ADHD and the dubbing / subtitling dilemma on Netflix

Viewing habits in the Netflix era

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ABSTRACT

The current research aims to analyze people with ADHD and their role as the audience of Netflix, focusing on the practices of subtitling and dubbing. Considering the rise in ADHD diagnosis also due to the high exposure to media content, this study showed another nuance of the ADHD community. Previous research has demonstrated a gap in the topic of ADHD as members of the streaming services, investigating other aspects of the relationship between individuals with ADHD and media, for instance, addiction. In light of Netflix's global success and its extensive and easily accessible catalog, neurodivergent individuals are eventually a portion of its subscribers. The internationality of series and films on Netflix pushes for the adaptation of an audiovisual translation, usually a practice between dubbing and subtitling. Netflix as well as other streaming platforms have adopted dubbing and subtitling to give access to foreign content, allowing their audience to enjoy international content. However, as one of ADHD's main patterns is inattention, having a strong effect also in adulthood, some people with ADHD can prefer either subtitling or dubbing. Therefore, the current research focuses on the viewing experience people with ADHD have on Netflix, and specifically their approach to dubbing and subtitling.

The study is qualitative research, consisting of ten in-depth interviews with young adults who identify as ADHD (18-26), later transcribed, and analyzed. The interviews explored ADHD, the personal experience of participants, the influence of social media, stigma, hyperfocus, concentration, and screen size, and finally focused on their viewing experience, particularly subtitling and dubbing. The data collected provided new information about Netflix subscribers with ADHD about their viewing experience and the role of subtitling and dubbing. Although subtitling can be distracting due to the presence of both texts and visuals, it was found to be well-received by the audience with ADHD. Overall, the ten people interviewed agreed on their preference for subtitled content due to its authenticity, proximity to the source culture, and the interest the young generation shows for foreign culture as an effect of globalization. Furthermore, the interviews provided unknown insights into the general viewing experience people with ADHD have, from the hyperfocus feeling to the screen size choice and the preferred genre. Some topics discussed during the interviews have been inserted in the 'future research' chapter, showing other gaps that can be further studied.

KEYWORDS: ADHD, viewing experience, dubbing, subtitling, Netflix

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PREFACE

The current study is the thesis: ADHD and the dubbing/subtitling dilemma on Netflix: viewing habits in the Netflix era. The process of research lasted from December 2022 to June 2023.

Coming from a dubbing country, i.e., Italy, and interested in the work of voice actors, I viewed the Master's thesis as the appropriate moment to investigate more on the topic. When researching for the thesis topic, I run into a comment from a person with ADHD criticizing Netflix's English dubbing for the Korean series *Squid Game* (Dong-hyuk, 2021 – present), underlining their inability of watching the show in the original score with subtitles, because of their ADHD. Naturally, I got curious and decided to research more, noticing a clear gap. By reading academic papers and collecting data I found myself intrigued and passionate about the topic, and eventually I had the opportunity to confront several people with ADHD to know their perspectives and feelings on the theme.

I would like to thank my supervisor, Fraser Robinson, for his help and support during the whole process, and the participants who shared their opinions on the topic studied, helping me answer the research question.

I would also like to thank my friends and family for their encouragement, and their presence in every step of this journey.

I hope this thesis can give new insights on a topic that is still under-discussed, opening the doors for future research.

1. Introduction

The rise of the Internet has drastically transformed the world by connecting cultures, mainly affecting the media environment. One of the primary changes has concerned the increasing popularity of streaming platforms (Lotz, 2019).

Netflix, Disney+, Hulu, HBO, Amazon Prime Video, and many other streaming platforms have presented a new viewing experience. The vast catalogs, accessible to anyone through every device (Hadida et al., 2021) have considerably transformed how content is consumed. With 230 million paying members at present (Netflix, 2023), the Netflix catalog provides a high percentage of English-speaking content, but several local productions have reached global success as well. Shows like *Money Heist* (Pina et al., 2017-2021) or *Squid Game* (Dong-hyuk, 2021 - present) represent examples of popular series coming from a non-English country. Although the internationalization of series has led to a sense of familiarity among different audiences around the globe, the practice of national mediation broadcasters use to buy a foreign product to later share it with the national audience, has proven to be necessary to cancel the gap between the cultures put in contact (Barra, 2013).

Indeed, the viewing experience of the content may differ based on the country. When watching either a movie, a series, or a documentary, some countries adopt subtitles, while others prefer the dubbing version. Many studies have examined the advantages and disadvantages of dubbing and subtitling, often comparing them to understand whether one of the two practices is well-received among viewers (Riniolo & Capuana, 2022). However, the viewers considered were mostly people not affected by either behavioral or developmental disorders, i.e., neurotypical individuals. Nevertheless, in the last twenty years, Attention deficit hyperactivity disorder (ADHD) has been the focus of much research as the number of people diagnosed has increased exponentially (Giuliano & Geyer, 2017). ADHD is a behavioral disorder manifesting through the combination of attention problems, impulsivity, and hyperactivity as symptoms (Armstrong & Munoz, 2002; Beaton et al., 2022; Beyens et al., 2018; Brzozowski & Caponi, 2017; Holthe & Langvick, 2017; Nikkelen et al., 2014; Redshaw & McCormack, 2022; Salmi et al., 2020; Savickaite et al., 2022; Schippers et al., 2022; Silva & Frère, 2011; Tait, 2009; Tannock et al., 2006).

As technology has been constantly developing, the number of people spending their time in front of a screen has risen, becoming a component in the daily life of many (Zhang et al., 2022), especially the newer generations since they are completely immersed in the digital world (Bennett et al., 2008). A study (Montagni et al., 2016) has demonstrated the affiliation

consistent exposure to electronic screens has with hyperactivity and self-perceived issues.

Considering both the rise in the number of people diagnosed with ADHD, the popularity of Netflix, and global shows and movies which oblige people to either select dubbing or subtitling to get access to foreign productions, this research aims to give relevance to the viewing experience of young people identifying as ADHD.

The abundance of Tik Toks and Instagram reels on ADHD show the willingness and openness of the young generation to discuss mental health. The frequent focus on the relationship between mental illness and media is evident, but no specific research has touched upon the role of neurodivergent people as the audience of streaming content.

1.1 Academic relevance

Research on ADHD has been mainly conducted on children and teenagers' medical conditions and neurodiversity. The topic of ADHD has also been analyzed concerning addiction to media (Özkent & Açıkel, 2022). No study has been conducted on the role young adults diagnosed with ADHD have as the audience of streaming platforms such as Netflix. Besides, the adoption of a qualitative method, particularly of in-depth interviews, allows people with ADHD to share their thoughts on the topic more freely, giving them space to fill the gap on the before mentioned theme.

Furthermore, the interviews depicted other compelling pieces of information on people with ADHD and their role as the audience of media content. For instance, Netflix was addressed for its recent subtitle customization (the choice for the subtitles size or the addition of a background color), applicable only on TV but well-received among the participants, demonstrating the platform's accessibility. The focus on Netflix gave more insight into the tendency for young people to select content in their original score, showing the effects of globalization since in the last years non-English content has been widely welcomed on Netflix. As explained by Lotz and Eklund (2022, pp. 511-512): "the rapid expansion of global streaming services has hastened the erosion of once-nationally organized video sectors and substantially altered legacy businesses of transnational television trade, their industrial priorities, and the accessibility of video produced outside the long-dominant Hollywood system."

Focusing on the two most adopted audiovisual translation practices, i.e., subtitling and dubbing, thoroughly showed the preference of today's young adults (specifically young people with ADHD) and their interests as part of the Netflix audience.

1.2 Societal relevance

Considering the high number of people diagnosed with ADHD, with an increase of 42% diagnosis from 2003 to 2011 only in the US (Giuliano & Geyer, 2017) and Netflix's accessibility (Hadida et al., 2021), this research aims to examine young people with ADHD as an audience of streaming platform content, particularly of international Netflix productions. Specifically, the focus would be on subtitled and dubbed content, contributing to giving an insight into which practice of the two is preferred by people with ADHD, why, whether there is a correlation with the screen used, and how they would eventually improve the subtitling and dubbing practices. Therefore, the study can be helpful for streaming platforms to get advice from people diagnosed with ADHD on the adoption of new possible improvements for their viewing experience. The interviews depicted other interesting pieces of information on people with ADHD and their role as the audience of media content which were analyzed alongside the main topic of the study.

Moreover, living in a society in which people are opening up more about their mental health on social media and the success of media productions such as films and series, this study aims to consider the viewing experience of people with an increasing behavioral disorder like ADHD (Giuliano & Geyer, 2017; Yeung et al., 2022). The openness of the young generation to disclose their mental health and their preference as an audience opens the doors for new research on the matter as ADHD is now a discussed topic on social media, able to create a sense of belonging to a community for many. For instance, in 2022 the hashtag "#adhd" was the seventh most popular health-related hashtag on Tik Tok (Yeung et al., 2022).

The research will examine young adults with ADHD having English as their primary language as in the last years non-English content has been widely welcomed on Netflix. Moreover, Netflix has been largely involved with the dubbing, and subtitling dilemma (Hayes & Bolaños-García-Escribano, 2022), and it is well-received among young audiences (Matrix, 2014; Mavale & Singh, 2020).

Hence, the research question proposed is: How do English-speaking young adults with ADHD engage with Netflix's dubbed and subtitled content?

1.3 Chapter outline

Since this study aims to explore the preferences of young adults with ADHD regarding dubbing and subtitling on the Netflix streaming platform, the research has been divided into several chapters. After the introduction section, the second chapter is a detailed and thorough literature review on ADHD, dubbing and subtitling through academic papers, and

demonstrating a gap in research on the topics proposed for this study. The theoretical framework has been divided into different sub-chapters: neurodiversity and ADHD; attention blink (AB), hyperfocus, flow states, and color stimuli; screen size and ADHD; and a general analysis of dubbing and subtitling, with a subsequent focus on the two practices on Netflix. Consequently, the method chapter introduces the methodological preferences to gather participants and information for the study to answer the research question proposed. The fourth chapter dives into the analysis of the interviews conducted, showing the patterns and differences found, discussing, and comparing the study findings with the literature and previous research. Lastly, the final chapter concludes the study and points out the limitations, and the possible future research on the topic.

2. Theoretical background

This chapter aims to explain the concepts and theories addressed in the research. To begin with, the first section discusses ADHD and neurodiversity, the concepts of Attention Blink (AB), hyperfocus, flow states, and color stimuli, with a subsequent focus on the relationship the screen size used for the viewing experience has with ADHD. The following section aims to give historical insights into dubbing and subtitling practices, specifically concerning the English language. To conclude, the chapter explains the dilemma of subtitling/dubbing within Netflix, providing a general overview of the American streaming platform and its latest approach to these two practices when the English language is involved.

The concepts reviewed in this chapter guide the interviews and the consecutive thematic analysis to answer the research question posed in the introduction part of the study.

2.1.1 Neurodiversity and ADHD

Neurodivergence (ND) is considered an umbrella term, containing several developmental conditions that affect around 22% of the population, including ADHD which is estimated to reach 5% (Weber et al., 2022).

The concept of neurodiversity has largely been addressed, and today has become a crucial focus in dismantling neurotypical views, promoting and supporting human differences instead of stigmatizing them (Hens & Van Goidsenhoven, 2023). On the one hand, a point of view upholding neurodiversity stands in the challenge against the hypothetically ideal cognition found in "normal" subjects (Hens & Van Goidsenhoven, 2023). On the other hand, the neurotypical view positions itself as a leading yet hidden "neutral" stance, valuing concepts related to normality, communication, independence, or rational learning (Hens & Van Goidsenhoven, 2023). As discussed by Hens and Van Goidsenhoven (2023), facing a neurotypical society built on autonomy and neurological normality, neurodivergence: "seeks to appreciate complex forms of dependency and otherness" (p. 04) and promotes equality, justice, and de-stigmatization.

Stigma is a construct that can be described as "a complex interplay of cognitive, affective, and behavioral features foremost noticed and expressed in social interactions" (Mueller et al., 2012, p.101), differentiated into three types: public, self, and courtesy stigma. In public stigma, a large population discredits groups of individuals having different physical, behavioral, or other characteristics than the larger group. When self-stigma develops, it negatively has repercussions on the person's social and quality of life (Mueller et al., 2012). Along with the stigmatized individual, their close circle can become the target of

stigmatization, defining the courtesy stigma (Mueller et al., 2012).

Neurodevelopmental diversities are part of the complex concept of neurodivergence, and their study is necessary since: "developmental differences are always to be understood in relation to context and specific moments in time and beyond categorical boundaries" (Hens & Van Goidsenhoven, 2023, p.05). However, as of now, neurodiversity has gradually been introduced to the daily life of many and has helped create a more inclusive environment, especially with the positive mindset that neurological diversities may add perspectives or have advantages in various work or social-related fields (Schippers et al., 2022).

ADHD is a neurodevelopmental condition whose main patterns are inattention, hyperactivity, and impulsivity (Armstrong & Munoz, 2002; Beaton et al., 2022; Beyens et al., 2018; Brzozowski & Caponi, 2017; Holthe & Langvick, 2017; Nikkelen et al., 2014; Redshaw & McCormack, 2022; Salmi et al., 2020; Savickaite et al., 2022; Schippers et al., 2022; Silva & Frère, 2011; Tait, 2009; Tannock et al., 2006) and it usually affects people at an early stage in life, i.e., children, occurring approximately in 6% of children. However, the diagnosis can also last in adulthood, with almost 2.5% of adults with ADHD (Holthe & Langvik, 2017; Schippers et al., 2022;), with inattentiveness having a major effect in adult life (Hassner et al., 2014) as it is considered "the most well-known example of a specific attention disorder" (Salmi et al., 2020, p.2). When the sole case of the USA is taken into account, ADHD is the most common developmental condition among children, with more than 11% diagnosed with ADHD, especially in the most recent years (Kim et al., 2019). In America, many studies have focused on ADHD research due to the impression that ADHD is mostly an American disorder (Faraone et al., 2003). However, ADHD is present in other countries as well, although in some to a lower extent such as Italy, Iceland, Australia, and Sweden (Faraone et al., 2003).

Despite the more positive attitude towards neurodevelopmental disorders, criticism has not disappeared yet. Some people tend to hide their ADHD to avoid possible critics, unfolding a 'rejection sensitivity dysphoria', responsible to determine a tougher emotional response to rejection by people with ADHD and subsequent effects on their mental health (Beaton et al., 2022). In truth, ADHD is typically stigmatized since it is a heterogenous condition in which different combinations may present (Beaton et al., 2022). The stigma toward people with ADHD is common and affects individuals into accepting their situation and seeking treatment (Lebowitz, 2016).

Thus, a spectrum has been developed following ADHD symptoms: predominantly

inattentive, predominantly hyperactive, or impulsive, and combined type, with time deficits as key signals of impulsiveness and inattention (Redshaw & McCormack, 2022). Both impulsivity and hyperactivity have been recognized as positive aspects of ADHD. People with ADHD often reach out to help thanks to these two symptoms. Moreover, they both generate strong and beneficial sensations such as enthusiasm, energy, and spontaneity while attention deficit has been described as a negative effect of ADHD. Still, contradicting the lower attention span feature, many develop hyperfocus, attention to detail, and alertness, all considered to be useful conditions in daily life (Schippers et al., 2022). Therefore, as a result of research by Redshaw and McCormack (2022), respondents identified as "being ADHD" rather than "having ADHD" with ADHD able to characterize and value their personalities. However, dealing with ADHD can be tricky since people get easily distracted and bored, finding it hard to complete a task without any struggle (Redshaw & McCormack, 2022). Naturally, to "survive" in a neurotypical designed world, some people with ADHD use medication, considered responsible for increasing awareness, limiting impulsiveness in decision-making, and improving time management (Redshaw & McCormack, 2022).

Considering the complex nature of ADHD, and its heterogeneous spectrum, people also self-diagnose themselves with ADHD. It is a controversial topic in the neurodiversity community because self-diagnosis is sometimes not well-received and accepted (Sarrett, 2016). Differently from self-diagnosis, a medical diagnosis evaluates in detail the individual history, from first years to family, school performance, and health with also a physical examination (Wolraich et al., 2019). However, the self-diagnosis process aims to follow the formal diagnosis experience, without the validation of an expert. The ability of self-diagnosed people is their self-acceptance and awareness, two elements to consider able to give validation to their self-diagnosis (Lewis, 2016).

2.1.2 Attention blink, hyperfocus, flow states and color stimuli

Findings in cognitive psychology have shown the struggle humans have when processing two visual inputs in a fast sequence. Shapiro et al. (2017) explain how the limits in processing information are noticeable within the attention blink (AB) task, in which: "only the first of the two targets reaches awareness unless they are separated by at least half a second" (p. 1863). When viewing a scene, the sensory information is more than the ones processed to raise awareness to the spectator, limiting the human. Nonetheless, there are various filters able to help with the processing of the information, with the attention focusing on registering and answering the first target and reducing distractors, contributing to the AB (Dux & Marois,

2009). Through the rapid repetition of stimuli within the same space, the AB takes place, showing a downturn in attention accuracy (Armstrong & Munoz, 2002). Attention has been defined as a resource able to either simplify or narrow a performance when directed to a task for the former and withdrawn from the task for the latter. In the specific case of AB, the performances are challenged: "limiting the duration that any particular stimulus is available to the senses" (Armstrong & Munoz, 2002, p. 243).

The AB intensifies in the presence of an attention deficit. Consequently, individuals with ADHD have shown less control over the AB task, since one of their main symptoms is inattentiveness (Armstrong & Munoz, 2002). Unsurprisingly, people with ADHD display more struggles with the AB task due to their low efficiency in vigilance, that even when present, is still not as effective as the AB of a neurotypical person as: "they may be less able to switch attention rapidly and, hence, cannot "recover" from identifying the first target in time to correctly detect the probe" (Armstrong & Munoz, 2002, p. 244). Furthermore, individuals with ADHD are equipped with ineffective gaze control, leading to complications regarding the perception of stimuli.

Indeed, as discussed by Armstrong and Munoz (2002, p. 244): "they (people with ADHD) cannot fixate a location for long periods, they shift their gaze away from the list of letters during its presentation and therefore do not perceive and cannot identify targets or probes".

Previous research has demonstrated gaze control among people identifying as ADHD by analyzing eye movements, exposing their gaze instability (Armstrong & Munoz, 2002). Indeed, when exposed to a prolonged AB, participants with ADHD manifest their lack of perceiving both stimuli and controls. In the study by Armstrong and Munoz (2002), individuals with ADHD were not able to distinguish the stimulus list due to their difficulty in focusing on multiple tasks within the AB. Considering the media experience, the AB may have an impact on individuals with ADHD viewing habits.

A further interesting concept discussed by Savickaite et al. (2022) is the "perceptual organization" which enables individuals to find patterns to process and understand the multisensory information the world provides. Perceptual organization can be distinguished into two forms: global processing when extrapolating from the "big picture", or local processing when the focus is on details (Savickaite et al., 2022). Nevertheless, some preferences have been noticed regarding the processing of information. Contrary to popular belief, research demonstrated that children with ADHD process the local picture better than

neurotypical children (Savickaite et al., 2022).

The ability of people with ADHD to focus on details rather than the big picture supports the concept of hyperfocus, often associated with ADHD. Parallel to the concept of AB which exposes the attention deficit of ADHD people diagnosed with ADHD, hyperfocus is another phenomenon that can occur in individuals with ADHD. As thoroughly explained in Ashinoff and Abu-Akel's study (2021, p.1): "hyperfocus" is a phenomenon that reflects one's complete absorption in a task, to a point where a person appears to completely ignore or 'tune out' everything else", presenting another aspect of human cognition, especially in cases of entertaining activities. Although hyperfocus also affects neurotypical subjects, it is more visible when neurodiverse people are taken into account, e.g., in autism or ADHD (Ashinoff & Abu-Akel, 2021).

The central characteristics describing hyperfocus are the extreme concentration state and reduced awareness of the surroundings, but a higher performance success (Ashinoff & Abu-Akel, 2021). ADHD's hyperactivity, impulsivity, and inattention are clinically significant symptoms. Even though attention deficit may be contrasting with the concept of hyperfocus, patients with ADHD have been found to undergo hyperfocus more than neurotypical people in several fields, among which also screen time. Indeed, hyperfocus is viewed as a positive aspect within the ADHD community, as it helps them engage more with their tasks, yet while experiencing a distortion in time and subsequent poor time management skills (Ashinoff & Abu-Akel, 2021). Paradoxically this excessive attention (hyperfocus) and the concept of inattention may share a common mechanism. Research by Ashinoff & Abu-Akel (2021) has claimed that media have created an environment that has been promoting hyperfocus, proof of how the viewing experience of people being ADHD may be strongly correlated to the concept of hyperfocus.

Connected to hyperfocus, a fascinating topic is the concept of flow, a theory related to human happiness and balance whose definition thoroughly explains the feeling of an experience: it is "the source of flow states, which are characterized by intense attentional focus, pleasurable feelings, and emotional rewards" and it applies to the media enjoyment (Weber et al., 2009, p. 397). Some of the main components of the flow are deep concentration, the distortion of time, the pleasure got from the experience, lack of self-consciousness, and the final gratification (Weber et al., 2009; Wissmath et al., 2009). When in a flow state, the focus and subsequent distortion of time lead to a full absorption, disclosing an engagement and enjoyment derived from media content (Weber et al., 2009) that resembles

the concept of hyperfocus. Even though no literature has found a direct connection between flow states and ADHD, the flow can be viewed as a possible logic of engagement people with ADHD feel, i.e., immersion since it shares similarities with ADHD symptoms such as the "intense focus and loss of self-consciousness", and "temporal distortion" (Weber et al., 2009, p. 401). As discussed by Wissmath et al. (2009), media use triggers two different types of flow: smooth automatic running and absorption, with the former describing the sensation of focus and control, and the latter representing the distortion of time, and involvement. In the context of watching media content such as movies or shows, "intense involvement, concentration, and focus, lack of self-consciousness, suppression of distractors and a distorted sense of time" are all results of flow states (Wissmath et al., 2009, p.117).

When considering people diagnosed with ADHD as the audience of media content, color stimuli are another key element to take into account. Indeed, people with ADHD have shown color discrimination in the blue-yellow pathway (Silva & Frère, 2011). In the experiment conducted by Silva and Frère (2011), two versions of a game were developed: one version had mostly red-green colors, while the second version principally used blue-yellow colors. The group formed by people without ADHD proved a superior performance in completing the game's tasks than the group of people identifying as ADHD. Therefore, blue-yellow color patterns may negatively affect a person with ADHD, decreasing their performance in tasks that request attention (Silva & Frère, 2011). This deficit is mainly accountable to children and improves through adulthood (Tannock et al., 2006).

However, the troubles from processing certain colors may be a compelling point to examine when analyzing the viewing experience of media content of people with ADHD since some shows or movies on Netflix may be more difficult to digest and enjoy rather than others.

2.1.3 Screen size and ADHD

When studying ADHD, most studies strive to find more about the neuro process behind the development of the disorder, but some researchers have identified a connection between media and people with ADHD. Specifically, the addition topic of media has been thoroughly examined, especially concerning children and teenagers (Beyens et al., 2018), considering media use might affect behaviors related to ADHD (Nikkelen et al., 2014). Indeed, today's media lead to an easy dispersion of attention, and the subsequent fragmented consumption is determined by a repeated change in the screen used to view the media content as well as an overwhelming sensation caused by a large amount of content to choose

(Barandiaran & Medrano Samaniego, 2013), e.g., the Netflix library.

As mentioned before, a crucial element to take into consideration is the screen used when consuming media. Since on average US adults daily spend about nine hours using screen media technology (SMT) mostly on phones, with young adult preferring their mobiles to TV viewing, screen time is part of people's routine (Engelhard & Kollins, 2019). Unsurprisingly, people have become more concerned with the higher use of screens, and the effects they may have on individuals' attention span, considering the rise in the number of people diagnosed with ADHD, and suspecting that media use is a contributing factor in ADHD exponential increment (Engelhard & Kollins, 2019).

A common thought lies in the belief that large screens provide a better and more immersive experience (Rigby et al., 2016). Despite this, due to the popularity of streaming platforms, among which Netflix, many people watch content on their mobile devices. By living in a world highly influenced by media, people feel reflected by them as "the media contribute to the configuration of their identity" (Barandiaran & Samaniego, 2013, p. 242). In a study conducted by Barandiaran and Samaniego (2013), a group of teenagers with ADHD showed an interest in unconventional fictional characters as they valued rebellious, personalities and work more than the neurotypical group due to reasons related to change or openness. Hence, the logic of entertainment of identification may be the most relatable when talking about ADHD people as the audience of media content. Therefore, the choice of screen used may contribute to developing contrasting experiences for the audience (Rigby et al., 2016). Rigby et al. research (2016) has shown that: "screen size could increase both attention and arousal for all types of content" (p. 3), and when watching a movie on a phone screen the experience worsens while immersion when consuming content on a larger screen a greater sense of immersion is reached. Indeed, as Engelhard and Kollins (2019, p. 1) stated: "Screen size, brightness, color profile, and other characteristics vary between devices and display technologies (e.g., LCD, OLED) and may pose health risks independent of specific SMT content or activities.", for instance, nighttime media. Individuals with ADHD, in particular adolescents often suffer from poor sleeping schedules due to the artificial light's impact on melatonin production and arousal (Engelhard & Kollins, 2019).

Overall, the screen adopted may influence a person's media perception as "using cell phone/tablet has a closer connection to more mental health problems" (Zhang et al., 2022, p. 284), and "individuals with ADHD […] often demonstrate supernormal levels of focus and energy, in some activities, situations, or tasks" (Moore et al., 2021, p. 66).

Therefore, the use of a phone, TV, or a computer to watch a movie or series may affect people with ADHD in choosing dubbing or subtitling, as well as it may affect their attention span and hyperfocus.

2.2 Dubbing versus Subtitling

Living in a globalized world has permitted broadcasting programs, movies, and shows in several countries, initiating the adaptation dilemma of how to deliver foreign content globally (Koolstra et al., 2002).

Both dubbing and subtitling have their advantages and disadvantages, and their respective translators must follow three types of difficulties; from very culture-specific references to language-specific aspects, for instance, related to taboo terms or areas in which language and culture overlap such as in-jokes or songs (Karunarathna, 2015). Both subtitling and dubbing change the original text since it is not possible to translate, and accordingly deliver it perfectly and affecting the information the audience process (Wissmath et al., 2009). Subsequently, they change the viewing experience, but both practices also help connect and have access to foreign productions.

Indeed, digitalization has determined a more active audience as they can now choose freely among huge catalogs of titles, and their preferred translation mode, i.e., subtitling or dubbing (Rinolo & Capuana, 2022). The audience is responsible for sharing their opinion on online platforms, interacting with other individuals, praising, or criticizing content, and the audio-visual translation (Kuscu-Ozbudak, 2022), demonstrating control over the success of a product.

2.2.1 Dubbing

Currently, living in a globalized and connected world, media have been playing a crucial role that has brought people to share the same realities, virtual spaces, and constant interactions (Pettit, 2004). When watching a movie or a show, both language and culture are visibly relevant, and when choosing between dubbing and subtitling, the experience changes. Naturally, selecting a translation method affects the enjoyment of a product (Riniolo & Capuana, 2022). However, as Audissino (2012, p. 24) stated: "The ideal situation would be that of viewing a film in its original language without any intervention, since both subtitling and dubbing cause some harm on the film form".

Chaume (2020, p. 104) describes dubbing as: "a linguistic, cultural, technical and creative team effort that consists of translating, adapting and lip-syncing the script of an

audiovisual text". It replaces the original sound with a soundtrack of the broadcast country's target language (Yahiaoui et al., 2020). It is a product of teamwork in which the dubbing director, assistant, translator, sound engineers, and quality control department work together to ensure the quality of the dubbing and if the clients' guidelines have been followed (Chaume, 2020). When dubbing, domestication of international content occurs and makes the foreign product realistic to the local audience (Chaume, 2020; Ruiz & García, 2007), even though attempts to globalize dubbing have been made (Chaume, 2007). Some countries mainly accustomed to dubbed content (Spain, Italy, France, and Germany) (Chaume, 2007; Koolstra et al., 2002; Wissmath et al., 2009), providing their audience a sense of familiarity when watching a foreign show or movie (Koolstra et al., 2002).

Although dubbing can cancel the distance between two languages, Ramière (2004) explained the dangerousness of misunderstanding the culture on the screen as the portrayal of the culture of the language dubbed, creating problems within intercultural communication. Consequently, many theoretical and practical problems related to "cultural appropriation, narrative manipulation, censorship, lip and temporal synchronization, reception and tolerance of dubbing, synchronization between verbal and non–verbal elements" (Karunarathna, 2015, p. 20) are discussed when dubbing is considered. However, the imperfect lip-synchronization does not bother the countries accustomed to dubbing because of their habits of watching dubbed content (Wissmath et al., 2009).

Dubbing is a complex practice, and it requires a series of guidelines to obtain a satisfactory result. First, it is important to achieve "an equivalent effect similar to that of the source text (ST) audience on the target text (TT) audience" (Yahiaoui et al., 2020, p. 289), secondly adapting the text of the ST to the TT culture. Dubbing lets the audience enjoy the media experience by creating a familiar setting, but its limit is mainly the lip-synchronization that tries making the target language (TL) text believable and understood as the original one, an element usually contested (Koolstra et al., 2002; Wissmath et al., 2009). Moreover, some critics portray dubbing as a form of nationalism that does not show the foreign nature of production (Mingant, 2010). When considering a multilingual film such as *Inglorious Basterds* (Tarantino, 2009) by Quentin Tarantino, the dubbing has been criticized for lacking authenticity since the various languages spoken are part of the film's narration (Mingant, 2010). Indeed, dubbing prevents the viewers "from becoming aware of the distinct idiosyncrasies of the people and the places depicted in the screenplay" and recognizes the "other", thus affecting the reception of media content (Ruiz & García, 2007, p. 219). With

dubbing, the cultural gap between the source language (SL) and the target language (TL) disappears, since the dubbed voices cancel the original score (Ruiz & Garcia, 2007), oftentimes leading to an information loss. Additionally, the space issue related to subtitling may also occur in dubbing when the TL needs more words to explain a concept of the SL (Koolstra et al., 2002).

Initially, dubbing was mostly adopted on TV, commercials, and subsequently on video games, but now subscription-on-demand services (SVoDs) platforms have been introducing dubbing to localize foreign audiovisual products into various languages (Chaume, 2020; Sánchez-Mompeán, 2021). Through digitalization, dubbing has become more feasible with the advent of cloud dubbing, the opportunity of working online (Chaume, 2020), and the distinction between dubbing and not dubbing countries has become less noticeable (Sánchez-Mompeán, 2021).

For instance, until very recently, English dub was not popular since most Anglophones preferred the practice of subtitling. However, the current English dubbing successful age follows the first popular dubbing wave of the twentieth century. Back in the eighties, American television welcomed dubbed productions since a survey conducted in the UK showed a higher appreciation for dubbed content among British viewers, with only 38% of respondents preferring subtitles (Sánchez-Mompeán, 2021). During the nineties dubbing lost popularity due to the absence of standard national practice and the English-speaking countries' disinterest in foreign cultures' products (Sánchez-Mompeán, 2021). Moreover, the abundance of English products in the movie industry, particularly of US origin, contributed to the near disappearance of dubbing (Sánchez-Mompeán, 2021). Before 2017, English dub was restricted to animation and video games, but SVoDs started introducing it, especially Netflix (Hayes & Bolaños-García-Escribano, 2022).

Although no research has demonstrated a relationship between dubbing and ADHD, since dubbing facilitates the viewing experience because no text is inserted on the screen, and the focus is only on the visuals, this practice may be the preferred choice for people with ADHD. Specifically, the concept of attention blink implicates the struggles of people who identify as ADHD to focus on two elements at the same time, i.e., visuals and texts, typical of subtitled content.

2.2.2 Subtitling

Subtitling is another well-known practice adopted to help the spreading of media content and to allow engagement with productions of various countries. Since the first films without sounds, texts have been added between sequences of movies, i.e., intertitles. However, as Ivarsson (2009, p.3) declared: "in the era of intertitles, it was easy to solve the translation problem", but with the invention of sound films, the practice of subtitling has changed. Today, subtitling has been adopted exponentially for the media experience, and digitalization has undoubtedly helped (Ivarsson, 2009). Indeed, technical advancements improved the readability of subtitles (Koolstra et al., 2002).

A great advantage is a low cost, as dubbing is a much more expensive practice (Audissino, 2012; Chaume, 2007; Hayes & Bolaños-García-Escribano, 2022; Koolstra et al., 2002), a reason explaining the preference of many countries toward subtitling instead of dubbing, especially in the Netherlands and Scandinavian areas (Ivarsson, 2009). Moreover, subtitling proves to be a crucial method when learning a foreign language (Koolstra et al., 2002). Mingant (2010) praised the ability of subtitles to let the audience identify as "the Other" (p.717), helping to create a more authentic atmosphere and "a cinematic form of emotional realism" (p. 717).

As well as for dubbing, subtitling also has rules to follow, mostly related to timing: "The longest possible subtitle of two lines containing a total of 64 characters (including spaces), is shown on screen for six seconds" (Koolstra et al., 2002, p. 328). The limited space and time given to subtitles often result in an information loss, but at the same time, it helps to present more clearly information due to their conciseness (Koolstra et al., 2002). However, occasionally viewers struggle to read subtitles, especially when detailed text is displayed due to timing limitations (Koolstra et al., 2002). Scholars assumed that the difficulty of processing subtitles when watching audiovisuals lies on the text covering part of the screen and paying attention to both visuals and text at the same time (Koolstra et al., 2002).

In the meantime, others highlighted their effectiveness, especially as a motive to learn new languages, and as means to improve reading proficiency (Perego et al., 2015). Furthermore, as Perego et al. (2015) thoroughly discussed, subtitles can be used by the portion of the population such as "deaf and hard-of-hearing, older adults with presbycusis (i.e., age-related progressive hearing loss), viewers in a noisy environment, and immigrants" (p. 15) that would benefit the viewing experience.

Subtitling is a popular practice on streaming platforms, but as requires more effort due

to the presence of texts along with visuals, people with ADHD may prefer dubbing to thoroughly enjoy the media experience. As previously mentioned, the AB literature demonstrates the difficulties for people diagnosed with ADHD to focus on numerous tasks within the AB (Armstrong & Munoz, 2002). Consequently, as subtitling requires attention to both visuals and texts, individuals with ADHD may show a harder time enjoying subtitled content, focusing on either subtitles or the visuals, and accordingly developing the phenomenon of hyperfocus.

2.2.3 Dubbing and subtitling on Netflix

Through digitalization and the introduction of streaming platforms, the viewing experience has completely changed and shifted from cable to streaming giants such as Netflix or Disney + (Lotz, 2019). With the increasing popularity of such platforms, subscribers have started to familiarize themselves and get access to global productions (Barra, 2013). To get access to movies and shows from different languages, two practices can be adopted, i.e., subtitling and dubbing.

Today, dubbing is living in a popular phase since many shows have been also dubbed in countries when usually subtitling is the preferred practice. Indeed, language can be considered a barrier when aiming to make local content successful and trending internationally but Netflix, as well as other streaming platforms, has been trying to add either subtitles or use dub techniques (Sánchez-Mompeán, 2021). For instance, recently, many local shows and movies have been dubbed into English, especially after the release of European content on Netflix (Chaume, 2020). Back in 2019, when the subtitling and dubbing availability on Netflix increased, a strategy applied was the resurge of the dubbing experience for countries accustomed mostly to subtitling, i.e., Anglophones regions (Sánchez-Mompeán, 2021). Naturally, in audiovisual translation (AVT), English is often recognized as the source language, but with the SVoDs, non-English-language content has been distributed, shifting the English language from a source to a target language (Hayes & Bolaños-García-Escribano, 2022).

Netflix has helped the dubbing industry to increase 120% in the consumption of dubbed content (Sánchez-Mompeán, 2021). Considering that now Netflix produces a high number of local productions, figures collected by the American streaming platform demonstrate that audiences are more interested in watching dubbed international content (Sánchez-Mompeán, 2021). For instance, the dubbed English version of the Danish series The

Rain (Bose & Allen, 2018-2022) was watched entirely by 85% of the American audience and their preference for dubbed content when watching international productions (Sánchez-Mompeán, 2021). Nevertheless, the English-language dubbing market has been criticized and described as unconvincing, mostly related to the viewer's habituation to a dubbing product (Spiteri Miggiani, 2021).

Thus, Netflix's success holds expectations concerning the quality and variety of the content, its accessibility, and the translation. The research conducted by Kuscu-Ozbudak (2022) has proven how subtitles can be a factor of a "convenienet watching experience" (Kuscu-Ozbudak, 2022, p. 549), thus if not properly considered, it can lead to an increase in the subscriptions' cancellation. Since Netflix is a global platform, a key to its success relies on quality subtitling, necessary for globalization and its success around the world.

Netflix has been investing in improving both subtitling and dubbing practices, especially in English dubbing to help it develop and shape its appeal to introduce its subscribers to the dubbing community (Spiteri Miggiani, 2021). At the same time, the latest subtitles customization additions demonstrated the willingness for the American platform to encourage its audience to tailor their viewing experience, and therefore improve it. Netflix's care on both subtitling and dubbing may contribute to the choice of individuals with ADHD about which practice can contribute to a better viewing experience of media productions. Considering that subtitling would require more effort due to the phenomenon of Attention Blink (AB) and the interest Netflix has recently shown in the care of dubbing, people with ADHD may lead into choosing dubbing as a practice to enjoy their viewing experience.

3.Method

Studying the relationship between English-speaking young adults with ADHD and their viewing experience on Netflix with a focus on dubbing and subtitling is the aim of the research. Studies have been conducted on people with ADHD and their relationship with media, but this topic might display another aspect of their media perception. The approach proposed for the analysis of the before mentioned topic is qualitative, as: "qualitative researchers seek instead illumination, understanding, and extrapolation to similar situations" (Golafshani, 2003, p. 600), specifically through in-depth interviews, which is followed by thematic analysis through the coding of the transcripts gathered from the interviews.

3.1 Participants

The participants considered for this study are ten English-speaking young adults (18-26) with ADHD who are interested in Netflix's international productions. Indeed, Netflix has been largely involved with the dubbing versus subtitling dilemma (Hayes & Bolaños-García-Escribano, 2022), and it is well-received among young audiences (Matrix, 2014; Mavale & Singh, 2020). Moreover, the young adults' age range (18-26) reflects a considerable portion of Netflix's audience. Studies have shown that the young perceive streaming platforms as a source of entertainment that gives access to freedom of choice, mobility, and trends (Mavale & Singh, 2020). Ten people were gathered, coming from different countries: Portugal, the Netherlands, Italy, Perú, America, Finland, and Denmark, and several were from two nationalities such as half Russian and half Uzbek, half Dutch and Zambian, and half Dutch and half Indonesian. The choice of interviewing people from different nationalities gave an insight into the approach both people with ADHD coming from dubbing or subtitling countries have toward the two practices. Specifically, individuals from subtitling countries were chosen as possible audiences of English dubbing since their mother tongue is not familiar with the dubbing scene, i.e., the Netherlands. At the same time, few people coming from dubbing countries such as Italy were considered to give the point of view of individuals accustomed to dubs.

Although some participants did not have a formal medical diagnosis, all identified as ADHD. The choice of interviewing people without a diagnosis was initially discarded since the heterogeneity of ADHD may induce individuals in believing of being ADHD. However, as mentioned before in the literature review of Chapter 2, considering the high percentage of people with ADHD in both America and Europe and the presence of self-report questionnaires

for ADHD symptoms (Kooij et al., 2008), excluding individuals who may not have had access to a diagnosis yet, was considered unfair. Besides, some interviewees without a medical diagnosis had access to an unofficial diagnosis by psychologists, which further validated their identification as ADHD.

3.2 Operationalization

To answer the research question: "How do English-speaking young adults with ADHD engage with Netflix's dubbed and subtitled content?" literature was reviewed on ADHD, dubbing, subtitling, and Netflix. Although no academic article discussed a possible relationship between the themes mentioned, some aspects studied were considered a connective point between the topic tackled. The theoretical framework gave more information about ADHD, neurodiversity, dubbing and subtitling history as well as their role on Netflix, but it also opened eventual new considerations for the in-depth interviews.

Being a behavioral disorder, ADHD is a well-researched topic, especially in psychology studies. As part of the neurodivergence family (Weber et al., 2022), the studies correlated to ADHD discuss thoroughly its spectrum and heterogeneous identity (Beaton et al., 2022; Redshaw & McCormack, 2022), depicting the usual behaviors and focusing on children rather than adults (Tannock et al., 2006). Thus, in the current research, the participants chosen were all young adults (18-26).

Researching the topic of ADHD led to the discovery of hyperfocus, flow states, attention blink (AB), and color stimuli. Hyperfocus was depicted as a positive trait among people with ADHD (Schippers et al., 2022), able to develop an extreme concentration state with higher performance success (Ashinoff & Abu-Akel, 2021), recalling the characteristics of the concept of flow. Indeed, during the flow state, a full absorption happens, determined by focus and distortion of time, able to create an engagement and enjoyment from the media content (Weber et al., 2009). Instead, the AB shows up during the quick repetition of stimuli, displaying a decrease in attention accuracy. Hence, people identifying as ADHD proved their struggle to distinguish the multiple stimuli within the AB (Armstrong & Munoz, 2002). The color stimuli theory, although mainly applicable to children, was considered because the blue-yellow color patterns were described to affect negatively an individual with ADHD, worsening their performance in attention-seeking tasks (Silva & Frère, 2011).

The screen size literature was reviewed to get a perspective on the different viewing experiences an individual can have, considering that streaming platforms, and therefore Netflix, are available on every type of device (Hadida et al., 2021). No previous study

discussed a possible correlation between screen size and ADHD, but since screen size can have an impact on the increase of both attention and arousal for the content (Rigby et al., 2016), a possible connection was found between the two topics.

Dubbing and subtitling were thoroughly analyzed regarding their history and current audiovisual translation practices. Both affect the enjoyment of the product and its delivery (Riniolo & Capuana, 2022; Wissmath et al., 2009), and they help people to get access to foreign content (Rinolo & Capuana, 2022). Dubbing provides familiarity to the target audience but creates a cultural gap (Ruiz & Garcia, 2007). Meanwhile, subtitling creates a more authentic atmosphere with the content (Mingant, 2010), becoming yet tiring as they require attention to both text and visuals (Koolstra et al., 2002). Netflix was thus considered because of its popularity in producing international content and accordingly investing in dubbing and subtitling to help its subscribers get access to foreign content (Kuscu-Ozbudak, 2022; Spiteri Miggiani, 2021).

3.3 Sampling

Initially, a survey on Qualtrics was distributed to gather participants for the interviews. A questionnaire helps gather structured data through closed or open questions about gender and age or also to collect people's opinions, and experiences (Matthews & Ross, 2010). In fact, by asking for consent from the participants to take part in the survey, a brief questionnaire including questions about ADHD, viewing habits, and age helped in sampling participants. Usually, surveys are anonymous, but if personal details are requested, the reasons have to be related to the purpose of the study, for instance, a second stage of the research (Matthews & Ross, 2010). At the end of the survey, participants were asked to insert their e-mail addresses to be contacted for the interview. However, the question related to the contact information appeared in the questionnaire only if the previous answers depicted an eligible candidate for the interview, i.e., having English as a primary language, being a young adult with ADHD, and being interested in Netflix's international productions. The insertion of the e-mail address was voluntary, allowing skipping the question. Anyone who voluntarily entered their contact information was considered for the interview. The survey was published on Instagram, Facebook, and Reddit and accumulated 151 responses. However, in the end, only one person was depicted as eligible for the interviews.

Therefore, sampling participants was mainly assessed through snowballing sampling. With the word of mouth (WOM) technique, people with the characteristics mentioned, were contacted either on Instagram or through e-mail and asked to participate in the research.

Snowballing sampling has been demonstrated to be the most efficient method to select eligible respondents because it works on networking and referral (Parker et al., 2019). Starting from a few contacts fitting the criteria, they are subsequently "asked to recommend other contacts who fit the research criteria and who potentially might also be willing participants, who then, in turn, recommend other potential participants, and so on." (Parker et al., 2019, p. 4), i.e., using initial personal links and increasing them through the help of others. Snowballing sampling is ideal when a sensitive population is taken into account (Parker et al., 2019), for instance, people with ADHD.

Table 3.3.1: table with participant information

NAME	AGE	GENDER	NATIONALITY	DIAGNOSIS
Speaker 1	25	Female	Dutch/Indonesian	Official diagnosis (OD)
Speaker 2	21	Female	Russian/Uzbek	OD
Speaker 3	23	Male	Dutch/Zimbabwe	OD
Speaker 4	23	Female	Peruvian	OD
Speaker 5	23	Male	Portuguese	Self-diagnosed (SD)
Speaker 6	25	Male	Italian	SD
Speaker 7	25	Female	Danish	SD
Speaker 8	24	Female	American	OD
Speaker 9	26	Female	Dutch	OD
Speaker 10	24	Female	Finnish	OD

3.4 In-depths interviews

The second part of the research required in-depth interviews, during which ten people were interviewed, each lasting between 45 to 60 minutes.

An in-depth interview represents a procedure to get a clear idea and perspective on people's experiences and preferences. Indeed, in-depth interviews allow a "social and

interpersonal interaction" (Johnson, 2011, p.103). Even though they might mirror a typical conversation between friends, interviews aim to obtain practical information that would be subsequently analyzed (Johnson, 2011). The information requested interests ideas, experiences, or perspectives of the person interviewed to collect data (Johnson, 2011). This qualitative method represents the best approach when asking questions about conflicted emotions, personal stories, narratives, and perspectives (Johnson, 2011). The word 'deep' presents different meanings, among which there is the opportunity to grasp participants' views on a topic (Johnson, 2011). Hence, approaching people with ADHD and discussing with them in person or via an online meeting their ideas, motives, and perspectives on dubbing and subtitling will be the best solution to gather relevant information on the topic. The questions were oriented on ADHD, viewing experiences, dubbing, and subtitling, leaving space for the participant to answer openly and anonymously. Through the literature reviewed, no ethical issue was disclosed (Foreman, 2006; Zambo, 2013,). Indeed, the most vulnerable category of people with ADHD is children (Gavin & McNicholas, 2018), but the current research was conducted on young adults who willingly decided to participate in the study.

However, as discussed by Foreman (2006), confidentiality and consent were essential aspects to consider. A key concept is "critical subjectivity" (Reason, 1988, as cited in Zambo, 2013, p.313), highlighting the importance of a personal and critical reflection on what can be considered harmful. Detailed research on ADHD was conducted to accurately approach the participants and create a safe environment where they would feel free to talk. Before the interviews, they were asked about their eagerness on being recorded for research purposes. After the interviews, each participant signed an ethics and privacy form to demonstrate their interest in the study and their willingness in being recorded. The interviews were either held online or in person, depending on the participants' availability.

3.5 Thematic analysis

Registration has a crucial role in the study to subsequently transcribe the interviews. Following the transcription, a thematic analysis was performed to find any commonalities or differences in the several interviews collected. Thematic coding analysis is the best approach to searching for patterns within a data set. Several transcriptions might present either similar patterns or differences, and it is crucial to highlight them to provide a proper investigation. Through thematic analysis, data are segmented to underline the relevant parts, only to be reassembled into categories to be interpreted and studied (Boeije, 2010). Segmentation is the

basis of the analysis of texts, also known as coding, fundamental to understanding the core theme of a segment that will later help answer the research question (Boeije, 2010). The definitive results appeared after the three phases of coding: open, axial, and selective (Boeije, 2010). These phases aim to segment the data, find patterns and reassemble them cohesively with the theory discussed (Boeije, 2010). Hence, this last qualitative method will give a deep insight into the common themes and the eventual differences the participants might have.

3.6 Quality criteria: reliability and validity

Two crucial aspects to touch on within qualitative research are reliability and validity, representing the pillars at the basis of the credibility of the whole research. Indeed, "reliability and validity are conceptualized as trustworthiness, rigor and quality in qualitative paradigm" (Golafshani, 2003, p. 604). On the one hand, reliability is reached through transparency in theory and the research progress. On the other hand, validity concerns the results and whether they represent the social phenomenon studied (Silverman, 2011).

3.7 Ethics

Orb et al. (2001) claim: "Qualitative health research is focused on the experiences of people in relation to health and illness […]. Any research that includes people requires an awareness of the ethical issues that may be derived from such interactions." (p.93). Since the research focuses on people who identify as ADHD, considering their personal experience with it, and their role as the audience of Netflix, specifically their preference for either dubbing or subtitling. However, ADHD is a behavioral disorder and is oftentimes stigmatized. Therefore, ethical considerations have to be taken into account before the analysis.

Being aware and using ethical principles, specifically autonomy, beneficence, and justice is relevant to qualitative research (Orb et al., 2001). The autonomy recognizes participants' rights, among which the right to be informed about the study, whether to take part in a study, or the possibility to withdraw freely. Beneficence aims to help others, mainly the categories considered for the research to avoid harm anyone, while justice refers to "equal share and fairness" (Orb et al., 2001, p. 95).

In the present study, these elements are applicable as each interviewee signed an ethics and privacy consent, adhering to sharing some of their personal information such as name, age, nationality, and statements about their mental health. Nevertheless, when discussing the results found, the respondents are addressed with a pseudonym (Orb et al., 2001) to anonymize and facilitate the comprehension of the study.

4. Results and Discussion

This study aims to analyze the viewing experience of English-speaking young adults on the American streaming platform Netflix, focusing on their preference for either subtitling or dubbing, two practices of audiovisual adaptation. Through the interviews conducted, ten people with ADHD from different countries gave their insight on the topic, helping answer the research question of the present study. The subsequent analysis of the transcripts led to the collection of pieces of information which will be discussed in the following result chapter.

4.1 Research Results and Discussion

Four themes emerged when conducting the thematic analysis on the interview's transcriptions: the heterogeneity of ADHD in today's media society, people with ADHD and their preferred viewing experiences, hyperfocus in the media experience, and ADHD and the dubbing versus subtitling dilemma.

The research question focuses on the viewing experience people who identify as ADHD have with dubbing and subtitling on Netflix. However, each theme discussed in the following section contributes to getting a complete overlook of the topic and answering the research question, which is fully addressed in the last results section.

The coding scheme adopted for the analysis can be seen in Appendix A: Coding Scheme. A topic guide with the themes tackled during the interviews and examples of questions asked can be viewed in Appendix B: Topic Guide.

4.2. Heterogeneity of ADHD in today's media society

As mentioned in the literature review, ADHD consists of a spectrum and can thus be very heterogeneous (Beaton et al., 2022). Unsurprisingly some of the respondents' answers were different, but in many cases, some patterns were found. The following section focuses on general aspects related to ADHD, necessary to place the neurodiverse youth and to share their persona as part of the audience of streaming content on Netflix.

4.2.1 The influence social media have on the ADHD Diagnosis

Defining ADHD has proven to be challenging, considering its spectrum and its heterogeneity (Beaton et al., 2022). The diagnosis of most people interviewed was medical, and in the majority of cases was discovered at an early age as ADHD is a behavioral disorder depicted mainly during childhood, but in certain instances in teenage or young adults' years (Schippers et al., 2022; Holthe & Langvik, 2017).

When aware of their conditions, many highlighted the relief in giving a name to their

condition as proof of their feelings and to be somehow different from the neurotypical lifestyles:

> It helped because I can pinpoint why I'm this way and why I had these issues in my life since I've been a child [...] I just thought I was very emotional and lazy and not that smart. But now I'm realizing I'm not those things. My brain works differently than most people. So, it's such a blessing for me. It was one of the proudest achievements in my life when I took this step and I was like, "Okay, there's something else going on. (Speaker 10).

Being part of a community and feeling relatable to it validated most interviewees' feelings on their personality and attitude and helped them accept their situation (Hens and Van Goidsenhoven; 2023). However, Speaker 9 admitted: "Why does everything have to have a label? I'm not always comfortable with the label myself" because of the ADHD overdiagnosis by the newer generations. On the matter, Speaker 5 stated:

> I like that the fact that mental illnesses are becoming more embraced all over the world. I think that's something good. But there's also a lot of misinformation. Just because you have this ADHD characteristic does not mean that you have ADHD. It's on a spectrum. (Speaker 5)

Indeed, the variety of symptoms related to ADHD may apply to a great portion of the population because of the constant inputs society, and especially social media give. A common pattern within the interviews was the influence social media have been having on ADHD diagnosis. Due to platforms such as Tik Tok or Instagram and the openness in dealing with mental illness, many individuals have started self-diagnosing using the information found on the Internet. The self-diagnosis tendency contributed to the stigmatization of such people (Sarrett, 2016), but in the interviews, no one criticized self-diagnosed individuals. On the contrary, social media and generally today's society were found "culprits":

> There's so much information. And I feel like people can identify themselves as ADHD and maybe it can self-diagnose them, self-diagnose as people with ADHD just because of all the information there is. That is super relatable because of the environment in which we live. (Speaker 4)

Specifically, Speaker 1 affirmed: "The Society created ADHD in a way", confirming Engelhard and Kollin's (2019) statement on the contribution media use has been having on the increment of ADHD.

Regular inputs from social media can be addictive (Özkent & Açıkel, 2022), but it can be beneficial when watching content with subtitles. The young generation is accustomed to the dynamic nature of social media, and the presence of subtitles is functional for people who identify as ADHD because subtitles guarantee a more challenging and fast-paced experience with the media experience. The hyperactivity symptom and the constant necessity for external stimuli (Redshaw & McCormack, 2022) lead individuals with ADHD to be more engaged and enthusiastic about subtitled content because able to spring the hyperfocus feeling. Moreover, on Netflix, subtitles customization guarantees indirect inclusivity toward anyone who needs subtitles to engage with the content (Perego et al., 2015).

4.2.2 Stigma toward ADHD

The majority of speakers claimed the absence of stigma for people with ADHD today, often describing it as "normalized":

> I think it's so normalized. Half of the people you speak to or maybe even more than half of the people you speak to will claim that they have ADHD or ADD or something around it or wonder about that for themselves. I think it's very normalized and I don't think there is that much stigma around it anymore. (Speaker 9)

It proves the dismantlement of neurotypical views, and promotion of human differences (Hens & Van Goidsenhoven, 2023). Social media have a great impact on the matter as many have started discussing their mental health through them, helping create a more inclusive environment (Schippers et al., 2022).

However, the stigmatization is not completely absent, it is mainly related to generations: "I think older generations... I see it like in my grandparents or my parents, they don't acknowledge a lot of mental disorders or mental illnesses." (Speaker 5). The stigma is still visible in work-related environments since one of the participants confirmed not mentioning their ADHD situation because their parents advised them to, or another interviewee claimed not disclosing ADHD in their workplace because: "It will not be used in your favor" (Speaker 1). The presence of such a varied spectrum is the main reason behind the stigma (Beaton et al., 2022), but luckily the new generation has demonstrated to be more open on the topic.

As the younger generation is more socially active, open discussions about ADHD happen and easily become a trending topic (Yeung et al., 2022), reducing the possibility of stigmatization. Yet, the presence of stigma is still visible in some environments, i.e., the work

field, but within social media and streaming platforms, stigma toward ADHD is nearly absent. During the interviews, no one mentioned the feeling of exclusion when watching content on Netflix, especially with the implementation of subtitles customization which improved the viewing experience of many. Instead, they showed appreciation for Netflix in allowing them to tailor their media experience since customized subtitles were defined as helpful to focus (Speaker 8; Speaker 6; Speaker 9; Speaker 5). At the same time, they provided advice for future adjustments (Speaker 6), especially concerning the practice of subtitling but also for the dubbing experience. In Netflix's case, for the subtitles experience, the addition of different fonts was often mentioned, as well as an improvement in the timing. Unsurprisingly, Netflix was criticized for its dubbing, and many discussed the need for the American streaming service to invest financially to enhance the dubbing experience (Speaker 2; Speaker 3; Speaker 5; Speaker 8).

4.3 People with ADHD and their preferred viewing experiences

To better understand the approach individuals who identify as ADHD have toward series and movies, different elements were considered such as the screen size, the genre preference, and the attention span. They all contributed to the preference of either dubbing or subtitling for the interviewees and gave a complete overlook of how the youth with ADHD experience today's media content.

4.3.1 Screen size

Conflicting opinions arose when discussing screen size and its effect on the viewing experiences of individuals diagnosed with ADHD. The correlation between environment and screen size was touched various times in the different interviews conducted: "My house is bigger, so the screen is, so it makes sense." (Speaker 1), or "I think I get more hooked when I'm on my computer rather than my TV because I think when I'm watching TV, I'm also aware of my room." (Speaker 5). The attention to their surroundings is small yet remarkable detail proving the easiness people identifying as ADHD disconnect from their main task as a consequence of their reduced attention span. In the interviews, the screen size was demonstrated to be a key factor for the audience with ADHD, responsible for the loss of concentration or hyperfocus. Although Rigby et al. (2016) stated the ability of the bigger screens to create an immersive media experience, not all the respondents agreed with the declaration, i.e., Speakers 2 and 5 introduced the concept of proximity and its relevance when reaching the hyperfocus feeling:

I just feel like it's easier to start and stop than just going to get up, go to the computer and stop it on the TV. I feel like I can engage more when it's closer to me... because also I always use subtitles, so it's easier for me to read them closer than far away. (Speaker 5)

The relationship between screen size and proximity was connected to the concept of hyperfocus, as some of the interviewees explained the usefulness of having a smaller screen to deeply focus on content: "I think with a laptop screen, it's... Easier with work and stuff to hyperfocus. And then it's also easy to almost have two screens because you can just make your little windows into half sizes." (Speaker 7).

Despite some divergent answers, the majority of the people interviewed declared their preference for bigger screens, able to create an engaging experience, supporting the study by Rigby et al. (2016). For instance, Speaker 10 described the hyperfocus feeling with TV as a reminder of when going to the cinema, and Speaker 9 argued their choice of watching films and series on a projector was responsible for drowning them inside the media content. Indeed, for the respondents who preferred the bigger screens, the phone was defined as uncomfortable since the screen of a smartphone is small, responsible how tilting the head to watch the film (Speaker 6) or draining the eyes (Speaker 7).

Engelhard and Kollins' (2019) research affirmed the high use of mobile screens in daily life has not completely replaced the TV viewing experience in the US but can also be applied to this specific study which considered mainly European citizens. However, in some cases, the use of bigger screens failed to change the low attention rate people diagnosed with ADHD have, since some of the interviewees declared using their phone while watching a series or movie on a TV. Moreover, the necessity of using the mobile phone instead of focusing on the movie or show demonstrates the development of an addiction toward mobile devices: "If I'm by myself, I'm constantly watching and being on my phone and watching and being on my phone" (Speaker 10).

Accordingly, many recognized the necessity of watching either a film or a series with someone else to properly focus on it, and therefore avoid the use of a mobile device. The choice of screen size is then determined also by either the solo or group viewing experience:

The way I prefer watching TV shows is with my roommates downstairs in the TV... Where I put my phone aside and I am really just watching the TV because it's also easier to focus if you have a TV. (Speaker 4).

Naturally, when watching something with a friend or family, the whole experience upgrades as feelings and opinions are exchanged (Chen et al., 2017). In the case of the audience with ADHD, the presence of other people triggers them into focusing more on the content because the shared viewing experience becomes more engaging, and provides motivation (Redshaw & McCormack, 2022). Since streaming platforms guarantee a complete viewing experience at any place, time, and with any company (Hadida et al., 2021), Netflix permits its subscribers to customize their experience in many ways; from the subtitles to the choice of the screen size to watching a content alone or with friends and family. The appealing possibility of choosing how to tailor a viewing experience is undoubtedly compelling to people being ADHD who can accordingly freely manage their viewing experience.

Overall, the interviews proved the importance of screen size for individuals identifying as ADHD to immerse completely in the media content and highlighted a new possible scenario related to people diagnosed with ADHD and their viewing experience, i.e., the pleasure of watching content with someone. Subtitles were mentioned by Speaker 5 who admitted their preference for smaller screens due to better visualization of subtitles, showing a correlation between the screen size and the choice of either dubbing or subtitling.

4.3.2 Genre's preference

Ten out of ten people interviewed stated their preference for fast-paced content, citing genres such as thrillers, which can keep their attention rate high because of continuous plot twists, mysterious characters, and plot lines. Titles such as *Midsommar* (Aster, 2019) and *Get Out* (Peele, 2017) were mentioned to better understand and visualize the inclination toward this genre:

> If I'm being challenged in my head or if it's a puzzle in a way that you don't know what's going to happen and why is this happening? If it's a confusing movie, it's good because it keeps me active and trying to think, "Oh, I wonder what's happening here". I'm like... Speculating the end of it. (Speaker 10).

Because of their difficulty in completing a task as they get easily disinterested and bored (Redshaw & McCormack, 2022), the suspense gives neurodiverse people the opportunity to create a challenge (Speaker 10), and the feeling of uncertainty interests them to discover more about the plot and the characters (Speaker 7). Going back to the concept

explained by Redshaw & McCormack (2022), suspense and plot twists can help individuals with ADHD not to lose concentration and get engaged by what they are watching. Furthermore, the preference for high rhythm pace productions resides in the cognitive and excitative response states, leading people with ADHD to constantly "shift the attention and renew their orienting responses, which increases arousal" (Beyens et al., 2018, p. 9876). Indeed, this can also be applied to the tendency for individuals with ADHD to become addicted to social media such as Tik Tok, since the videos are usually very short and fast-paced (Barandiaran & Samaniego, 2013; Beyens et al., 2018; Subramanian, 2018). Moreover, action and thriller genres were also defined as the easiest productions to watch with subtitles as less dialogue is involved, requiring less concentration, and therefore improving the appreciation rate of the whole viewing experience.

An interesting point came up during the interviews concerning a specific genre, i.e., sitcoms. In some instances, sitcoms were addressed as fast-paced shows: "Giving the example of *Modern Family*, it's not like there's a lot of action, but it's just fast-paced. We have these quick clips of each family, so that keeps me more engaged" (Speaker 5).

While for movies such as *Midsommar* (Aster, 2019) or series like *Black Mirror* (Jones & Brooker, 2011-present) the plot and suspense can trigger excitement, shows such as *Friends* (Crane et al., 1994-2004) or *Modern Family* (Levitan et al., 2009-2020) share an exciting and constant delivery, with jokes and satire, able to keep the audience interested as well as relatable. Related to the matter, all the respondents mentioned their interest in productions that depicted "real scenarios", contrasting what Barandiaran and Samaniego (2013) found on the preferences of teenagers diagnosed with ADHD for unconventional fictional characters with rebellious personalities. However, it is fundamental to underline that people interviewed for this research were all in their 20s, thus showing a difference in age with the sample studied by Barandiaran and Samaniego (2013). Besides, the logic of entertainment and identification was mentioned, but in most cases, the crucial aspect was the regular need to get appealing and stimulating visuals with interesting yet somehow realistic plotlines.

In addition, some interviewees highlighted their need to rewatch shows or movies considered comforting:

I won't watch newer shows and movies and just keep rewatching old ones. Like...*Friends* is an all-time favorite. I have seen it at least 100 times by now... And it's always in the background of everything that I do. (Speaker 2).

The necessity of rewatching films or series mainly resides in the attention span of people with ADHD. When watching content for the first time, the focus has to be totally on the product as it is the first time seeing it. However, when the content is well-known, it becomes a "friend" keeping company and the focus can be given to other tasks. For example, the extensive Netflix catalog (Hadida et al., 2021) can stimulate the willingness to stay up to date and watch any new trending production or push people to re-watch the same "comfort" content. This theory contrasts what was said by Redshaw & McCormack (2022) about the consistent need for stimulus for people with ADHD to complete a task but considering the feeling of having "a million tabs open at the same time" (Speaker 4), the hyperactivity can eventually become tiring. Indeed, some respondents described watching content with subtitles as distracting: "Instead of...Realizing who is saying this and what is going on in the plot, in the environment, I just start reading the subtitles" (Speaker 4). Yet, in some instances, animation was depicted as the easiest genre to follow, also with subtitles. Speaker 3 highlighted the straightforwardness of animation thanks to its reduced image movement which helps in processing the subtitles faster.

4.3.3 Attention span

ADHD is an attention-deficit disorder, thus low attention rate is a shared trait among people who identify as being ADHD. Living in a dynamic and fast-paced world, the attention span has been reduced drastically due to the constant stimuli that technology and especially social media provide (Barandiaran & Medrano Samaniego, 2013; Beyens et al., 2018; Subramanian, 2018). Previous research has studied media addiction among users diagnosed with ADHD (Özkent & Açıkel, 2022), and the advent of platforms such as Tik Tok has not helped the already reduced attention span of individuals who are ADHD: "Before it was YouTube, now it's more TikTok because YouTube is too long. Tiktok, it's shorter videos" (Speaker 5).

The short videos shared on social media like Tik Tok or Instagram have worsened the attention span as films and shows require more time and focus. For instance, Speaker 1 highlighted: "If nothing happens, nothing, no plot, plot twist within 20 minutes, I'm already done.", demonstrating once again the need for constant stimulus for the audience with ADHD. As mentioned in Chapter 2, people with ADHD lose concentration and can get bored very easily, struggling to complete a task (Redshaw & McCormack, 2022). Indeed, watching a movie or series can become a task if not interesting enough:

I... Have to be... Stimulated to watch a scene. It has to stimulate my brain. And even if I'm watching my favorite movie, it can happen that sometimes I just take my phone because I lose concentration. It doesn't have a reason. I just lose it and I'm still trying to figure out what triggers that because... Maybe it's also my favorite scene, my favorite movie. (Speaker 6)

Therefore, the stimulus the audience with ADHD requests is responsible for the attention span they might have. For example, Speaker 10 affirmed their need to get an "extra and different type of stimulation", without explaining the motive, describing the feeling only as a necessity.

In several interviews, respondents mentioned an attention span of 20 to 30 minutes, a reason explaining their preference, in some cases, for shows such as *Friends* (Crane et al., 1994-2004), *Modern Family* (Levitan et al., 2009-2020), or Japanese anime since they generally provide 20 minutes episodes. However, not every speaker declared to prefer shorter episodes because of their length. Sometimes, interviewees stated their preference for longer episodes for two main reasons. Today's series with episodes of around 40-50 minutes have around 8 to 10 episodes for each season, while episodes of 20 minutes have usually more episodes per season. The choice of longer episodes relates to the commitment a user gives to a show. When watching sitcoms such as *How I Met Your Mother* (Bays et al., 2005-2014), the many episodes require engagement for the audience, becoming a burden for some (Speaker 4) or a reason to become addicted:

I prefer longer episodes than shorter because that makes me feel less stressed to watch all of them because I know that if the length is short, then I feel forced to watch more episodes to know what's going to happen afterward. (Speaker 6).

The timing dilemma can also be applied to the preference between movies and shows. Some people declared the choice between a film, or a series was based on their mood (Speaker 2; Speaker 3; Speaker 9), with Speaker 3 mentioning the need to schedule when watching a movie at least one day before. Naturally, the majority of people explained their preference for series with timing since movies require attention for longer periods:

I don't watch many movies at all. I think those are also quite long and my attention span doesn't really... I usually get a bit distracted in the middle of it. I and my boyfriend have learned that we have a break in the middle of the movie. (Speaker 10)

When the stimulus is not the result of the content watched, some interviewees affirmed creating their stimulus either by using their phone to play games (Speaker 7), disconnecting from the show or movie because of a second device (Speaker 8), or thinking about other tasks (Speaker 5). The hyperactivity side of ADHD contributes to the viewing experience as well as the need for stimuli can be related to the alertness and energy people with ADHD feel (Schippers et al., 2022). If Schippers et al. (2022) considered hyperactivity as a positive symptom, in the specific case of ADHD as the audience of media content can become a tiring and frustrating characteristic:

> I would just find myself doing something completely different, almost involuntarily. I realized I'm on my phone. I've been sitting there for 15 minutes, and I have no clue what is even going on in the show anymore. When I cannot... Remember or if I could not summarize what is going on or what they're talking about, then I know it's done. I've lost all concentration, all focus on the show. (Speaker 8)

At the same time, some respondents preferred the length of a movie to the commitment of a series (Speaker 6). Indeed, while watching a film might require a few hours, a show would request several days to be completed, especially if long. In a way, the hours given to watch a series are more than a movie, contradicting what said so far, but considering the low attention span of people diagnosed with ADHD (Redshaw & McCormack, 2022) and the frequent need for stimuli (Barandiaran & Samaniego, 2013; Subramanian, 2018), it is not surprising that the interviewees were more enthusiastic and prone to watch a series.

Additionally, the presence of subtitles or the adoption of dubbing can make a difference in the perception of the attention of people with ADHD. On Netflix, subtitles were both considered a reason for hyperfocusing and a distraction while dubbing was oftentimes addressed as a motive to lose concentration due to the frequent mismatch in the lip-synchronization.

4.3.4. Color stimuli

In the literature review, the color stimuli concept was addressed since individuals with ADHD may show more difficulties in assimilating some colors rather than others. Silva & Frère (2011) demonstrated discrimination toward the pathway blue, and yellow among people diagnosed with ADHD, mainly in childhood. Indeed, as Tannock et al. (2006) expressed, an improvement can occur in adulthood. Since visuals represent a crucial factor when watching a

film or series, the interviewees proved the theory of Tannock et al. (2006), as no one pointed out any struggle with the two colors before mentioned, except Speaker 5:

The color…you know how some movies have a greenish tint? For example, *The Matrix* has a very greenish tint, and then some movies have more like a blueish tint. I think that disrupts my focus. (Speaker 5)

At the same time, Speaker 5 showed a preference for yellow subtitles rather than simple white subtitles.

However, some of the speakers opened up about some other difficulties in assimilating colors, for instance, Speakers 4 and 6 described black and white movies as slow, thus more challenging to follow. Both Speakers 4 and 10 mentioned the Netflix black and white film *Malcom&Marie* (Levinson, 2021), describing it as difficult to follow, especially in the case of Speaker 4 who "really liked it" but was struggling to finish it due to its palette of colors.

Nevertheless, most interviewees were not affected by any color dysfunction, and when asked whether other triggers beyond subtitling and dubbing could affect their viewing experience, elements such as the script, the actors, or the music were mainly cited. Indeed, this aspect related to color stimuli may be more frequent among children than young adults as Tannock et al. (2006) explained. Still, the various answers gathered in the interview can be interpreted as proof of the heterogeneity of ADHD (Beaton et al., 2022), and show the relevance colors have in the media experience and how they can affect it.

4.4 Hyperfocus in the media experience

In the literature review, a concept deeply discussed was hyperfocus, a mental state during which individuals are completely absorbed by a task, ignoring their surroundings, and particularly common among neurodiverse people (Ashinoff & Abu-Akel, 2021). During interviews, the hyperfocus phenomenon was mentioned to understand the eventual experiences of individuals with ADHD living when in the state of hyperfocus, and its possible relationship when watching content with subtitles. Subsequently, three main subthemes were depicted: the positive feeling when hyperfocusing, the relationship between hyperfocus and screen size, and lastly, hyperfocus and subtitling.

4.4.1 A common positive trait

Out of the interviews conducted, eight people were already familiar with both the term hyperfocus and its effects on their media experiences. However, this phenomenon was also related to real-life scenarios, for instance when doing physical tasks (Speaker 3), an

interviewee described "watching a movie or series scenario" as a passive action (Speaker 9). Nevertheless, hyperfocus was generally interpreted as a positive feeling, and each respondent mentioned having lived the state of hyperfocus while watching media content at least once in their life. For example, Speaker 5 described their experience:

> During that time where I'm just so zoned into that show or that movie, I enjoyed it. I feel like I'm absorbing the show because I like watching TV shows and movies that I like. So... When I'm in that state, I'm enjoying everything that I'm consuming at that point in time. (Speaker 5)

Unsurprisingly, the majority of the interviewees expressed a similar positive opinion when entering the hyperfocus sensation, proving the theory elaborated by Ashinoff & Abu-Akel (2021), and before-mentioned in the literature review. Indeed, since ADHD is an attention disorder, when hyperfocused, people with ADHD engage more with their duty which contrasts with their usual low attention span. As Speaker 6 declared, hyperfocus creates a whole bubble where the individual is in their world, undistracted by the environment around them. Considering the struggle individuals who recognize themselves as being ADHD feel when asked to focus on a task and complete it (Redshaw & McCormack, 2022), hyperfocus shows them the other side of the coin and helps them engage better with what they are doing:

> Forget everything around you for a little bit. Especially considering the ADHD thing that it's so hard to focus a lot of the time that if you do get into this hyperfocus, it can be really relaxing almost and refreshing because you can just...Completely lose yourself in something. (Speaker 9)

Often wise, when discussing films and shows, this state of mind was associated with binge-watching, the phenomenon during which two or more episodes of the same show are watched in one sitting (Özkent & Açıkel, 2022). As mentioned in the literature review, streaming platforms such as Netflix give access to vast catalogs that trigger subscribers to choose among several titles (Hadida et al., 2021). Thus, binge-watching is usually considered an effect of the new way of consuming media content, i.e., through streaming platforms (Özkent & Açıkel, 2022). On the one hand, it positively impacts the viewing experience as it is related to enjoyment and leisure and for instance, was described by Speaker 7 as "exciting" and "captivating". On the other hand, binge-watching is also the product of addiction (Özkent & Açıkel, 2022), which confirms previous research on the relationship between media

addiction and ADHD (Beyens et al., 2018; Nikkelen et al., 2014). When describing the sensation of hyperfocus, Speaker 5 admitted:

> It's like you get so... Absorbed into a show or movie where you forget everything else. I don't eat, I don't go to the bathroom, I don't do anything. You're so intensely focused on that, you can only focus on that, so everything else is not important. It's difficult to describe because you don't notice the time going through. You just keep pressing the other episode, the other episode. You're so engaged in this movie that it's hard for you to... See time go by or actually stop and think that: "Wow, I've been here for four hours. Maybe I should do something else. (Speaker 5)

As mentioned before, hyperfocus can be associated with the concept of flow since they both share intense focus, the loss of self-consciousness, and time distortion (Weber et al., 2009). Indeed, in the case of Speaker 5, the binge-watching phenomenon led to isolation, and subsequent poor time management because the media experience absorbed them to the point of forgetting basic instincts, i.e., going to the bathroom or eating. Furthermore, the tiredness expressed by Speaker 2 when in a state of hyperfocus demonstrates the effective addiction binge-watching can create.

Therefore, although the general appreciation for hyperfocus among the ten interviewees, especially if related to the enjoyment of media production, some negative aspects related to time distortion, tiredness, and addiction arose. Naturally, as Ashinoff and Abu-Akel (2021) claimed today's media promote hyperfocus, not only within the cinema and series field, but also considering social media such as TikTok. Speaker 5 explained this sensation as a "rabbit hole" where neurodivergent people can get easily lost.

4.4.2 Hyperfocus and Subtitling

Considering the concept of Attention Blink (AB) explained in Chapter 2, and the difficulties people with ADHD can face when two visual elements coexist (Armstrong & Munoz, 2002), subtitles should not be the preferred practice of audiovisual translation for the audience with ADHD. Indeed, they would most likely focus on one of the two elements screened, either the text or the visuals, unable to enjoy the media experience to its core.

Unexpectedly, nine out of ten people interviewed declared their preference for subtitling rather than dubbing. Nonetheless, part of the theory related to AB can still be applied to the respondents' answers on the topic since some of the speakers affirmed hyperfocusing on the subtitles: "It might be that you're hyperfocused on the subtitles and you

miss out on the movie" (Speaker 9). The information process is thus mainly the subtitle, with the following loss in the visual experience (Speaker 5; Speaker 4). For example, Speaker 4 is the only interviewee who admitted not using subtitles for the sake of their viewing experience, as they would create a distraction and an inevitable loss of focus.

Meanwhile, while some speakers described themselves as capable of not hyperfocusing on subtitles and having them as a plus helping to enjoy more films and series; Speaker 3 stated: "I also like the fact that when I am watching it, I do get very hyperfocused on it. I like... Fully grasp the story when it's something with subtitles if I'm focusing on it" (Speaker 3). Hence, the presence of subtitles in specific cases was considered necessary to reach the hyperfocus state and engage with the content. Speaker 2 highlighted their commitment to subtitles, and their influence on hyperfocus as well. For example, Netflix subtitles were praised for their accuracy, unlike dubbing, because described as able to create a deeper connection with the content watched.

AB has an impact on the viewing experience of viewers with ADHD since most individuals interviewed underlined the hyperfocus feeling related to subtitles, proving the struggles for neurodivergent people to be receptive to both visuals and texts. As Armstrong and Munoz (2022) discussed, individuals with ADHD have a harder time switching attention promptly and therefore focus on one stimulus.

Moreover, the theory of "perceptual organization" (Savickaite et al., 2022), and the ability of local processing for people being ADHD confirmed their tendency of focusing on specific details when processing a piece of information, i.e., subtitles.

4.5 ADHD and the dubbing and subtitling dilemma

The dilemma between subtitling and dubbing is a current topic of discussion, especially on Netflix (Hayes & Bolaños-García-Escribano, 2022; Koolstra et al., 2002). Starting from a general approach to ADHD, specifically in today's society and the role of social media, to a closer look at the viewing experiences of people with ADHD in the contemporary streaming world, the dilemma between the two adaptation practices was addressed in the interviews. As both practices change the original text and affect the information the audience receives (Audissino, 2012; Riniolo & Capuana, 2022; Wissmath et al., 2009), clearly advantages and disadvantages were listed by interviewees of both subtitling and dubbing. The dilemma between dubbing and subtitling was addressed as the final topic in the interviews and gave a final overlook of how individuals with ADHD behave as members of the audience of the popular American streaming platform Netflix. Subsequently, five sub-

themes were depicted: the advantages and disadvantages of both practices, i.e., subtitling and dubbing, and their role on Netflix.

4.5.1 Advantages of subtitling

Addressing the theory explained in Chapter 2 about subtitling and taking the attention blink (AB) into account, ten out of ten people would rather watch content with subtitles than with dubs. Mostly, the advantages of the former practice were listed as all interviewees except one declared watching subtitled movies and series on Netflix, but also on other streaming platforms. Several appealing features were considered when discussing the topic, one related to the authenticity of the content watched:

> I watched the subbed version. I was like, "Yeah, that was a lot better. I can see why that might be nicer in the long term". It's just...The show just has a lot more emotion, I find. Even though like... It's harder to understand, it doesn't matter that you understand what they're saying. It's like the way the voice actors have done it. It's...it's the way the show is almost intended to be. And I find that hard with the dubbed versions to make that connection. (Speaker 3)

Although subtitling can transform the meaning of jokes or has to adapt to the target language (TL) culture (Karunarathna, 2015), the respondents still considered subtitling as the best audiovisual translation to get the most from the viewing experience. The presence of original voices has a great impact on the audience as a reason to create a deeper bond with both the story and the characters. As discussed in a previous section of the chapter, the preference for subtitles can be connected to the search for realistic and relatable settings for individuals being ADHD to engage with the content, thus hearing the original voice helps with the engagement process. Besides, as mentioned in the literature review, it confirms what Mingant (2010) discussed on the ability of subtitles to build "a cinematic form of emotional realism" (p. 717).

Alongside the authenticity, some of the speakers underlined the useful language tool subtitles can be when interested in learning a new language: "You could learn a language from it if you put them on" (Speaker 1), supporting the theory of Koolstra et al. (2002) and Perego et al. (2015).

In addition, subtitles were often praised as a means of giving a complete experience and complementing the visuals. Despite the presence of two elements within the same screen and considering the difficulty people with ADHD may feel when processing two stimuli at the

same time according to the AB theory (Armstrong & Munoz, 2002), subtitles were defined essential in certain cases:

It's way harder for me to watch something without any type of subtitles. I would say that it takes way more concentration, way more focus, way more of a chance of not going to follow through with watching that movie (Speaker 8).

An interesting factor was the necessity for some participants to add subtitles even with their mother tongue, to the point that for some the viewing experience is not accessible if not the inclusion of subtitles:

The last movie I watched without subtitles was at home with my parents, and I really did not pay attention to anything. I really couldn't because I don't know. I'm just watching the pictures at that point. I'm not taking any information in. (Speaker 5)

Therefore, subtitles complement the picture (Speaker 5), but they can also become an excuse to distract from the sounds, supporting the limited attention span within ADHD (Redshaw & McCormack, 2022).

4.5.2 Disadvantages of subtitling

Although being considered the preferred audiovisual translation, concerns about subtitling were listed. The feeling of having to focus on two elements at the same time can be overwhelming (Armstrong & Munoz, 2002), and some of the speakers addressed it:

If I'm watching a show that's not in English or a language I speak, then of course, I need the subtitles to understand what's going on...But then it also sometimes it's hard because I feel like sometimes it takes away from...Watching the show. (Speaker 7)

The AB applies to ADHD, but it is insufficient to stop the youth with ADHD from enjoying a media production with subtitles.

Alongside the loss of focus on the sound and the hyperfocus on subtitles discussed in the previous sections, some technicalities can be a disadvantage. Some respondents complained about timing (Koolstra et al., 2002), recounting occasions during which the subtitles were delayed, stimulating a disconnection with the content and the subsequent loss of interest (Speaker 4). Koolstra et al. (2002) discussed other issues related to subtitling such as the screen limitation subtitles create:

I don't like larger font sizes. I've noticed this because it blocks out a lot more of the bottom of the screen, which I don't like, which was also one of the reasons I preferred dubbing at one point. After all, I got to see the full screen. (Speaker 3).

The loss of information due to reduced words for timing rules (Koolstra et al., 2002) was also mentioned as a reason not to watch content with subtitles. Indeed, subtitling has disadvantages, especially when watching content in an unknown language: "I find it very difficult. With Spanish, for example, or Italian, I have to really focus on the subtitles to understand and then I don't see what's actually happening" (Speaker 1). One of the speakers (Speaker 4) was the only one expressing neither a preference for subtitles nor for dubbing: "Instead of...Realizing who is saying this and what is going on in the plot, in the environment, I just start reading the subtitles." (Speaker 4).

However, the choice of not using subtitles was at the same time limiting, as Speaker 4 confirmed never watching shows or movies in an unknown language, contrary to every other respondent. Yet, on special occasions in which the choice between subtitles and dubbing is possible, Speaker 4 also admitted her preference for subtitles, confirming the popularity of subtitles among neurodiverse young adults.

4.5.3 Advantages of dubbing

All interviewees were very skeptical when dubbing was mentioned since none of them were neither familiar with it nor enthusiastic. After all, the young adults interviewed were mostly coming from countries not used to dubbing, such as the Netherlands, Finland, and Denmark (Ivarsson, 2009) except for a few exceptions like Italy or Perú. Nonetheless, the respondents found a list of advantages and in a few cases considered the idea of giving a second chance to dubbing:

I just realized that there are often times when I'm scrolling on Netflix and I see something, it looks really interesting on the thing, and then I go and it's a Spanish movie and I'm like," Oh, no. Then I don't watch it". Maybe if I could have the option to have it dubbed, I would watch it. (Speaker 10).

Data showed the success some European series had in America due to the English dubbing, for example, the Danish series *The Rain* (Bose & Allen, 2018-2022) (Sánchez-Mompeán, 2021). Certainly, especially for people with ADHD, watching content in an unknown language with dubbing would be easier:

The advantages are that you don't have the confusion. If it's something that is confusing for you, having to read English, but also hearing a different language that could possibly become distracting when trying to watch whatever you're watching. (Speaker 8).

However, many respondents could not point out an advantage of dubbing either because they were not familiar with the practice or because their experience was mainly negative.

4.5.4 Disadvantages in dubbing

When disadvantages related to dubbing were to be discussed, many elements were taken into account, but a current theme was mentioned by each speaker, i.e., lip-synchronicity. Dubbing lets the audience enjoy the media experience by creating a familiar setting, but its limit is mainly the lip-synchronization despite making the target language (TL) text believable and understood as the original one, it is also an element usually contested (Koolstra et al., 2002; Wissmath et al., 2009):

The way that the lips were moving was completely different than the sound that I was hearing. So that was messing up my way of understanding because I was questioning, "Why am I hearing a sound, but the lips are not moving in that way? So how can that work?" That's when I discovered that I don't like the dubbing. (Speaker 6)

As discussed in the theoretical framework, Koolstra et al. (2002) and Wissmath et al. (2009) agreed on the limitations lip-synching creates because it is easily mismatched and not precise enough to enjoy the media content. Since all respondents described lip-synchronization as the biggest flaw within dubbing due to difficulty in concentrating on both visuals and the imperfect sound, the problem related to AB can again be applicable (Armstrong & Munoz, 2002). Although in the theory section subtitling was considered the worst practice for people with ADHD to enjoy their viewing experience, dubbing can be a trigger for AB too. When the lip-synchronization is not precise, the risk is to notice the lips moving differently from the sound, thus determining two unmatched stimuli, and activating the AB, particularly for individuals identifying as ADHD.

At the same time, considering the majority of the countries interviewed were not dubbing countries, the criticism may derive from the viewer's habituation of the practice (Spiteri Miggiani, 2021). However, also the people coming from dubbing countries such as Italy or Perú were not enthusiastic and chose subtitles over dubbing. A reason behind the

loathing for dubbing can also reside in the current globalized era. Although both subtitling and dubbing have an impact on the enjoyment of a product and cause harm to the original content either way (Audissino, 2012; Riniolo & Capuana, 2022), dubbing builds a distance between the original culture and the target culture (Ramière, 2004): "The voices that they dubbed with just did not match or give the same personality or character that the...In the original language, it did. It was harder to relate, almost." (Speaker 3).

As Speaker 2 affirmed: "It just culturally… it does not make any sense", supporting Karunarathna's declaration (2015) on the practical and theoretical issues dubbing presents, related to cultural appropriation, narrative manipulation, or censorship. Even though no one described dubbing as a form of nationalism, distancing from the original score causes a loss in the true nature of the production (Mingant, 2010). For instance, Speaker 2 argued: "The emotion that is portrayed in Japanese movies and especially anime is very difficult and also awkward to portray in English." (Speaker 2).

Eventually, a feeling of distance arises due to a connection loss with the content (Ruiz & García, 2007). The wrong voices were mainly addressed as a crucial factor in dubbing unpopularity: So, it's… super fake. And voices are super exaggerated, and they don't match the characters. I just don't like the exaggeration because I told you, I like real movies and it doesn't sound like real when I hear these dubbings in Spanish. (Speaker 4).

The young generation demonstrated to be an integral part of the globalized world as consumers of streaming platforms and especially of original foreign content without the use of any kind of domestication practice, i.e., dubbing.

4.5.5 Netflix and dubbing and subtitling

Netflix is by far one of the most popular streaming platforms globally, having reached 230 million paying members at present (Netflix, 2023) and counting more than one and half billion views for a non-English show such as Squid Game (Dong-hyuk, 2021 – present) and more than one billion for the latest season of the American series Stranger Things 4 (The Duffer Brothers et al., 2022). These numbers demonstrate the success and influence streaming platforms have on people's viewing experience, also considering the rapid decrease in cable subscriptions in the latest years (Lotz, 2019). Streaming services have changed the way of watching television, producing, and making movies, and the audience has transformed too.

This research focused on a specific portion of Netflix's subscribers, i.e., young adults with ADHD. As youth is now accustomed to the new streaming services as they are defined as a source of entertainment providing accessibility to different titles and trends (Mavale &

Singh, 2020).

Therefore, when interviewing people for the study, Netflix was often praised, especially regarding its attitude with subtitles:

> I really like the fact that Netflix does. The fact that it can change everything to tailor it to your experience really helped me... That's one of the reasons why I haven't canceled my Netflix subscription because the subtitles are very good. (Speaker 5).

Indeed, Netflix provides subtitles customization, a fundamental feature for the interviewees. Although only available on TV, the American streaming platform allows its subscribers to change the size of subtitles and add a background color. Most respondents affirmed the importance of tailoring their experience to take the most from the content watched, especially if subtitles are defined as essential to enjoying a series or movie. Hence, technical advancements such as customization are crucial to improving the readability of subtitles (Koolstra et al., 2002), particularly in the case of individuals with ADHD.

Despite some interviewees were not aware of the subtitles' customization granted by Netflix, those familiar with it highlighted their interest in changing fonts, a feature still not available. However, in one specific case, a participant mentioned how Netflix could implement the practice of Bionic Reading in their subtitles to help people diagnosed with ADHD elaborate the subtitles text faster (Speaker 6). This new practice is a method to facilitate the reading process, helping the reader to focus on the highlighted letters and letting the brain complete the word. With Bionic Reading, anyone struggling with reading and comprehension can fully enjoy the content (Bionic Reading, 2023):

> If you make the first two slash three letters of a word bigger and thicker than the rest of the word... It can help you with focusing on it because your brain works by itself. You just read the first few letters and then your brain already knows what you're going to... Read afterward. So, let's say that you have to read the word mathematic. If you make the M, A, T, and H thicker than the rest of the world, your brain, whenever you read math, already knows that you're going to read the word mathematic. So... If you should make all these subtitles like that, your brain already completes words and maybe also full sentences without too much effort. (Speaker 6)

On the other hand, dubbing was often criticized and defined as "unconvincing" mainly due to the viewer's habituation to dubbed production, confirming the study of Spiteri Miggiani (2021). The surprising factor was the preference for subtitles even for products for

which the respondents were not familiar with the language, i.e., Japanese anime. Although many shows have been dubbed on Netflix to restore the popularity of dubbing, especially among English speakers (Chaume, 2020; Sánchez-Mompeán, 2021), in the case of this research, interviewees were all skeptical toward dubbing. Since the people interviewed for this research are ADHD and have the opportunity to tailor their experience with subtitles, the study by Sánchez-Mompeán (2021) does not apply to the case. Indeed, the trend for SVoD platforms to localize foreign audiovisual products into various languages (Chaume, 2020; Sánchez-Mompeán, 2021) is not successful among the neurodivergent audience.

6. Conclusion

In this last chapter, the main objective of this study has been fulfilled as the following research question has received a thorough answer: How do English-speaking young adults with ADHD engage with Netflix's dubbed and subtitled content?

By interviewing people who identified with ADHD, aspects of their viewing experience and their habits were tackled. The last section of the results chapter focused on the subtitling and dubbing dilemma cited in the research question. A clear and shared rejection toward dubbing was stated since ten out of ten interviewees declared their preference for subtitling. Considering the theory elaborated in the literature review, especially about Attention Blink (AB) (Armstrong & Munoz, 2003; Shapiro et al., 2017) and the difficulty people diagnosed with ADHD may encounter when facing and elaborating two stimuli at the same time, the preference for subtitling was indeed surprising. The interest and engagement respondents showed when discussing subtitling draw crucial conclusions on the approach people with ADHD have with dubbing and subtitling. Most participants came from countries where dubbing is not familiar, i.e., the Netherlands, Finland, or Denmark, supporting the theory about the preference, for the before mentioned countries, for subtitling content (Ivarsson, 2009). Indeed, people foreign to dubbing noticed its unauthenticity, which is the main reason behind the under-appreciation of this practice of audiovisual translation. Therefore, a person's habit of one of the two practices significantly affects their preference for either dubbing or subtitling. Nevertheless, since young adults were interrogated on the topic, the answer may vary when another age range is considered.

The younger generations are open to approaching foreign content due to the access to multicultural catalog platforms such as Netflix guarantee (Hadida et al., 2021). Unsurprisingly, some interviewees listed the opportunity to learn a new language as an advantage of subtitles as well as the development of a deeper connection with the content when watched in the original score. Accordingly, subtitles have been depicted as a hyperfocus symptom, helping people identifying as ADHD to focus and engage more with either a movie or series.

The sensation of hyperfocus which was described as positive by most was never combined with dubbing. Dubbing was highly criticized, also by people coming from countries accustomed to it, such as Italy or Perú. In the theory of Chapter 2, the concept of AB was related to subtitles, not considering the artificial sound in dubbing, able to cause inattention and subsequent loss of concentration as well. In dubbing, the unmatching lip-synchronization

can activate the AB, creating a sense of frustration, and annoyance in the neurodiverse audience due to struggles in switching their attention promptly, thus confirming the study by Armstrong & Munoz (2002).

In the dilemma of subtitling and dubbing, Netflix was introduced and generally praised for its quality in subtitling, while the trend to localize foreign audiovisual products into various languages (Chaume, 2020; Sánchez-Mompeán, 2021) was not successful among the audience of individuals with ADHD. Some improvements were still discussed such as the addition of fonts, colors, or timing, with a speaker also introducing the concept of Bionic Reading as an opportunity for streaming platforms to implement new customization and help a portion of the audience in the subtitles' reception. Differently, dubbing was not well-received, and Netflix was often criticized for the voice actors selected and the poor quality of both sound and synchronization, proving that Netflix needs to put more effort into improving the dubbing experience (Sánchez-Mompeán, 2021; Spiteri Miggiani, 2021)

The themes discussed in the previous sections of the results were all essential to answer the research question. Along with the specific topic of subtitling and dubbing and the hyperfocus sensation, the result chapter discussed aspects related to ADHD and social media and elements building the viewing experience of the specific audience of people with ADHD, i.e., screen size, attention span, genre preference, and color stimuli.

Depicting the often-addictive tendency of social media among users being ADHD (Özkent & Açıkel, 2022) was relevant to understand the beneficial side of watching content with subtitles. Despite the Attention Blink (AB), subtitles are functional for people who identify as ADHD as they guarantee a more challenging and fast-paced experience with the media content, fundamental to keeping viewers with ADHD interested in watching a movie or series because it resembles the social media experience.

Regarding the importance of screen size for individuals identifying as ADHD, the interviews highlighted a new possible scenario related to people diagnosed with ADHD and their viewing experience, i.e., the pleasure of watching content with someone (Chen et al., 2017). The hyperfocus sensation was also strictly related to the screen used since many preferred a bigger screen to completely immerse in the content watched (Rigby et al., 2016), except for some participants who introduced the concept of proximity to hyperfocus. Moreover, for a speaker, the use of subtitles had an impact on the choice of screen size, but the rest of the respondents did not mention a possible relation between the two practices and the screen used.

Related to the topic, subtitles and dubbing proved to make a difference in the attention span of people with ADHD as they either trigger hyperfocus sensation or increase the loss of concentration including the choice of a fast or slow-paced genre.

Additionally, the discussion about stigma has proven to be relevant to the research as it led to a more inclusive streaming platform environment (Schippers et al., 2022). Indeed, the customization of subtitles showed Netflix's attitude toward the creation of a better viewing experience, able to normalize the ADHD viewing experience.

Lastly, color stimuli demonstrated that some people with ADHD can struggle to enjoy content because of its colors. For instance, Speaker 5 partly proved the theory by Silva & Frère (2011) about the discrimination for the blue tints but also by contradicting it since they preferred yellow subtitles to the standard white.

Hence, through the findings gathered in the previous chapters, which provided the information necessary to complete the study, the research question has been thoroughly answered, filling the gap previously found on the topic.

6.1 Limitations

Considering the nature of the study, some limitations were encountered. With the time given to conduct the research, among the ten people interviewed, seven were female. The unbalanced gender aspect can be considered a limitation along with the ADHD diagnosis because three participants did not have a proper medical diagnosis for ADHD. Although it was interesting to get the perspective of both formally diagnosed and self-diagnosed individuals, ideally the participants considered would have been either only self-diagnosed or all with an official diagnosis. However, it must be taken into account the ethical perspective when researching mental illness, and indeed finding participants with ADHD willing to take part in the study was not immediate.

Another limitation may reside in the nationality of the interviewees, coming from different parts of the world. Although all of them were proficient speakers of English, some nationalities were already more familiar with subtitling rather than dubbing because of a lack of habituation to the latter practice. For instance, except for three participants who were already familiar with dubbing, and had previous experiences with it, the rest of the interviewees were not used to dubbing. Mostly, respondents coming from countries accustomed to subtitling showed reluctance toward the practice of dubbing. Therefore, considering people more familiar with both practices would have been less limiting, giving a more objective perspective on the topic discussed.

6.2 Future research

This research has shown a gap within the study of the ADHD community and their approach to media as part of the audience of media content. The interviews have demonstrated that much research can be done on the topic. For instance, some interviewees mentioned the need for medication to focus, allowing tackling the medication theme concerning the viewing experience of people with ADHD. Indeed, as some respondents suggested during the interviews, medication can have a huge impact on their focus and therefore contribute to their audience experience.

For instance, another future study can be conducted considering Bionic Reading, mentioned by one of the speakers as a possible solution to help the audience with ADHD enjoy the media experience with subtitles. Moreover, as many interviewees declared their preference for watching content with someone else to focus, more can be researched on the topic to find a correlation with ADHD symptoms.

Further research can also investigate the portrayal of ADHD within social media such as Tik Tok and Instagram because many people mentioned the trend of discussing mental health on the Internet. Since some interviewees declared the overdiagnosis and the mass information social media providers on ADHD, it could lead to diving the openness people have recently found in discussing ADHD.

Finally, in this instance, only young individuals were interviewed, but today, also adults are heavy users of streaming platforms and social media. Future research on adults with ADHD and their experience with media consumption or as the audience of streaming services can result in new outcomes, providing an overlook of generational differences and their approach toward ADHD, streaming platforms, and social media.

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8. Appendix

Appendix A: Visualization of coding scheme

Theme	Selective coding	Axial coding	Open coding
	The heterogeneity of ADHD in today's media society	The influence social media have on the ADHD Diagnosis	Normalize ADHD, inclusivity and ADHD, best of ADHD, online information about ADHD, ADHD community, overdiagnosis, label, exaggeration, online misinformation about ADHD, generalization about ADHD, ADHD support, social media addiction, education on social media, ADHD diagnosis, ADHD in today's society.
		Stigma toward ADHD	Stereotypes, education, men and ADHD, mental illnesses now, past generations, medication, work life with ADHD, women and ADHD, mental illness in the past, ADHD and stigma.
		Screen size	Screen size dilemma, issues with smaller screens, proximity, bigger screens,

ADHD and the subtitling/dubbing dilemma on Netflix	ADHD and their preferred viewing experiences		smaller screens.
		Genre's preference	Learning something new, animation difficulties, overwhelming shows, suspense, repetition, stimulation, comfort shows, anime, dynamic, fast pace, shows preferences.
		Attention span	Worst of ADHD, external triggers, scheduling, films, watching alone, enjoyment engagement, shows and movies in an unknown language, slow pace, mood, watching with someone, feelings when losing concentration, shows vs movies, loss of interest, multitasking, distractions.
		Color stimuli	Other triggers, colors pathways.
	Hyperfocus in the media experience	A common positive trait	Binge watching, emotions when watching something, hyperfocus feeling, bubble.
		Hyperfocus and	Focus on subtitles, problems with subtitling,

		Subtitling	concentration, deep connection.
	ADHD and the dubbing and subtitling dilemma	Advantages of subtitling	Familiarity, habituation, subtitles as a plus, closer to original, advantages subtitling, experience with subtitling, subtitles preferences.
		Disadvantages of subtitling	Subtitles with mother tongue, approach to complications, change of scenery, timing in subtitling, loss of focus because of subtitles, language barrier, subtitles customization.
		Advantages of dubbing	Convenience in dubbing, advantages dubbing.
		Disadvantages in dubbing	Cultural appropriation, cultural changes, feelings about dubbing, lip-synching, experience with dubbing, difficulties in dubbing, loss of concentration.
		Netflix and dubbing and subtitling	Improvements in subtitling, future about dubbing, dubbing on Netflix,

			dubbing vs subtitling, subtitling on Netflix.

Appendix B: Topic Guide

Introduction

Example of introduction:

"Hello. Thank you again for this. Really, really much appreciate it. I'm Anna, I'm studying Media and Creative industries, and this is my Master's thesis about ADHD viewing experiences on Netflix with a focus on dubbing a subtitling. As I said before, the interview will last between 45 to 60 minutes and there are no good or wrong answers. If you want to stop and if you don't want to answer a question, you can let me know and you're going to then receive a consent form afterwards that you have to sign. Also, if you don't want your name to be out, you can also tell me and I can just put a pseudonym. If you have any other question before we begin, let me know."

A. ADHD personal history, stigma and social media

Example of questions:

1. What is your relationship with ADHD (when you first discovered it and now)?

2. How do you think today's society approaches ADHD?

B. Relationship with media content, i.e., films, series.

Example of questions:

3. What kind of shows and movies do you usually watch?

4. What is the reason that makes you interested in a show or a movie?

C. Screen size and concentration

Example of questions:

5. If you ever felt disconnected from a show or movie because you could not concentrate, how would you describe it?

6. How much does the screen size chosen for your viewing experience have an impact on you? Why do you think so?

D. Hyperfocus phenomenon

Example of questions:

7. If you ever experienced hyperfocus during your media experience, how would you describe it?

8. If you experienced it, how does it make you feel about what you′re watching?

E. Subtitling versus dubbing

Example of questions:

9. What do you think is the most difficult thing when watching content with subtitles?

10. What do you think is the quality of subtitles and dubbing on Netflix?

F. Subtitling experience

Example of questions:

11. Let′s consider subtitles: what do you usually look for when watching content with subtitles?

12. Being ADHD, what do you think are the advantages and disadvantages of watching something with subtitles?

13. If you could improve something about subtitles on Netflix, what would you do?

G. Dubbing experience

Example of questions:

14. Let′s now consider dubbing: what do you usually look for when watching dubbed content?

15. Being ADHD, what do you think are the advantages and disadvantages of watching something with dubbing?

16. If you could improve something about dubbing on Netflix, what would you do?

H. Other triggers (Color stimuli)

17. Are there any other aspects when watching a show that may worsen your viewing experience? Other than dubbing or subtitling, for instance colors or effects etc.?

I. Closing

18. Are there any things you would like to add?

19. Final thanks

Appendix C: Consent form

<u>Information and consent form</u>

ADHD and the dubbing / subtitling dilemma

Introduction

Hello! I am Anna Colucci, and I am doing research for Erasmus University Rotterdam. I am conducting research on ADHD, dubbing and subtitling on Netflix.

I will explain the study below. If you have any questions, please ask me. While reading, you can mark parts of the text that are unclear to you.

If you want to participate in the study, you can indicate this at the end of this form.

What is the research about?

This research is about the viewing habits of ADHD people on Netflix, considering them as audience of international shows and movies, and specifically their relationship with dubbing and subtitling.

Why are we asking you to participate?

I ask you to participate because you are a young adult with ADHD who watches Netflix, specifically international shows.

What can you expect?

The study lasts 3 months.

If you participate in this study, you will take part in:

<u>An interview</u>:

The interview will last between 45 minutes to 1 hour. If you do not want to answer a question during the interview, you are not required to do so.

I will make an audio recording of the conversation.

You decide whether to participate

Participation in this study is completely voluntary. Not participating will not affect your work or work-related assessments or reports. You can stop at any time and would not need to provide any explanation.

What are the potential risks and discomforts?

We do not anticipate any risks or discomforts while participating in this study.

What data will I ask you to provide?

I will store your data so that I can be in contact with you.

During the interview, the following personal data will be collected from you: Name, age, gender, audio recordings, nationality, information about mental health, opinions about mental health and viewing experience.

I also need your email address by email.

Who can see your data?
- I store all your data securely.
- Only persons involved in the research can see (some of) the data.
- Recordings are transcribed. Your name is replaced with a made-up name.
- Data such as your direct personal data will be stored separately from the transcription.

How long will your personal data be stored?

Your data will be retained for a minimum of 10 years. We retain the data so that other researchers have the opportunity to verify that the research was conducted correctly.

Using your data for new research

(Part of) the data we collect may be useful in anonymized form, for example for educational purposes and future research, including in very different research areas. We will make the data publicly available after proper anonymization. We ensure that the data cannot be traced back to you/we do not disclose anything that identifies you.

What happens with the results of the study?

You may indicate if you would like to receive the results.

Do you have questions about the study?

If you have any questions about the study or your privacy rights, such as accessing, changing, deleting, or updating your data, please contact me.

Name: Anna Colucci

Phone number: +393467498243

Email: 662940ac@eur.nl

Do you have a complaint or concerns about your privacy? Please email the Data Protection Officer (fg@eur.nl) or visit www.autoriteitpersoonsgegevens.nl. (T: 088 – 1805250)

Do you regret your participation?

You may regret your participation. Even after participating, you can still stop. Please indicate this by contacting me. I will delete your data.

Ethics approval

This research has been reviewed and approved by an internal review committee of Erasmus University Rotterdam. This committee ensures that research participants are protected. If you would like to know more about this RERC/IRB, please contact [add contact information or website]

Declaration of Consent

I have read the information letter. I understand what the study is about and what data will be collected from me. I was able to ask questions as well. My questions were adequately answered. I know that I am allowed to stop at any time.

By signing this form, I

1.   consent to participate in this research;
2.   consent to the use of my personal data;
3.   confirm that I am at least 18 years old;
4.   understand that participating in this research is completely voluntary and that I can stop at any time;
5.   understand that my data will be anonymised for publication, educational purposes and further research.

Check the boxes below if you consent to this.
Required for research participation,

Data
I consent to the researcher's collection, use and retention of the following data: health, nationality, gender, age.

Audio recording
I consent to the interview being audio recorded.

Use for educational purposes and further research
I hereby consent to having my personal data, namely: health, nationality, gender, age stored and used for educational purposes and for future research, also in other areas of research than this research.

New research
I give permission to be contacted again for new research.

Name of participant:

Participant's signature: **Date:**

Appendix D: Survey for sampling

ADHD and viewing experiences

Introduction Dear respondent,

Thank you for your interest in this research. I am inviting you to fill in a questionnaire.

In this questionnaire, I am interested in asking you questions about your streaming platforms' viewing experience, and yourself. The questionnaire will take approximately 5 minutes to fill in. Please answer each question carefully and honestly. There are no right or wrong answers.

PURPOSE OF THE RESEARCH
The purpose of this questionnaire is to gather participants for the second part of the research, in which interviews will be conducted. Once at the end of the questionnaire, if your answers display compatibility with the participants needed for the study, you will be asked to insert your e-mail to be contacted for the interview. However, the insertion of the e-mail is voluntary, and if not interested the question can be skipped, and the survey will end.

CONFIDENTIALITY OF DATA
All research data remain completely confidential and are collected in an anonymous form. There are no foreseeable risks associated with participating in this research.

VOLUNTARY
If you now decide not to participate in this research, this will not affect you. If you decide to cease your cooperation while filling in the questionnaire, this will in no way affect you either. You can cease your cooperation without giving reasons.

FURTHER INFORMATION
Please complete this survey only if you are at least 18 years old. If you have questions about this research, in advance or afterward, you can contact the responsible researcher, Anna Colucci, by e-mail: 662940ac@eur.nl.

Q0 If you understand the information above and freely consent to participate in this study,

click on the "I agree" button below to start the questionnaire.

○   Yes (1)

○   No (2)

End of Block: Consent

Start of Block: Demographics

Q1 What is your age?

○   Less than 18 (1)

○   18-25 (2)

○   26-35 (3)

○   36-45 (4)

○   Over 46 (5)

Page Break

Q2 What is your gender?

○   Female (1)

○   Male (2)

○   Non-binary/Third gender (3)

○   Prefer not to say (4)

○   Other (5) _____

Page Break ───

Q3 Is English your primary language? (for instance do you use it daily or watch shows/movies in English?)

○   Yes (1)

○   No (2)

Skip To: End of Survey If Is English your primary language? (for instance do you use it daily or watch shows/movies in Engl... = No

---

Page Break ───

End of Block: Demographics

Start of Block: Streaming platform block

Q5 In this first section, you will be asked questions about your viewing experience with streaming platforms.

Page Break ───

Q6 Do you use any of these streaming platforms?

☐ Netflix (1)

☐ Amazon Prime Video (2)

☐ Disney+ (3)

☐ Hulu (4)

☐ Other (5) _____

Page Break ——————————————————————————————

Q7 How often do you use Netflix?

○ One/two day(s) per week (1)

○ Three/four days per week (2)

○ Five/six days per week (3)

○ Everyday (4)

Page Break ——————————————————————————————

Q8 Do you watch international shows or movies, i.e. in which the language spoken is different from yours?

○ Yes (1)

○ No (2)

Q9 How often do you watch international shows?

○   Never (1)

○   Rarely (2)

○   Sometimes (3)

○   Very often (4)

○   Always (5)

Skip To: End of Survey If How often do you watch international shows? = Never

End of Block: Streaming platform block

Start of Block: ADHD

Q10 In the following section, you will be asked to answer a few questions about the topic of ADHD.

Q11 Have you been diagnosed with ADHD?

○   Yes (1)

○   No (2)

○   Prefer not say (3)

Skip To: End of Survey If Have you been diagnosed with ADHD? = No
Skip To: End of Survey If Have you been diagnosed with ADHD? = Prefer not say

Q12 How long since you have been diagnosed with ADHD?

○ Less than one month (1)

○ From two to six months (2)

○ From seven to twelve months (3)

○ More than a year (4)

○ More than five years (5)

○ Prefer not to say (6)

End of Block: ADHD

Start of Block: Personal information

Q13 Your answers match the ideal participant for the second part of the study! If interested in being part of the research, you can voluntarily insert your e-mail and you will be contacted for the second part.

_____

End of Block: Personal information