

| RESEARCH ARTICLE**Gender Inclusivity in Audiovisual Translation: Challenges, Strategies, and Global Practices****Mohammad Imran Khan***Department of English Language and Literature, College of Languages and Humanities, Qassim University, Saudi Arabia***Corresponding Author:** Mohammad Imran Khan, **E-mail:** mi.khan@qu.edu.sa**| ABSTRACT**

Gender inclusivity refers to the growing focus of audio-visual translation (AVT) since media messages are spreading worldwide and influencing the identity vision held by the population. This paper looks into the issues, approaches, and global practices to render the issue of gender in a factual and respectable manner across nations and cultures. Such challenges as linguistic asymmetries, gender norms, inherent in a culture, or limitations to subtitling, dubbing, and voice-over are present. The study identifies ways in which translators manoeuvre through gender-neutral pronouns and nobodies and gendered speech regimes without disrupting the presentations, comprehension to the audience, and allegiance to its reference source. The analysis of the global cases studies through comparison provides the research with the identification of emergent best practices and innovative techniques used in various regions. It claims that in AVT that is gender inclusive one will need not just the knowledge of the language but also be culturally sensitive and ethical. Finally, the paper will highlight the importance of AVT in ensuring the provision of fair representation and making media environments more inclusive across the world. Based on the examples of English, French, Spanish, and Arabic, streaming and institutional media, the study suggests a viable strategy toolkit and shows how theory, policy, and professional practice can be combined to facilitate inclusive AVT.

| KEYWORDS

Gender-inclusive language, audiovisual translation, subtitling, dubbing, singular they, Arabic, French, Spanish, inclusivity strategies.

| ARTICLE INFORMATION**ACCEPTED:** 01 January 2026**PUBLISHED:** 12 January 2026**DOI:** 10.32996/ijtis.2026.6.1.1**1. Introduction: Why Gender Inclusivity Matters in Audiovisual Translation**

The inclusion of gender in language has turned out to be a style issue, as well as an international ethical necessity. The stakes are even greater in the audiovisual translation (AVT), including subtitling, dubbing, and voice-over, as, in this case, the language decisions share with the visual and sound judgments because the perception of identity and representation depends on them in the audience opinion. The online streaming services, such as Netflix, Disney+, and Amazon Prime, release the content to the world, and thus, making the language used in the content, inclusive, is not only a cultural possibility, but also a business requirement. Audience is becoming more demanding that translation to maintain gender diversity and not promote any stereotypes.

1.1 Social and Ethical Imperatives

Language determines thinking and social norms. Invasions into the non-male generics, or repressions of non-binary identities, result in the furtherance of exclusion. Inclusive language, on the other hand, states the truth of diversity and complements all human rights. The United Nations and the European Union specifically connect the aspects of inclusive communication to gender equality objectives, requesting the translators to embrace a set of practice that can satisfy these priorities.

1.2 Audiovisual Translation as a High-Impact Domain

This is contrary to the limitations of a static text, AVT works under the multimodal constraints: subtitles are required to fit of character bounds, and to align with speech; nor is dubbing required to follow lip-movements and timing. These limitations render the idea of inclusive strategies a challenge. As an illustration, the requirement to include both masculine and feminine versions (e.g. students → *étudiantes et étudiants*) in the text can take up too much subtitle space, or can interfere with the rhythm of the dubbing. Translators have to strike the right balance between inclusiveness, readability and technical feasibility.

1.3 Research Questions

This paper answers three fundamental questions:

1. What language and technical issues do the applications of gender-inclusive language on AVT bring?
2. What strategies, neutralization, feminization, epicene alternatives, singular they, creative adaptation that are best AVT strategies?
3. What is the impact of institutional guidelines (UN, EU) and norms of style (APA, Chicago) on the AVT practice between languages?

1.4 Scope and Contribution

It has been discussed in English (natural-gender), French and Spanish (grammatical-gender), and Arabic (binary gender morphology), and the examples of posting on streaming platforms and institutional media. It develops international guidelines, studies empirical case reports, and suggests a strategy toolkit to the practitioners. The article tries to elaborate on how theory, policy, and practice can be integrated to provide the translators, subtitlers, and dubbers with practical solutions to inclusive AVT.

2. Theoretical Background: Gendered Language and Audiovisual Constraints

2.1 Understanding Gendered Language

Gendered language is the linguistic system, which expresses gender via morphology, syntax or lexicon. Coming to languages The marking of gender in languages varies:

- Natural-gender languages (e.g., English, Danish): Gender is manifested mostly in pronouns (he, she, they) and some of the role nouns (actor/actress). The majority of the nouns are genderless.
- French, Spanish, Arabic and other grammatical-gender languages Gender involves agreeing patterns, adjectives and nouns. As an example, French reinforcement is between *étudiant* (male student) and *étudiante* (female student), on the other hand, Arabic relies on masculine plural form (that of a mixed group) as a defaulter.
- Genderless languages(e.g., Turkish, Finnish): There is no grammatical gender and issues of inclusiveness are not major but cultural norms are significant.

This typology constructs translation strategies. An example of how different national subtitles such as English can absorb the singular they inclusive of they yet Arabic subtitles need structural reformation in order to circumvent masculine defaults.

2.2 Why Inclusivity Matters in AVT

Audiovisual translation (AVT) is multimodal: the language is in contact with the image, sound, and time. Gender representation in AVT affects the perception of the audience since:

- As part of this, there are subtitles and images, which strengthen or defy gender indications.
- Dubbing uses alternative voices, which is the development of character identity.
- Inclusive language is an expression that reflects an attitude to the diversity and complies with the rules of equality in the world.

Lack of the adoption of inclusive practice may create cases of misgendering, invisibility of women, or marginalization of non-binary personality, a matter that audiences and advocacy organizations increasingly question.

2.3 Constraints in Subtitling

There is a technical limit to the process of subtitling:

- Counting of Character: Numbers of characters per line: 35-42 characters in the line, usually two lines.
- Speed of reading: Some of the factors include reading speed of 12 to 17 characters per second.
- Time: Captions should be congruent with words and visuals.

Sometimes such inclusive policies as double forms (étudiantes et etudiants) or mid-dot forms (étudiant·e·s) are beyond the space. Translators have to find a compromise between inclusiveness, readability and timeliness.

2.4 Constraints in Dubbing

Dubbing introduces:

- Lip-Syn: Arabic or French words have to be synchronous with the mouth movements.
- Isochrony: Speech source has to be the same.
- Performance: The tone, identity of voice is projected up by voice actors; this includes the choice-influence in delivery.

Example: Translating English Amazing (they are) into French as a non-binary character. Options:

- i. Cette personne est incroyable (neutral, but longer and can break rhythm).
- ii. Iel est incroyable (use inclusive pronoun, but rather uncommon).

2.5 Intersection of Linguistics and Media

Inclusive AVT is not only linguistic, but it is semiotic. Choices interact with:

- Visual genders Cues (costume, body language).
- Narrative situation (serving conventions of genre, character development).
- Expectations of the audience (regional expectations, policies of the platform).

Indicatively, the Netflix international subtitling policies, advised to introduce gender-neutral language where possible, allow the adaptations to be made by the local teams depending on the cultural appropriateness.

3. Institutional and Style Frameworks: Global Norms Shaping Inclusive AVT

There is no such thing as gender-inclusive audiovisual translation that exists in no man's world. Translators operate within an environment of institutional prescriptions, style guides and national policies on language and which affect every single decision, including the choice of the pronouns, the division of the subtitles. It is important to learn such structures to come up with translations that are inclusive and legal.

3.1 United Nations Guidelines

All six official languages are also well-advised by the UN Gender-Inclusive Language Portal. In the case of English, the instructions include:

- Use of non-masculine generics as in chairman→ chairperson, fireman→ firefighter
- Consecution of singular they to an unknown or non-binary referent.
- Paraphrasing the sentences with the use of gendered pronouns.

In the case of Arabic, the UN accepts the dual/binary nature of the language and proposes:

- Distributed into the use of neutral ones (الأشخاص, الأفراد) rather than masculine plurals.
- The prevention of unwarranted gender marking of participles.
- Being consistent with words referring to gender (الجنسانية vs. النوع الاجتماعي).

Such instructions are not arbitrary, as they are embedded into the workflows of UN editorial as well as translation memory systems, being world standard.

3.2 European Union Guidelines

Guidelines on Inclusive Communication developed by the European Commission (2023) are offered on gender and inclusive communication along with a partial dimension such as age, disability, and cultural diversity. For gender, they recommend:

- Impartial job positions (chair, spokesperson).
- Not using stereotypes in audio-visual campaigns.
- For the subtitles where space is restricted, it is important to make them readable and understandable.

In the French language (le personnel, la population étudiantine) and Spanish language (el alumnado) EU audiovisual projects tend to employ the inclusive but still grammatically acceptable forms of the impersonal collectives.

3.3 APA and Chicago Style Norms

Academic and professional subtitling is becoming more biased with the APA guidelines on bias-free language:

- *They* may be used generically or self-identified reference.
- Do not use gendered occupational terms.
- Show respect to self-declared of all situations.

The Manual Style of Chicago also supports the use of singular *they* observing that it is increasingly being accepted within formal writing and in media. These standards have an impact on AVT of educational and documentary material shared on such platforms as Coursera or edX.

3.4 National Policy Debates

Institutional norms in most cases conflict with the national language policies:

- France: The Académie française is against *écriture* such forms of inclusive writing as the mid-dot (étudiant-e-s) on the grounds of readability. In 2021, a circular outlaws such forms in schools, but feminization of titles (la président) is not.
- Spain: The Real Academia Española (RAE) overtly defends masculine generics in legal texts but admits to women trends in titles of the professions. Officially the use of inclusive e-form (todes) is still controversial.

These discussions have an impact on AVT since the subtitles and dubbing do require alignment of broadcast or platform policy, and this tends to reflect national standards.

3.5 Why Frameworks Matter for AVT

Style and institutional forms:

- Software terminology databases.
- Large scale project translation memories.
- Compliance audit checklists of quality assurance.

Failure to comply with such norms may result in such consequences as rejections, reputational risks, or even legal issues in some of the disciplines regulated such as education and public broadcasting.

4. Challenges in Audiovisual Translation for Gender Inclusivity

The use of gender-inclusive language use in audiovisual translation (AVT) is not that straightforward to implement by merely replacing words. It entails manoeuvring around technical limitations, language sophistication, culture also without loss of timing, readability and user participation. Following are the key difficulties in translation processes by the translators in the circumstances of subtitling and dubbing.

4.1 Subtitling Constraints

The subtitling is allowed to follow technical parameters strictly:

- Character limits: The character limits are 35 to 42 characters in a line with not more than two lines per line.
- Reading rate: 12 -17 characters per second.
- Synchronization: Subtitles are to be revealed and hidden along with speech and visual data.

Inclusive approaches tend to have protracted expressions. For example:

- French inclusive double forms: *étudiantes et étudiants* (students) vs. generic masculine *étudiants*.
- Spanish neutral construction: *el alumnado* (student body) vs. *los estudiantes*.

Inclusion of both genders might exceed the space requirements which pushes the translators to either be inclusive or be technical. Equally, mid-dot forms (*étudiant-e-s*): such forms are shorter in length but prohibited in formal use, such as in education and state television in France.

4.2 Dubbing Constraints

Dubbing leads to more problems:

- Lip-sync: The words in the target language should not be out of sync with the mouth actions.
- Isochrony: The length of speech ought to be the same as the original speech.
- Performance: Voice performers do not only carry tone and identity; there is an inclusive decision in the way it is patricide.

Example:

- In English: They are fantastic (non-binary character).
- In French more options are available:
 - I. *iel est incroyable* (inclusive pronoun, however, also very rare and can be confusing to the viewers).
 - II. *Cette personne est incroyable* (neutral, nonetheless, lengthier and interferes with the rhythm).

Arabic dubbing is not an exception: Gender-neutral expressions may insist on use of circumlocution, which disrupts rhythm and natural flow.

4.3 Cultural Resistance

The norms of inclusive language are diverse:

- French audiences might not accept mid-dots in mainstream media.
- The Spanish "e" is used as todes in the motion activist circles but is a contentious term in the official domain.
- The Arabic language does not typically have a non-binary form of the pronoun so, to be inclusive, it is based on neutral collectives or paraphrase.

The translators have to strike a balance between platform policies, national norms, and the expectations of the audience. As an example, Netflix can promote inclusivity on the global level, whereas the local teams can modify them depending on the acceptability of cultures

4.4 Technical Limitations

Lacking in subtitling software and templates:

- Support of special characters (e.g. mid-dot).
- Inbuilt gender prejudice monitoring.
- Offering interpretation to inclusive terminology databases.

Machine Translation (MT) makes the situation worse, since most engines are programmed to default to masculine forms in cases of ambiguity thus necessitating extensive post-editing.

4.5 Risk of Misinterpretation

Inclusivity that do not make sense to listeners or viewers confused or made less readable. For example:

- *iel* types in French (= *iel*) are recognised, but not popular.
- Arabic paraphrases can either be too formal or too generic.

Translators have to balance between clarity and inclusiveness, particularly when there is a rapid conversation and understanding is of utmost importance.

5. Strategies for Gender-Inclusive Audiovisual Translation

The strategies to be employed in the process of inclusive audiovisual translation (AVT) demand toolkit that will be able to work across languages, genres, and technical limitations. The most popular are the following strategies that are discussed below with examples of cross-language and considerations on the subtitling and dubbing.

5.1 Neutralization

In neutralization, the terms that are gender marked are substituted with those that are gender neutral. This is the easiest technique of English and the most acceptable recommendation of APA and UN rules.

Examples:

- I. Chairman → Chair
- II. Fireman → Firefighter
- III. Policeman → Police officer

In subtitles: It is effective since it does not often lengthen the text by neutralization.

In dubbing: Works well in English, but would have to be restructured in grammatical gender languages.

5.2 Feminization

Feminization makes women visible in terms of feminine forms of titles and roles in which referents are familiar.

Examples:

- I. French: le président → la présidente.
- II. Spanish: el ingeniero → la ingeniera.
- III. Arabic: المدير → المديرة

Difficulties: Feminization would make subtitle longer and make dubbing lip-sync more difficult. It, however, conforms to institutional norms in a majority of the contexts.

5.3 Epicene Alternatives

Epicene forms do not mark their gender at all by incurring neutral collectives or periphrastic forms.

Examples:

- I. French: les étudiants → le personnel étudiant.
- II. Spanish: los profesores → el profesorado.
- III. Arabic: الأفراد or الموظفون → الكوادر

Advantages: Newly eliminates gender prejudice without doubling forms.

Disadvantages: Can be too formal/ abstract talking (casual dialogue).

5.4 Singular They

Due to English subtitles are more and more using singular they:

- Unknown gender: In the case of a calling student, *tell them*
- Non-binary identities: According to Alex, they will all come with us.

The use of singular **they** is supported by both APA and Chicago, and it is standardized in scholarly and in media situations.

In dubbing: Must be phrased with caution so as to be rhythmic.

5.5 Arabic Strategies

The challenges are unique to Arabic because of the binary morphology of genders. Recommended approaches:

- Use neutral collectives (الأشخاص, الأفراد).
- Particles have many unnecessary masculine defaults in participles that should be avoided.
- Re-phrase the sentences in a bid to dispense with gendered agreement where it can be done.

Example:

Original: الموظفون يجب أن يلتزموا بالقواعد

Inclusive: يجب الالتزام بالقواعد من قبل جميع الكوادر

5.6 Creative Adaptation

In cases of failure of literal transfer, the translators can recreate the humor or tone without being inclusive.

Example:

- I. English:- Welcome, ladies and gentlemen!
- II. French subtitle: *Bienvenue à toutes et à tous!*
- III. Arabic subtitle: أهلاً بالجميع! (neutral collective).

5.7 Institutional Terminology Replacement

Technical AV materials are especially full of terms that might have been used in the past, but are now deemed to be non-inclusive.

Examples:

- Master/Slave = Primary/Secondary.
- Whitelist/ Blacklist = Allowlist / Blocklist.

Replaces are required by the ISO/IEC and the IEEE standards and they must be reflected in the subtitles and voice-over scripts.

6. Case Studies: Inclusive Practices in AVT Across Platforms and Languages

This discussion looks at a practical scenario when it comes to the reality of negotiation surrounding gender inclusivity in the context of audiovisual translation (AVT). The case studies include streaming platforms of the mainstream size (e.g., Netflix, Disney+), national-language settings (French, Spanish), and institutional media (UN documentaries in Arabic). Both cases depict the aspect of translators striking a balance between the goals of readability, timing and lip sync, and the goals of inclusion language and policy frameworks.

NB: When discussing the discussed strategies, they comply with widely used recommendations, e.g., UN gender inclusive language portals (both English and Arabic), EU inclusive communication guidelines, and guidelines on the avoidance of bias in writing, e.g., APA bias free language and singular they. Such resources can establish expectations, and present workable examples perhaps where platform particular handbooks are not in any open access.

6.1 Global Streaming Subtitles (English): Handling the Singular *They*

Scenario. One of the recurring non binary characters in a U.S. series uses the self-formed pronouns *they/them*. Subtitlers have to maintain identity throughout episodes, promo clips, and recap parts.

Practice

- Filter out singular *they* in both specific and non-specific applications as sanctioned by APA but approved of by Chicago in an official setting. This prevents the gendering of the character and intrusive rewrites that may rupture the timing of subtitles.
- Where *they* is unclear (e.g. multi speaker scenes), reword or identify the referent (i.e. Tom said *they* would arrive at 8" → Tom will arrive at 8) to avoid misrepresenting, without gender.

Outcome

- Superfluous inclusivity is realized with minimal effects to the reading speed and character limits- very important in rapid paced conversations.
- This strategy is compliant with guidelines of UN English (do not include any masculine generics; use neutral ones) and corresponds to the expectations of the wide audience in the anglo-national markets.

6.2 French Dubbing and Subtitling: Inclusivity Without the Point Médian

Scenario. A French version of an international series needs to have inclusive values, but should not employ the point médian (mid dot), which is forbidden in education and generally not employed in mass broadcasting in order to retain human legibility.

Practice

- Repetition (Use of doubling of forms where space allows): les étudiantes et les étudiants, demonstrated to feminize such mental images more strongly than mid dot ones in more reactive passages.

- Instead use the epicene plural in subtitles to accommodate the character requirements: le personnel étudiant, la population, les personnes, which, as pointed out by the EU guidelines, state to be not only clear but inclusive as well.
- In dubbing, use neutral paraphrases (e.g., "Bienvenue à toutes et à tous"; Bonjour tout le monde) in order to be able to keep isochrony and natural lip sync without using mid dot orthography.

Outcome

- The dub is also integrative and policy consistent (with regards to the Conseil d'Etat decision and readability issue of the public sector).
- Only in case of little understanding cost relative to mid dot, subtitles remain between 35-42 characters across a line. Empirical studies indicate that systematic repetition is superior to mid dot in transforming mental representations within readers particularly in ecological (brochure like) circumstances and that repetition should, therefore, be used strategically in longer on screen text.

6.3 Arabic Subtitling for UN Documentaries: Neutral Collectives and Reformulation

Scenario. One of the short documentaries about humanitarian response produced by UN is translated to Arabic. English narration is neutral and sometimes *they* are singular.

Practice

- Result the general human categories with neutral ones: الأشخاص، الأفراد، الكوادر rather than default roles of males; this is directly advocated by the UN Arabic norms, this stressing the avoidance of gratuitous gender marking on the binary morphology of Arabic.
- When English uses singular generically-*they*, rephrase to eliminate the usage of pronouns (e.g. "Every volunteer needs to sign before they enter" → "يجب التوقيع قبل الدخول من جميع المتطوعين" or "يُلزم كل متطوع بالتوقيع قبل الدخول").
- Terminological uniformity of gender (النوع الاجتماعي / الجنسانية) in subtitles and lower thirds: as discovered by the UN, having a consistent chosen equivalent is important within a single document or program.

Outcome

- Subtitles are not exclusive and are institutionally adjusted with little growth in length due to the use of short collective cacophony and passive/circumlocution.
- Voice-over (Arabic): The method is also appropriate in cases where the intonation and timing should be natural and in order to do it, excessive gender marking should be avoided.

6.4 Spanish AVT: Feminization vs. Neutralization in Professional Titles

Scenario. There is a documentary on the Spanish language, and it has specialists on the screen. The translators have to make choices about the feminization of titles of female specialists and the use of generic collectives.

Practice

- Feminize familiar female terms: la ingeniera, la presidenta- as in line with patterns of usage and institutional suggestions in most Spanish speaking settings.
- Group use of neutral forms: el alumnado, el profesorado: thereby decreasing number of masculine.
- Be aware of the report by RAE 2020 which justifies the use of masculine generics in some legal settings but does not eliminate feminization in other cases where its application reflects meaning and visibility.

Outcome

- Subtitles and dubbing are clear and concise when visually presenting women and not employing an offensive masculinity that is consistent with the EU principles of clarity first and applied more frequently in the broadcast and educational materials.

6.5 Inclusive Terminology in Technical AV Content: Replacing Legacy Terms

Scenario. A science documentary (or an in app tutorial video) contains technical jargon formerly named as non-inclusive (e.g. master/slave, whitelist/blacklist).

Practice

- Use standardized inclusive replacement: on the recommendation of ISO/IEC and IEEE: primary/secondary, allowlist/blocklist, operator presence switch (not Deadman switch).
- Write new templates of subtitles and voice over scripts and make replacements be regularly employed in all episodes and platforms, embed these terms in translation memories and glossaries.

Outcome

- AV content is compliant with the international standards, minimizing confusion of the audience and increasing the access of viewers with different types of viewers.

Platform consistency ensures that there is no re introduction of depleted terms by a third party localization or crowdsourcing of subtitles with the platform

6.6 Managing MT Bias in Platform Workflows: Post-Editing for Gender Inclusivity

Scenario. Machine translation (MT) is used on a platform to pre translate subtitles at scale and then edited by humans after post translation. Research demonstrates that during gender ambiguity, the system of the majority of universities alternates between the masculine forms and does not easily uphold gender neutrality between language pairs.

Practice

- Introduction of post editing crossings specifically on pronouns, role nouns and points of agreement where the MT is disposed to misgender.
- Implement small-shot unbiased stimuli/algorithms (e.g. exemplar segments that train neutralization / feminization), which have been demonstrated to enhance equity in instruction tuned systems.
- Make editorial choices on the document (e.g., the forms used are neutral, when to use repetition or paraphrase, etc.) in platform style guide, reflecting the UN/EU requirements to transparency and consistency.

Outcome

Lower misgendering of high-volume subtitle pipelines, increased adherence to APA principles of bias free and reduced correction of downstream pipelines by local teams.

6.7 Humor, Idioms, and Genre Effects: Creative Inclusion Without Losing the Beat

Scenario. Gendered punchlines of comedy series; decisions of inclusion are dangerous in that they might destroy timing or reduce humor.

Practice

- Favorite genre appropriate paraphrases that do not omit out posthumously (comedic timimgs).
- Salutations such as Ladies and gentlemen contain many inclusive forms that do not have to be limited to the feminine, e.g. FR- *Bienvenue à toutes et à tous*, ES- Bienvenidas y bienvenidos (depending on house style '*Bienvenidos/as*'), with AR- أهلاً بالجميع
- Bring about isochrony in dubbing: shorter forms of the epicene or the collective usually maintain rhythm more effectively than the doubles of high tempo sequences do.

Outcome

Humor does not disappear, and inclusive decisions do not strengthen the stereotypes and eliminate the audiences.

6.8 Lessons Across Cases

1. Clarity is better than orthographic innovation in subtitles (EU principle): collectives of the form of the middle (epicene/neutral): may be easier to read than a new marker such as mid dot.
2. In French long text (text in which forms are expressed in the long form), repetition (form of doubling) can be effective, which is more effective than mid dot in building representations in the mind; in subtitles which are to be read quickly, brevity and conciseness may require more epicenes to be made.
3. The most effective and efficient inclusive device in English AVT when ambiguity is not an issue has to be singular *they*; APA and Chicago acceptance facilitate editorial sign off.
4. The instrument of Arabic inclusivity is based on neutral groups and repacking, which will coincide with the requirements of the UN Arabic recommendations; it is essential to stay consistent in terms of gender nomenclature.

5. Technical AV content requires standards-based terminology replacement (ISO/IEC, IEEE) in order to satisfy international expectations and circumvent the ill-intentioned overtones.
6. There must be post editing and debiasing specifically in the MTV pipelines, as the systems tend to default masculinely.

7. Technology and Automation: MT Bias and Inclusive AVT Tools

7.1 Machine Translation Bias in AVT Workflows

Machine translation (MT) is increasingly being used in streaming platforms and localization vendors as a long-term alternative to subtitle pre translation to satisfy very short turnaround needs. Nevertheless, under conditions of gender ambiguity, MC systems either statistical or neural, were more likely to break down to masculine forms. For example:

- English "The doctor said they will call" → Spanish MT output: *"El doctor dijo que él llamará"* (masculine title and pronoun).
- French MT tends to overlook the plural pronouns which use *iel*: it reverts to *il*.

Studies confirm that even with highly trained instruction tuned models, there is gender bias particularly with grammatical gender languages. Few-shot debiasing and context aware prompts are more fair but not an ideal technology.

7.2 Risks for Audiovisual Translation

The effect of bias on AVT is worse than in the case of the statical text:

- Subtitles: The subtitles are very high volume and mostly generated automatically without the human screening process.
- There could be defaulting to distribution of genders when dubbing scripts, which can result in misgendering in voice acting.
- Inclusive types (e.g., singular they, epicene collectives) are uncommonly represented in the training module of MT.

7.3 Post-Editing Guidelines for Inclusivity

There are new check points of the targeted post editing in professional workflows:

- Pronouns: check that singular they and self-identified pronouns are used; deep-replace casual and substandard masculine pronouns with neutral or incorporating pronouns.
- Role nouns: Search the gendered job words (chairman, fireman and fix them with some neutral word varieties).
- Consent: Consistency in gendered morphology languages (Arabic, French, Spanish).

Such platforms as Netflix and Disney+ are incorporating inclusive QA into subtitle review with frequent reference to UN/EU guidelines and APA bias free language principles.

7.4 Emerging Tools and Innovations

- Inclusive Term Databases: ISO/IEC and IEEE contains lists of approved replacements of the technical terms of the language legacy (master/slave → primary/secondary). They are embedded in CAT tools and templates of subtitles.
- Gender Aware MT Models: The prototypes of research make use of contextual cues and few-shot learners to decrease the bias in selecting pronouns.
- Checks: Artificial Intelligence: Gender bias checks have been provided by tools such as Xbench and QA Distiller, and even indicate masculine defaults and propose neutral options.
- Speech-to-text with Inclusivity Filters: Experimental ASR filters are able to identify gendered language and suggest a rewritten version that is inclusive to the languages when they are being transcribed.

7.5 Best Practices for Tech-Enabled AVT

- Integrate efficiency in the use of the IR with human oversight to remove inclusiveness.
- View The translation memories should contain inclusive glossaries.
- Decisions made on documents editorial so that there are decisions made, which are consistent across episodes and across markets.

8. Pedagogical Implications: Training Translators for Inclusive AVT

It does not simply make gender-inclusive audiovisual translation (AVT), but it is a competency that should be developed into a systematic training. Translators should understand how to be adherent and accommodating in order to be readable, timely, and culturally relevant. In this section, the curriculum design, classroom activities, and rubrics based on assessment will be outlined concerning the teaching of inclusive AVT.

8.1 Why Train for Inclusivity?

Traditionally, translation courses were taught on equivalence and terminology with inclusivity as a secondary issue. To-day institutional requirements (UN, EU, APA) and platform policies have inclusivity as a fundamental necessitate. Those subtitlers and dubbers who disregard these norms should risk:

- Damaging the characters or the audiences of wrong gender.
- Breaking platform style manuals.
- Among them are the generation of translations that are ethically and legally unacceptable.

The proper training so that translators are able to:

- Diagnose gender bearers (nouns, agreement, pronouns).
- Applied solutions under AVT constraints.
- Justify decisions to clients and editors.

8.2 Curriculum Components

An impressive module must have:

- Ethical aspects: Adherence to policy and Cultural sensitivity.
- Practice: Subtitling and dubbing with inclusive rewrites.
- Technology: MT bias detection and post editing.
- Theory: Gender systems, typology of languages, Institutional guidelines.

8.3 Classroom Exercises

Exercise 1 – Subtitling Sprint

- As in a 90 seconds clip containing gendered language.
- Restraints: 42 per line, 2 lines, and synchronised with speech.
- Task related problem: Rewrite the subtitles based on the indicative approaches (neutrality, the use of form of singular he).

Exercise 2 – Dubbing Clinic

- Students learn a script of dubbing, with lip-sync and all-inclusive phrasing.
- Performance The test lines consist of lines that can be tested by the timing and rhythm.

Exercise 3 – MT Post-Editing

- Subtitles rapturously add machine-translated subtitles.
- Students use inclusive corrections as well as write down decisions.

Exercise 4- Cultural Adaptation.

- Comparative activity inclusive norms in French Spanish Arabic.
- Talk about repetitions, when they are used in epicenes or in a paraphrase.

8.4 Assessment Rubric

- The level of inclusiveness and accuracy (30%): Does the translation comply with the gender diversity and the institutional norms?
- Timing and readability (25%); subtitles should be concise and synchronized.
- Strategy Justification (20%): Does the student provide explanations?
- Register and Tone (15%): Is the translation in the right genre and the target audience?
- Technical Compliance (10%): Character restrictions, lip-sync, platform style.

8.5 Teaching Resources

- UN and EU all-inclusive language guides make points of reference.
- APA guidelines on English bias-free language.
- Netflix style sheets on AVT norms (Netflix, Disney+).
- Corpus tools Corpus tools will be used to check idiomacity in inclusive rewrites.

9. Recommendations and Best Practices

Audiovisual gender inclusivity translation works when it is systematic, written and conscious among audience. This section summarizes the knowledge of this article in a field guide that can be utilized by you in any of the subtitling, dubbing, and voice over processes, regardless of whether you are employed by a global streamer, a broadcaster, a film festival distributor, or an intergovernmental agency.

9.1 Principles to Anchor Every Project

1. Inclusivity and clarity cannot be called opposite.
Stress the importance of understanding on the first sight and eliminate unnecessary gender discrimination. This can take in the form of neutral / epicene substitutions in place of orthographic inventions that will act as impediments to reading (e.g., mid dot forms in French).
2. Value self-identification.
To the extent that characters or real individuals use such elements as pronouns, or gendered names, these pro-elements fall under referential content, but not style. In English, they is used as a singular form to refer to non-binary objects; to represent unknowns, both generic and unknown; in a grammatical gender language, either use paraphrase or neutral aggregative.
3. Adhere to relevant frameworks.
Conform to client/platform handbooks and pertinent institutional directives (e.g. UN/EU in the case of official/institutional content and national broadcast regulations in the case of public TV). Record any deviations required (e.g. legal or policy constriction of some orthographies).
4. Prejudice is a process, not a terminology.
Protect against bias during intake, during drafting and during QA and not just during end copy amendments. Construct checks to templates, memories and review forms.

9.2 A Practical Checklist for Inclusive AVT

At Intake (Project Setup)

- Identify audience locale(s) and policy constraints (e.g. constraints on some orthographies; must feminize; must not feminize).
- Confirmation that there are self-declared characters or participants pronouns/ titles.
- Enter the glossary of inclusivity into your CAT/subtitling tool (e.g., role neutral terms, standardized technical replacements) (yes, this is done once only).

Process of Drafting (Subtitling/Dubbing Script)

- Replace gendered role nouns with a neutral one (chair, firefighter, police officer).
- In English, a singular *they* should be used when one needs to be sure of the gender, or the person that speaks is non binary; generic 'he' should be avoided.
- French/Spanish/Arabic, choose epicene collectives (e.g., le personnel, el alumnado, الأشخاص/الأفراد) to avoid doubleness where space/time is tight.
- When the referent being a familiar woman apply feminization (e.g., la président, la ingeniera, المديرة).
- Also, in the dubbing, preference isochronous paraphrases should keep the lips-sync (e.g. greetings like "Bienvenue à toutes et à tous", "أهلاً بالجميع")

Quality Assurance (Human + Tooling)

- Check an inclusive language pass: find pronouns, role nouns, points of agreement and any default of the introduced sources of the MT.
- Timing and readability validation: make sure inclusive rewrites are within character limits, CPS, shot changes.

- Reexamine terms consistency: Recheck terms/terminology across seasons and episodes (in particular, of terms that denote gender in Arabic and title feminization in French /Spanish).

9.3 Collaboration and Governance

- Producers Directors: Talk these purposes of inclusivity in advance of translation. Identifying the character types by flag key names; exchanging guides of the emergent form pronunciations (e.g. iel in French) if approved.
- Voice Talent / ADR Supervisors: Have workshop read inclusive lines in a tone, intent and time; in case of lip sync conflict, recommend that the epicene re-phrase be shortened.
- Editors & QC teams: Ideate to include at the centre of the normally QC checklists, an inclusivity row. Recurrent problems of tracks (as role noun drift) to style guides and translation memories.
- Educator/Team Leads: Distribute examples in prejudice of one page short cards one language each demonstrated in causing greetings, job titles, pronouns, frequent reforms with subtitle restrictions.

9.4 Handling Edge Cases

- Ambiguity vs. Anonymity: In the case where it might not be clear in English, because their meaning might have more than one referent, specify the referent or otherwise rephrase the line itself ("Tom will arrive at 8").
- Timings and comedy: Punchlines based on gendered idioms, avoid dead air: instead of the double constructions that can be long, use inclusive variants that are egregiously short enough to hit isochrony (such as plural forms or usage of collectives rather long double forms).
- History Speech/Quotes: Do not compromise historical due diligence in the insertion of quoted words but add inclusivity in the picture in terms of context where needed and authorized; use of narrator VO/subtitle parts in episode descriptions where needed.
- User Interfaces and On Platform Strings: The same should be applied around menus, captions toggles, descriptions, and thumbnails making sure terminology is the same in all of them.

9.5 Continuous Improvement

- Retrofit & Refactor: When a franchise changes their style (e.g. to include some technical terms that are more inclusive), plan to automatically refresh some title files and dubbing scripts to eliminate legacy forms.
- Measures: QA flags based on inclusivity and measure the distance between initial and final deliverable based on original input in MT to parameterize the effects of bias reduction.
- Feedback Loops: Encourage viewer and accessibility team feedback; surface recurring complaints (e.g., misgendering) to drive style guide revisions.

9.6 Quick-Apply Mini Templates

Greeting (Stage/MC):

- EN: "Welcome, everyone!"
- FR: "Bienvenue à toutes et à tous !"
- ES: "Bienvenidas y bienvenidos" / "Bienvenida toda la audiencia !"
- AR: "أهلاً بالجميع!"

Generic Instruction:

- EN: "Every participant will have to send his/her form."
- FR: "FR: "Every respondent is required to resubmit his or her formulaire."
- ES: "All the individuals involved should present their forms."
- AR: "على كل مشارك/مشاركة تسليم الاستمارة." (or neutral passive: "يُرجى تسليم الاستمارات من جميع المشاركين")

Job Title (Neutral):

Let us see it in

- EN: chair / spokesperson / firefighter.
- FR: la présidence / porte parole / sapeur pompier-ère → prefer les pompiers (collective) in subtitles
- ES presidencia / portavoz / personaldebomberos
- AR: الرئاسة / المتحدثة الرسمية / فريق الإطفاء

10. Conclusion: Mainstreaming Inclusivity in Audiovisual Translation

Nowadays, gender inclusive audiovisual translation (AVT) is not a niche issue anymore; it is a professional competence that is able to merge linguistic accurateness with ethical communication and expectations of the audience. In subtitling, dubbing, and voice over, translators have limited space, time, and acting requirements to comply with the provisions of culturally differentiated norms or changing institutional policies. The above sections indicate that inclusiveness can be realized when we make it a structured choice mechanism as opposed to a series of patchwork changes.

There are three principles of a successful practice. To begin with, being clear and being inclusive can support each other: in subtitles with heavy traffic, orthoric inventions should be read out much easier than both epicene and neutral collections of words; and in dubbing, paraphrases with a watchful touch at the right time. Second, self identification must be respected; singular they in English and feminization of familiar female titles in grammatical gender languages should be used where appropriate as also should Arabic and other languages use strategic representational of collectives and reformulation. Third, there is the issue of framework conformance: platform handbooks and institutional guidance (e.g., UN, EU) give a solid ground in consistency whereas national policies (e.g., restrictions on the use of mid dot forms in France) necessitate well-informed adjustment.

The case studies indicate that inclusive AVT is viable at scale: global streamers may be able to use singular they without much overhead; French productions may find it easier to stick to repetition or epicene phrasing; Arabic institutional text can have clarity and visibility through the use of neutral collectives and neutral plurals; Spanish AVT may be able to utilize feminized headlines and use of neutral plurals to gain readability and visibility. Technical AV material uses a replacement of harmful connotation by standards driven terminology replacement (e.g. primary/slave instead of master/slave) to enhance clarity and ease of access.

Technology is an initiator and threat. Machine translation (MT) helps speed up work processes; however, when ambiguous, it falls back to destined words of masculine, targeted post editing checkpoints, inclusive glossaries, and new gender aware QA tools are necessary henceforth. Training programs must continuously incorporate inclusivity in the form of hands on subtitling/dubbing clinics and the MT post editing laboratories as well as rubrics with a balance of inclusivity, readability, timing and genre of fit.

In the future, there are three developments that will define the field. (1) Tool integration: CAT, MT, and ASR will be more integrated with inclusive term-bases and bias detection. (2) Policy harmonization: It will be through a continued discussion between institutions, broadcasters, and platforms that what is considered inclusive and readable in each area will be progressively improved. (3) The ecological researches: Additional empirical evidence on the cost of comprehension and processing across inclusive processes (e.g., repetition vs. mid dot vs. epicene) will be useful in refining decisions that are made concerning subtitles and dubbing scripts.

In a nutshell, inclusive AVT does not exist in picking a particular form that is perfect: it exists in picking the right form at the right time, with real conditions, to real audiences. Through principled approaches, policy sensitivity, and a feedback process of quality assurance, translators will be able to provide viewers with follow-up audio and video that is correct, respectful, and involving and that truly represents the variety of people who watch it.

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