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DEEP FOCUS

audiovisual

A division of the American Translators Association

AMERICAN
TRANSLATORS
ASSOCIATION

AUDIOVISUAL
DIVISION

QUARTERLY
NEWSLETTER

FIRST EDITION

LETTER FROM THE ADMINISTRATOR

During the 59th ATA Conference in New Orleans, a colleague asked me, "What was the motivation that drove a group of translators to create an audiovisual division in the ATA?"
I sat for a minute, pondering. "Many different factors motivated each of us," I said.
He then asked, "Well, what do you think was the single most important thing?"
I replied without hesitation, "We want to help the next generation of audiovisual translators succeed."
And I think the most effective tool to achieve this goal is through mentoring. In this maiden edition of our newsletter, I wanted to briefly explore the meaning of the term "mentor," as well as the benefits and responsibilities of being one.

Meaning
In the epic poem The Odyssey, by Homer, Mentor was a friend of Odysseus who stayed in Ithaca in charge of Odysseus' son, Telemachus. Athena appears to Telemachus disguised as Mentor, and acts as his adviser. The common noun meaning "wise adviser" was first recorded in English in 1750, going back through Latin to the Greek character name[1].

Benefits
The benefits for the mentees are evident: It empowers them with essential information, feedback and support, and helps them build confidence and grow, both personally and professionally.
But are there any benefits for the mentor? Yes. There are benefits beyond "it looks really good in your résumé." It improves your leadership and communication skills. You gain a renewed sense of pride in your profession. You get to share your experiences with a kindred spirit, somebody hungry to hear them, which is very satisfying. Most gratifying of all is to help a colleague succeed.
It will also teach you a few things. When your mentee says, "We do that differently now," and shows you a more efficient route to doing the same task, you will be amazed. When you are explaining things to a novice, it makes you stop and take a look at how and why you do things, and helps you see everything through fresh eyes and revitalized interest. You will learn while you teach!

Responsibilities
While the mentee has responsibilities— to be open to constructive criticism, to learn and to do homework, to be willing to correct course, etc.— the mentor has greater responsibilities. Our mentee will adopt our way of doing things, both the good and the bad, so we have to be careful when we teach and never lose sight of ethics and values. We must set a higher standard for ourselves, because we will be leading by example. We must remember our mentee looks up to us and our opinions and advice will carry a heavier weight than normal. For me, as a mentor, the task is not to carry anyone up the mountain. It's not even to hold their hand during the climb. For me, it's preparing them for the climb: letting them know what kind of gear they will need, what kind of terrain lies ahead, if they will find inclement weather, what type of obstacles will be waiting for them, and teaching them how to sort them.

You can be a mentor
But who has time nowadays, with the pressures of work, family and daily life in general, you say? We all do. We all have to. In most cases, this commitment will only require a handful of hours a month from the mentor, but it will have a great impact in the mentee's life.
All of us could spare that kind of time to give back, right?
That's why mentoring programs are so important. Nevertheless, the need for mentors is great. And the new generation needs you. Yes, you, the translator who is reading this letter. It so happens that the ATA has a mentoring program! You can look at the guidelines in the ATA website and watch the free webinar, here: https://www.atanet.org/careers/mentoring.php

References:

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Greetings, Audiovisual Division Members!

We are proud to present Deep Focus, the first edition of our official publication.

Starting with our Division establishment in late August, 2018 has given us plenty to be grateful for:

- Successfully establishing the ATA Audiovisual Division

- Setting up our ATA-AVD website, listserv, Twitter, and Facebook page

- Officially launching the AVD for the first time at the ATA59 Conference

- Hosting our very first AVD member event during ATA59 with a lively Happy Hour

- Holding our first (very well-attended) annual ATA-AVD Division meeting

- Drawing full-house attendance at several AVT ATA59 presentations

- Delivering our first Deep Focus newsletter edition as scheduled

AVD-ATA is all about our members. We aim to evolve along with the thriving AVT industry, and increase the profile of our trade's linguists by promoting and supporting continuing education delivered by experts in the field. We also strive to raise awareness and understanding for language services provider professionals.

We have significant content to share with you in this first issue with an AVT report on our very own ATA59 Conference, critical reviews on the CITA and Languages and the Media 2018 AVT conferences, a subtitling & captioning software series, industry insights from seasoned AVT professionals, and much more to come!

We would love for you to join our efforts, see you become a regular Deep Focus reader and, furthermore, a contributor!
We encourage everyone to share valuable knowledge with our members. Check our guidelines at: http://www.ata-divisions.org/AVD/ and send your submissions to publicationsavd@gmail.com.

Welcome to the first edition of Deep Focus and happy holidays!

Ana Gabriela González Meade
Deep Focus Editor

THE WHEAT AND THE CHAFF OF AUDIOVISUAL TRANSLATION: MY TAKE

When I first began translating over a decade ago, audiovisual translation seemed like a natural fit for me. Having trained many years earlier as an actor and worked briefly as a freelance stage director, translating for film and television beckoned like both a shortcut and a straight shot toward the best of both worlds.

First, or on the one hand, being able to put my own imprint, my own words onto a cinematic or televised work had a great deal of sex appeal in a literary way. But secondly, on the other hand, it carried the implicit promise that I wouldn't have to actually make anything up myself, and therefore risk very little. If anyone reading this is seriously considering a career in audiovisual translation, let me here and now disabuse you of these naïve ideas.

On the first point, I very quickly realized that this work had precious little zing or pizzazz that actually creating something from scratch might have. (And now as a budding documentary filmmaker, I can with some confidence assure you that the wow factor fades fast when having to simply make something work.) Audiovisual translation like any other professional specialization is first and foremost an interpretive craft. I have quite humbly not too long ago come to accept that whoever the author is, whether it's the director, writer, or some permutation therein, their work is what I have been hired to midhusband, or channel if you will, into my native tongue, English. At the very least the intention, the substance beneath the words, if not the actual and literal expression, is my professional true north on any such project.

Which ironically and paradoxically brings me to the second point, where I thought I could simply kick back, but that couldn't be further from the truth. Because audiovisual translation per se, as I'm grateful to have been able to perform it for over a decade, is actually comprised of a wide array of specializations subsets. (These include subtitling, dubbing, transcription, and creative material translation.) Specifically, when I began, it was natural for me to promote myself for and seek out script translation. As I began my career, I literally felt as if my clients were handing me precious vases that I was being asked to shatter and meticulously reconstruct. All this time later, that really isn't so far from the truth! However today I can assure you that I have extremely thick gloves (and certainly callused hands). In other words, to translate a script, I have to fully commit myself to each and every character, image, and plot point, to the point of fully immersing myself in it to successfully and thoroughly navigate it into the target language.

Now you might wonder, that certainly sounds creative. But I would assert instead that a great deal of reflection, instinct, and outright pure risk is involved rather than concocting something truly original. To me, this is interpretation within an audiovisual context in its purest form. Sure, some of my blood inevitably gets mixed into the cement as I meticulously reassemble that vase. But from what I've seen and heard, any simultaneous interpreter worth their salt will tell you just as much. Simply put, in both respects I am completely and utterly putting myself, my skills, and my own unique voice at the complete and downright service of the work before me. Certainly many professional translators and interpreters who are much more successful and experienced than I would argue that they do the same each and every day, project in project out. And I would be the last person to dispute that. But, it's one thing to translate highly specialized documentation in a particular specialization that is simply exchanged between two or more persons to be read, often with a highly predictable and fixed set of terminology and verbiage. It's something else entirely though to translate script, a TV bible, or dialogue that's shared among a creative team and/or ultimately bound to be shown before an audience wherever of complete strangers, where nearly anything goes in terms of text style and details.

All of this is to say that I would encourage anyone with a curiosity about this specialization to be very clear about their intentions from the get go. A passion for language is fundamental for any translator or interpreter, but the desire to be in service constantly to artists and writers, and above all their work, is essential. Globalization and its impact both on our profession and media businesses generally has, in my completely non-statistically verifiable view, expedited collaboration and partnerships across geopolitical borders, which on many levels is all to the good. It certainly can eliminate our work when we human translators are perceived as mere middle people amid those collaborations. But I'm fairly confident that as long as individuals are drawn to support carrying audiovisual works across linguistic borders, there will be work for them.

Alexander C Totz has been an audiovisual translator for over a decade. Clients have included France Télévisions, Sony Pictures Television, Blumhouse TV; filmmakers Euzhan Palcy, Guillermo del Toro and Jacques Perrin; and producers Jake Eberts and Mark Morgan.

Graduated from NYU SCPS with a Professional Certificate in French>English Translation, Alexander is completing their first film, a short personal documentary about the long-term effects of bullying. They can be reached via www.cinoche.biz

In the audiovisual translation world, most of the tasks professionals perform have to be aided by some kind of software. In this series, we feature one software per issue, allowing readers to understand the singularities and similarities that different commercial and freeware software offer end users. We hope this series is interesting and useful as we introduce you to more tools that will improve your processes and workflow.

In our first issue, we will take an in-depth look at EZTitles, a subtitling and captioning software developed by EZTitles Development Studios, a company based in Sofia, Bulgaria. Mr. Dimcho Daskaloff, Head of Marketing Department, kindly answered the following questions:

1. How was your software conceived?

We originally developed EZTitles in the early 2000s following a request by the Norwegian Broadcast Association for a software to suit their subtitling needs. By 2005, we acquired the rights to sell and develop it on our own. Thus it became the EZTitles we know today, the leading professional subtitling software on the market.

2. What are the advantages of your software?

We have always strived to make our software more personal, and focused on the user. Our mission is to deliver state-of-the-art software to help you complete even the most complex subtitling tasks with maximum speed, precision and ease, without compromising end results. We offer excellent support and services and are always happy to listen to client input, using opinions and ideas to improve our software. We believe our products are the best in the field precisely because we base our improvements and changes on active user feedback. Our reasonably priced products and flexible installment plans.

3. What makes your software different from others?

• The main difference is its ease of use, speed and precision in preparing subtitles, and customization options.
• We listen to customer feedback closely as well as monitor the changes and needs of the developing subtitling industry, which helps us stay at the top.
• Our new features, functionality and tweaks constantly push EZTitles even further.

4. Who is your target user/market?

Our reasonable prices and flexible payment plans appeal as much to freelancers as to big companies. We offer special Enterprise solutions to big studios as well as economical licenses for freelancers. We also support freelancers by connecting them to a pool of large companies and vice versa, a mutually beneficial network.

5. If your software is a desktop software, what are its advantages compared to cloud-based/hosted software?

EZTitles will remain a desktop-based application for many reasons. First and foremost, you can't get precise frame accurate spotting with an on-line based tool due to many technical limitations. EZTitles can be licensed by a cloud-based service. That solution is mainly for large companies and studios and makes software use very flexible; it's an effective way of managing purchased licenses. Furthermore, EZTitles also uses cloud services to some extent since you can connect EZTitles to your preferred storage – Google Drive or Dropbox. You can start up on any computer, having all personal files and preferences load automatically from the cloud — you won't even notice you are using a different workstation.You can sync files, settings, keyboard shortcuts, auto correct and spell-check dictionaries, project templates and program visual layout on all your devices. It also allows you to share project templates with colleagues and coworkers.

6. If your software is cloud-based/hosted, what are its advantages compared to desktop software?

It's currently impossible to get professional subtitling work done with an on-line based application (subtitling software working in a browser). Of course, after technology advances enough to ensure constant bandwidth, we'll develop EZTitles accordingly. So an on-line based software is not out of the question.

7. Does your software consume large CPU resources?

EZTitles is by no means a heavy hardware-reliant software. It will work on any modern-day computer with little effort. However, the better the hardware the smoother the video playback will be, of course. Also, our software must be run on Windows.

8. Are there many hardware requirements for the software to work properly/optimally?

None at all.

9. What kinds of file extensions can it create/export/import? Is it compatible with other formats?

EZTitles works with virtually all file formats in the industry.

10. Can users customize keyboard shortcuts?

Yes, EZTitles can be substantially customized to suit your personal preferences.

11. Can the user position subtitles/captions vertically and horizontally on the screen with your software?

Of course. Being one of the best professional subtitling solutions on the market EZTitles is compliant with every requirement imaginable.

12. Can your software create colored subtitles/captions (as the ones used in Europe)?

Of course. Being one of the best professional subtitling solutions on the market EZTitles is compliant with every requirement there is.

13. Is the reading rate/speed noted with numbers and/or colors?

Yes. There is reading speed / duration red and green indicators, as well as an additional indicator displaying actual reading speeds as CPS/WPM for each subtitle.

14. Can your software process single words in italics within a subtitle?

Yes, that's a must.

15. Does your software detect shot changes? If so, can your software match subtitles to shot changes?

Yes, you can choose this option in settings before you begin subtitling; you can also go back in and modify this setting at a later point in time.

16. Does your software show an audio waveform? If so, can timing be edited directly from the waveform?

EZTitles has fully functional timeline with clear indication of the shot changes, individual subtitles and scalable audio waveform – a.k.a. audio graph.
Subtitles can be dragged across the timeline using only the mouse.

17. What kinds of technical errors can it detect/fix?

We have comprehensive subtitle checking (QC) tools that will detect the whole range of typical issues such as inconsistent timing, duration and reading speed errors, line length, shot change discrepancies, etc. It also allows you to find subtitles deviating from a certain style, color or effect. In addition to automated correction of issues, it provides a variety of manual options such as fixing reading speed and duration issues, shot change discrepancies, gaps between subtitles, positioning problems and so on.

18. Can text be pasted into subtitle boxes from Word or other word processors? If so, from which? What format?

Of course. Pasting text from MS Word, Open Office or Libre Office will also keep the original color, italics and underline.

19. Does your software include a spellchecker?

EZTitles works with built-in MS Office, Libre Office or Open Office spell checkers and thesaurus dictionaries but doesn't come with a stand-alone spell checker.

20. Can your software create/process closed captions?

EZTitles is suitable for off-line preparation of Closed Captions. It supports (for input and output) the most widely used file formats dedicated to Closed Captions such as SCC, Cheetah CAP, or MCC. Unfortunately, it decodes closed captions directly from a video clip or creates video with embedded closed captions.

21. Does EZTitles support non-Latin-based languages?

Yes, we support almost the whole range of Unicode characters and respectively most of the languages and writing scripts.

22. What kinds of video files can it process/use? Can it convert to different video formats?

EZTitles can use the majority of "common" video formats like .avi, .mp4, .mov, etc., but it doesn't include any video encoding or conversion options. For that purpose, we recommend using third-party software: free-to-use applications for preview copies or professional tools: Avid Media Composer, Adobe Premiere.

23. How can users upload videos (via links, hard drive, YouTube, etc.)?

For a most accurate playback we recommend downloading clips from a PC. Otherwise, the user risks encountering a variety of network related problems.

24. What video frame rates does your software accept? Can it convert the frame rate in a subtitles/captions file?

It supports videos or subtitles in all standard frame rates and has built-in conversion options whenever necessary.

25. Can your software create a new video with burnt-in subtitles?

No. EZTitles cannot burn subtitles into a video. A large range of subtitling solutions such as Adobe Premiere, AVID Media Composer, ProMedia Carbon or Cambria File Convert in conjunction with one of our dedicated plug-ins can do this.

26. Can one operate your software exclusively with a keyboard rather than a mouse?

Yes, all commands can be customized to keyboard shortcuts.

27. How can a user reach customer service and what kinds of questions do they answer?

We prefer handling any technical requests by e-mail (to support@eztitles.com) in order to track conversations. We reply to messages promptly.

PHOTOGRAPH TAKEN FROM PUBLIC COMPANY WEBSITE
WWW.EZTITLES.COM

THE OPINIONS IN THIS ARTICLE ARE THE AUTHOR'S ALONE
AND DO NOT REPRESENT THE OPINIONS OF AVD OR ATA.

For three days, 300+ attendees—comprised mainly of translators, academics, researchers, managers, and CEOs—engaged in discussions, learning opportunities, and deep thinking on the role of languages now and in the future. We were encouraged to work together to better understand present trends and shape the future of the industry. The conference experience was a human-centered design aimed to be an empowering reflection on objectives and beliefs.

The participant-oriented conference incorporated technology and interactivity powered by Slido as its Q & A and polling platform. Through this channel, attendees asked questions, upvoted questions to be discussed, and answered polls which results could be shared live. Right from the opening session, the audience engaged so promptly and enthusiastically that only a portion of the overwhelming number of questions could be answered. The app tracked remaining and subsequent questions, which were then addressed by a handpicked Q & A final panel on the last day.

David Padmore, keynote speaker, discussed four emerging trends that impact our industries: exponential growth in content, ubiquity of technology in our lives through artificial intelligence, Internet of things, machine learning, new distribution models, and the future of work.

Opening Session by David Padmore: How to Survive the Fourth Industrial Revolution

He challenged attendees to consider how we individually and collectively cope with these changes.

Padmore identified the key stakeholders in our industry (freelancers, academics, technology providers, service providers, regulators) and current conditions of low prices in the market, short contracts, and high-quality expectations. He suggested that all stakeholders alike work to meet these challenges and that in order to succeed they will have to rely on adaptation, continuous learning, communication, and collaboration.

Demands for each type of stakeholder will vary. Service providers must address the need to manage remote

workforces. Trust and soft skills are vital to create relationships, assemble and reassemble teams. In turn, workforces will be responsible for their own learning. Individual knowledge-driven staff will require autonomy to train and reinvent themselves in an era of change. Automation is essential to meet simultaneous high-quality and promptness demands. It is not humans versus machines conflict; rather, the challenge is a joint effort of humans and machines to boost productivity.

Given that 94 speakers presented research results, best practices, language tools and technologies, it was impossible to attend all sessions. I selected sessions focused on quality standards in subtitling, platforms, workflows, and tools.

I regret missing sessions dedicated to audio description, dubbing, live subtitling, or respeaking. The Conference Catalogue, with printed session abstracts, helped me investigate session topics and make hard choices on which to attend. For the dedicated researcher, the Conference Catalogue includes bibliographies pointing to source material, and facilitates follow-up with speakers after three intense conference days.

Finer Points of Subtitling

An often-cited subtitling rule of thumb is the "six-seconds rule" recommending that a full two-line subtitle should be displayed for a maximum of six seconds. On this topic, Agnieszka Szarkowska presented research delving into reading speed, also referred to as subtitle presentation speed or presentation rate. Through a combination of methods, like eye tracking, questionnaires and semi-structured interviews, she and Olivia Gerber-Moron determined that modern viewers can keep up with faster subtitles. Olivia presented their conclusions on subtitle segmentation, confirming that non-syntactically segmented subtitles increase viewers' cognitive load and negatively affects comprehension.
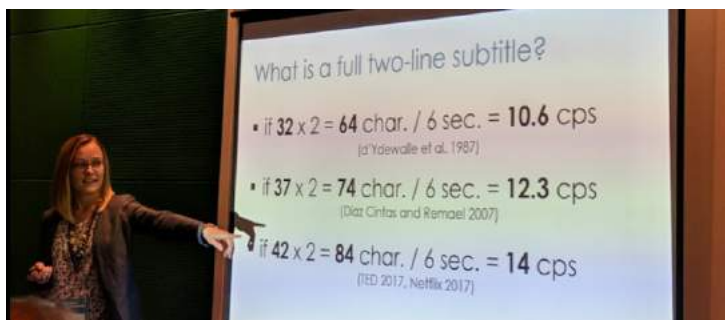
Agnieszka Szarkowska – University College London, UK / University of Warsaw, Poland

Many sessions touched on subtitling quality and quality models. Jan Pedersen proposed a model for assessing general quality of interlingual subtitles. Other models heed subtitled products and language assessment as much as the whole process, including social, working, and environmental factors that can impact quality of final results.

On the technology front, cloud-based tools and workflows were the focus, and a list of related pros and cons were discussed: on the one hand, they require no installation, they allow login from any computer, version updates occur in real-time, they offer control and content security, and they make collaboration easier. On the other hand, they don't support old video formats, they may require video processing, and will keep the translator sidelined without an internet connection.

On a poll during the Netflix presentation, translators suggested features they would like to see in a CAT-tool. A word-cloud graphic showed that working offline is one of the main demands, along with autocorrect, spell-check, and translation memory.

The live word-cloud graphic shows working offline is in demand

I attended sessions from Ooona, Star Group, Dotsub, and SubtitleNext.

Alex Yoffe, from Ooona, stressed that changes in workflows demand fast turnarounds, control, consistency, collaboration, and security; all reasons for the shift to cloud-based tools. They presented their toolkit's functionalities and advantages, like open API. Gabriele Kock, from StarGroup, presented Transit for consistent subtitle translations with emphasis on terminology. Tanbir Johal, from Dotsub, presented their cloud-based workflow for video translation management for LSPs focusing on complex workflow collaboration. Vladimir Stanic, from SubtitleNext, presented a hybrid model that merges cloud storage and local storage offline availability collaboration, thus embracing the best of the cloud and desktop worlds.

Closing

In the closing session, Slido helped organizers evaluate attendee experience at the conference. Over 70% gave it a positive rating for an overall score of 7.1 on a 1-10 scale.

Overall experience of the attendees at the conference

Audience favorites for future topics:

We can expect dubbing, respeaking, quality and workflow to be featured topics. From my experience, it was a great opportunity to learn, network, and do business. I met Anna Matamala, Lecturer at Universitat Autònoma de Barcelona, and Jorge Diaz-Cintas, Lecturer at University College London; whose books and papers everyone in the field had read. They generously provided guidance and insights for my research project. Such personal connection with leading thinkers in our field is priceless, so I encourage anyone with a passion for language transfer in audiovisual media to consider attending the 2020 conference.

Fernanda has worked as a professional translator since 2011 after stints in diverse careers: chemical engineer, law student, and project manager in Latin America IT sales. She specializes in areas pertaining to her background such as website localization, voice-based technologies and audiovisual translation, especially subtitles. She has lived in Brazil and Argentina but currently resides in San Francisco, California, a technology and entertainment hub. Find her at: www.f2-global.com.

NEW TECHNOLOGIES IN AVT AND WHY TRANSLATORS NEED TO ADAPT TO SURVIVE

Not so many years ago, we were able to successfully manage life and work with only landlines, snail mail, and fax machines. But today, our world is dominated by a myriad of accessible and affordable technologies, and we can all agree there are benefits. Technology in everyday life helps us save time, be more efficient, have all the knowledge of the world's collective brain literally in the palm of our hand. And it has also taken over our work life, particularly in our line of work.

In the last Languages & The Media conference, held on 3-5 October, 2018 in Berlin, Germany, technology was the connecting thread of most of the talks offered. Artificial Intelligence (AI), Machine Translation (MT) and Neural Machine Translation (NMT), Automatic Speech Recognition (ASR) are all now household names in the Audiovisual Translation field, and, fortunately, they are here to stay. Until recently, in our field, technology simply had the role of assisting human in tasks like timing subtitles, providing knowledge in the form of dictionaries, glossaries or consultation forums, giving us easy access to the assets we needed to work (videos, scripts, etc.). We provided the knowledge needed to operate such technology and the decision-making it required. But now, it could be argued that technology has the power to replace some of the know-how humans bring to the equation. In his talk, Dr. Aljoscha Burchardt, expert in language technology and artificial intelligence working at DFKI, explained this evolution: the first wave of digital transformation was data being digitally acquired, stored, transmitted, and processed, machine-readable data supported by the internet and cloud technologies. The second wave of digital transformation in which we are currently immersed is data being digitally interpreted, enhanced, actively used, and monetized.

This brings a new challenge to audiovisual translators: in the words of Volker Steinbiss, Managing Director at AppTek, "Embrace technology and use it to create more value", because there is no point in starting a "battle" between humans and machines (spoiler alert: machines already won). Philip Klent from Südwestrundfunk adds, "how you combine [new technologies and human knowledge] makes the difference."

Aljoscha Burchardt from DFKI explains the waves of digital transformation

Companies are spending large amounts of money on developing new tools that will reach all areas of the audiovisual translation field. Sharyn Hopkins, SVP Worldwide Strategy & Business Development at Deluxe Entertainment Services Group, believes that "success requires a strategic transformation of technologies: technology is not only a part of [the] transformation, but is leading it." Deluxe, one of the sponsor of the event, presented Deluxe One, "a cloud

Volker Steinbiss from AppTek describes technology available

based platform that unifies the media supply chain." Similarly, Nordisk Undertext had a booth where they introduced Plint, their "platform for cloud-based media localization and workflow management and orchestration." Shana Priesz, VP of Worldwide Localization at Pixelogic Media, shared that her company has 60 in-house R&D professionals dedicated to developing tools to aid all steps of the AVT processes.

Ron van Broeckhoven, Managing Director of VSI, proposes, "The subtitler of the future will have a supporting rather than a creative role. There is a need for more transparency: who adds value where. The modern subtitler knows how to add value where it matters."

Sharyn Hopkins from Deluxe shows the challenges her company is addressing

Dr. Serenella Massidda, Lecturer in Audiovisual Translation at Roehampton University, speaking about the future of localization in the cloud, ventured that "a strong partnership between media industry and academia is the key to improve future localization workflows and subtitling rates." Shana Priesz says they "need universities to train more audiovisual translation professionals. Emerging markets have very few trained professionals."

Ron van Broeckhoven, VSI: "Nobody wants an invisible pilot"

Our industry is currently very much Netflix-centered and -led, but let's not forget that Netflix is a tech company, not an entertainment company and much less a localization company. Netflix (with such a huge spending budget) is constantly looking for ways to tweak workflows and improve processes. But there are and will be many other players in the field. Mazin Al-Jumaili, Director of Business Development, UK & Europe at ZOO Digital, predicts that the number of streaming video on demand (SVoD) platforms will increase to almost 700 in 138 countries by the year 2023. Dr. Massidda shared that Wired magazine stated that cable TV is definitively not dying. There has been an average yearly growth of 8% in the amount of US original scripted TV shows and movies for cable and SVoD since 2009. "The disruption of VoD platforms changed the localization game for good," she affirms. So there are many doors we can knock on, and the differential we will be able to offer has to do with how we can adapt to technological changes and how we incorporate them into our own workflows.

Dr. Serenella Massidda from Roehampton University's presentation
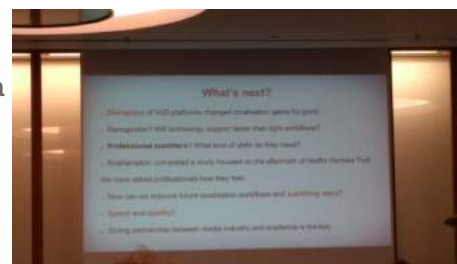
Volker Denkel from ZDF and CompAsS and "The Magic Triangle of Quality"
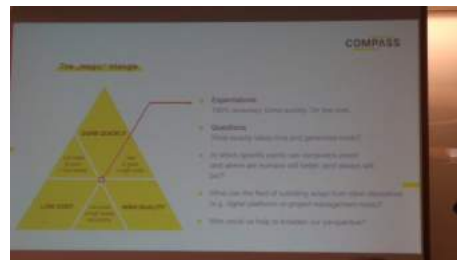
Volker Denkel, Head of Digital Media and Access Services at ZDF Digital Medienproduktion, who is collaborating with the CompAsS (Computer Assisted Subtitling) project from the Tra&Co (Translation & Cognition) Center at the Johannes Gutenberg Unversität Mainz, shared CompAsS' approach: "Rethink the workflows of subtitling and translation; Use of technology where it is helpful; Integration of technology already in use (ASR, post-editing, relay languages, MT.)" As translators, we should see this as an opportunity to reinvent ourselves, to try and "crack the system", be aware of what the computer knows and can know, in order to figure out what it doesn't, which will be what we ultimately can bring to the table. To shed light on this point, Denkel proposed these important questions: "At which specific points can computers assist and where are humans still better and will always be? What can the field of [Audiovisual Translation] adapt from other disciplines (e.g., digital platforms or project management tools).

Who could help us to broaden our perspective?" A constant pursuit of answers to these questions is what will help us stay relevant in this field.

Exhibitor's booths hall

Mara Campbell is an ATA-certified translator from Buenos Aires, Argentina, and has been subtitling, translating subtitles and scripts for dubbing for the past 20 years. Currently, she is COO of True Subtitles, the company she founded in 2005 with clients in three continents. Her work has been seen on Netflix, Hulu, HBO, BBC, Amazon, and more. She teaches courses on subtitling, closed captioning, and Latin American Neutral Spanish, and has spoken in conferences in Argentina, Uruguay, and Germany.

OCTOBER SHOULD BE DECLARED AUDIOVISUAL TRANSLATION CONFERENCE MONTH

October is a perfect month to travel to Europe: the weather is mild, days are still not too short… AND two quite interesting conferences on AVT are held every two years. This year, I was lucky enough to attend both.

1) 12th International Conference on Language Transfer in Audiovisual Media - Languages and The Media.[1] Held at the heart of Berlin, just a few blocks away from Alexanderplatz, this 3-day conference (one for pre-conference workshops and two for parallel sessions) brings together all sectors of the AVT industry, from freelancers to translation companies, big players, broadcasters, researchers, and academics. In my opinion, this represents a unique opportunity to listen to each other and create synergy opportunities. As director of a Buenos Aires-based accessibility company, I was especially interested in the pre-conference workshops and sessions on audiodescription and accessibility, which were the ones I attended.
- On day one, Pablo Romero-Fresco (Universidade de Vigo, Spain) presented a workshop entitled Accessible Filmmaking in Practice: Translation and Accessibility in Collaboration with Filmmakers. This workshop introduced the principles of Accessible Filmmaking (AFM), which Romero-Fresco and others have laid down in collaboration with the British Film Institute (BFI) and applied to many productions. In a nutshell, according to the postulates of AFM, most movie revenues come from international and accessible versions, and it makes perfect sense to move back the creation of subtitles (or voice-over) and accessible formats from distribution to production. This would also improve our working conditions – and rates – they claim. Romero-Fresco gave quite interesting examples of the not-always-pleasant consequences of current practices, outlined the process that should be followed in AFM, presented the GALMA Project, and shared a link to a guide that will be published soon by the BFI.[2] We then moved to a hands-on training on creative subtitles, which was both enlightening and fun. In case you are wondering, I am a big fan of Pablo's.
- The second pre-conference workshop I attended was on Subtitling in Immersive Formats, presented by Pilar Orero, Francesc Mas, Sonali Rai, Chris Hughes, and Enric Torres i Feixas. After discussing the challenges and technical requirements of 360° immersive content subtitling, presenters referred to user expectations and demonstrated the subtitle editor developed for the H2020 Project ImAc.[3]

- Day two opened with the keynote presentation by David Padmore (TVT, UK) on How to Survive the Fourth Industrial Revolution and the much-awaited plenary talk Content Localization at Netflix, by Allison Smith. After that, it was all audiodescription and inclusive design the rest of the day for me, with chances to listen to and delight at the varied and enriching presentations by Joel Snyder, Bernd Benecke, Anna Matamala, Shak Yousaf, and once again, Pablo Romero-Fresco. With most of them living and working in Europe, LM offers a unique chance to gather them all at one conference.
- On day three, I bounced between sessions on Immersive Environments and quality on media accessibility, two issues that must be looked at in this Fourth Industrial Revolution, in my opinion. As a take-home message, I would highlight Belén Agulló's remark in her presentation, "Stop bullying subtitles! Subtitles will never be disruptive for those who need them." I was so excited to hear this that I even shared a picture of that slide. At the end of the conference, the Ian Ivarsson Award was presented by Jorge Díaz-Cintas and ESIST to Aline Remael, for her life-long contributions to AVT. Well deserved. AND FADE TO BLACK.

2) The Conferencia Internacional de Traducción Audiovisual, CITA 5,[4] organized by ATRAE, was held at the Universidad Pontificia Comillas in Madrid. CITA also extends for two days, but its structure is quite innovative (at least, as far as I know): all sessions are round tables facilitated by a moderator who poses questions to the members of the panel. After the discussion, the floor is opened to participants. This makes CITA very participative and open to enriching idea exchanges. This year's round tables were on The Present and Future of Subtitling, Linguistic QC in AVT, Indie vs. AAA Video Games, The Market for Newcomers to the AVT industry, AVT and Accessibility to the Performing Arts, and AVT In the Eyes of the Filmmaking Industry. The following expert workshops were offered to participants on both days: Respeaking, Computer Tricks for AV Translators, Creative Translation in Advertising: A Close Relative to AVT, and The Ins and Outs of the Translation of Reality Shows: All that Shines is Not Voice-Over. To conclude the conference on day two, Patrick Zabalbeascoa delivered his Xénia Martínez Award Conference The Apocryphal Gospels of Translation and the Revelation of AVT before being presented with said award. Of special note is the much-acclaimed closing ATRAE award ceremony, in which audiovisual translators are recognized by their colleagues for their outstanding work on different AVT categories.[5] Red carpet and all.
No translation conference would be complete without networking opportunities, drinks, meals, coffee breaks for good talks and laughs with colleagues and potential clients. I can assure you that none of these were missing at these conferences. As I reach my word limit, I hope I have persuaded you to start saving for 2020! Or we may get a chance to meet some in Palm Springs 2019 (for ATA60). *wink-wink*

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TRAVELING THE GLOBE TO GO MORE GLOBAL

Two major events on audiovisual translation were held last October. Planning a trip that involves academic activities raises the question: is it worth the effort and stamina it takes? One of them was Languages & The Media, in Berlin, and the other was CITA, in Madrid.

In my opinion, a professional should go through that experience once in a lifetime to see where one's standards stand in this long (or short) career path. It is a lonely trip, as it brings up rather striking questions: am I in line with my colleagues from other countries? Will I be fit to apply newly-acquired knowledge to my present development? Are we up to the challenges of the 21st Century?

In our collective scene, students, translators, broadcasters, accessibility managers, reviewers, and researchers coexist with a common aim: to get empowered and deliver top-notch audiovisual end products. For anyone interested in attending an international conference but still doubtful about the importance of such an effort, I would say that these spaces provide a globalized framework of how new technologies are affecting the provision of these services globally. Audiovisual translators know how fast these trends are evolving.

Languages & The Media, held in Berlin on October 3-5, was an enriching three-day conference.

A session on live subtitling, chaired by Elena Davitti, University of Surrey, UK, was a unique opportunity to listen to two keynote speakers: Zoe Moores, University of Roehampton, UK, with her superb presentation: From Television to Live Events – Guidelines for Increasing Accessibility Through Respeaking. The beauty of it lay in the studies they are currently carrying out on the core skills respeakers need, Respeaking and UK regulations.

Hayley Dawson, University of Roehampton, UK, followed with Identifying the Task-Specific Skills Required for Interlingual Respeaking: An Empirical Approach.

The project she is currently involved in, which is part of the EU funded project Interlingual Live Subtitling for Access (ILSA), aims to create a training program to shape the training of future interlingual respeakers.

Two examples illustrate how important it is to make room in our busy lives to keep up with the latest studies being carried out in various audiovisual disciplines and being explained by researchers themselves. Striving for quality requires academia. A second audiovisual experience was provided by CITA, Madrid, October 19th and 20th.

Debates and panels on Spain's audiovisual industry provided thought-provoking ground for reflection as well as subtle and not-so-subtle disagreement.

The panel on Language Supervision in Audiovisual Translation (La supervisión linguística en la traducción audiovisual) brought together Candace Whitman's experience as supervisor of all facets of foreign versions of American films – linguistic, theatrical, technical with renowned partners Victoria Tormo and Cristina Pérez, among others, shedding some light on the same situation in Spain.

Unlike Languages & The Media, where academia ruled, CITA's panels focused on the audiovisual industry in Spain and its quality parameters, from first script reading to final delivery to distributors. Speakers shared how they work, what criteria they have for thumbs-up, and why they raise the localization bar higher by the minute.

There was a final concern present throughout the conference regarding competition, fees and market. "We are the market, and we make the audiovisual market" were triggering thoughts aiming to create associations in the defense of the audiovisual professional.

So, should we get on the plane or not? I guess the answer is Yes!

In order to grasp this evolving industry it is essential that we attend international conferences. On our way back home we will have learned a little bit more on the importance of defending our profession and on how to get the end-client to value and respect our jobs.

This was a very good reason to leave our well-known reality for a few days and go global.

Graciela Cuello is founder and sole owner of Connections Servicios Idiomáticos, a translation services studio based in Rosario, Argentina, specialized in script translation and adaptation, transcription and offline/live captioning.

LOOKING BACK ON NOLA @ ATA59: AN AUDIOVISUAL PERSPECTIVE

In this retrospective article, I intend to do a short review of the five sessions on audiovisual translation that were presented during the ATA 59th Annual Conference (October 24-27, 2018) in New Orleans.

This year at ATA has been particularly special for audiovisual professionals. For the first time in decades of a booming audiovisual industry, we finally have a specialized Division for those who work in the audiovisual field, a true milestone in the United States and abroad.

However, by the time the brand new AVD was established in late August this year, the wheels for ATA59 had already been turning; sessions and distinguished speakers had all been selected and confirmed. Audiovisual translation was not a distinctive conference session category. Yet five sessions were accepted for ATA59: The Savvy Subtitler by Jutta Diel-Dominique and Mylène Vialard; The Subtleties of Subtitling by Britta Noack and Nanette Gobel; Lack of Feedback Effect: A Most Effective Audiovisual Translation Training Aid and Herramientas básicas de la Real Academia y recursos afines en la TAV both presented by Ana Gabriela González Meade; and Traducción de subtítulos by Lina Morales and Kathy Byrd. Let's have a look at each one.

The Savvy Subtitler
In their session, Jutta and Mylène started by engaging with the audience, asking who had experience in subtitling. Most people did not. The session's main focus was to draw on their experience gained throughout a five-month subtitling coordination and quality assurance project mainly in German and French. They worked with more than 270 documentaries

and movies, 140 dubbing scripts, localized one website and engaged five language service providers. They summarized it in an insightful timeline that included all their prep time (see Figure 1).

Figure 1: Jutta and Mylène's timeline showing their workflow managing a huge subtitling project.

Then they delved into the what's, where's and why's of audiovisual translation as a big translation niche, basing their information on Cisco's White Paper on internet traffic and online video creation 2016-2021. According to their data, it would take an individual more than 5 million years to watch the amount of video that will cross global IP networks each month in 2021!

They also made a point to the audience that your experience as a freelance translator matters, and it matters a lot. They showed some subtitling basics to get you started in the field, like where to get your resources, such as Netflix Timed Text Style Guides, BBC Guidelines and TED Translator Resources, the different file formats you can create subtitles in, and subtitling tools, like the free Aegisub and Subtitle Edit, the paid ones like MacCaptions ($1,750), WinCaps and Poliscript ($22.14 to $32.56 per month). They also warned the audience that the only CAT tools that allows working with subtitles are Smartling, Transifex and Wordbee—I also know MemoQ does as well— but pointed out that none are ideal.

They gave their fair share of tips for newcomers. They advised to first try any of the free subtitling tools available and only then move on to the paid options, exploring what works for you and your client. They also gave some tips on how to work smartly with agencies in audiovisual projects. They said agencies usually want to know, straight from our résumés, how much of our actual translation work is audiovisual-related, a list of productions, movies or shows that we have worked on and our rates, but warned, "Too low a rate per minute is a no go!" Agencies prefer translators who work with subtitling software, ideally paid ones, and tend to select translators based on a triple R rule: responsiveness, responsibility, read instructions/style guides. In contrast, working for direct clients in audiovisual projects may require translators to take the lead and advise clients on what they actually need. Direct clients

tend to care more about the triple D rule: deadlines, deliverables and dollars.

Lastly, they gave an interesting perspective on rates. First, they quantified how much time translating subtitles would take you. According to their calculations, it takes 6 minutes to translate 1 minute of audio without transcribing it. If you need to transcribe it first, the same math applies. If you were to also edit timings and create synced subtitles, it would take you 1 hour of work to do 4 minutes of film. But this will depend on the media genre and the translator's experience. An action movie doesn't take the same amount of time than a documentary or an educational video, just to name a few different genres in audiovisual content.

The Subtleties of Subtitling
This session, presented by Britta Noack and Nanette Gobel, focused on how to translate jokes, proverbs and other cultural references into German functional equivalents, while still conforming to subtitling restrictions, like reading speed, character limits, timing specs and other client's guidelines. Britta and Nanette drew on their extensive experience as subtitlers and audiovisual translators, and provided a plethora of food for thought.

They started off with their personal introductions. Britta suitably used the movie Who Needs Sleep? (2006) to introduce herself as a sleepless, tireless mom and translator, formerly specialized in gaming translation and now in the audiovisual field. Nanette told us her path from the literary and interpretation worlds to the audiovisual one, which she defined as a great way to join the best of both worlds into one.

Then they started out by presenting a cartoon that read, "I'm watching the fashion show. It's clothes captioned." They engaged the audience, exploring different options into several languages, some matching the homonym, others reproducing the alliteration, generalizing or even neutralizing the phrase. This one certainly defied everyone's creativity. They also made a point that sometimes you may find the perfect match for a pun or a joke after hours of racking your brains, only to find out that it's too long for the subtitle space, thus rendering it useless.

They kept their audience on the edge of their seats as they showed one funny example after the other from TV shows and documentaries, while wittingly presenting audiovisual restrictions, like crowded scenes with on-screen texts and subtitles, or puns in sync with a specific set of visuals that only work in the source language.

A case in point is shown in Figure 2, so ubiquitous in audiovisual translation that has been known as "the Amelia Bedelia Effect".

Figure 2: Example to show the usual complexity of audiovisual materials that tend to use puns working with available visuals and only in the literal sense of the source language, complicating translators' lives.

The presenters engaged with the audience trying to find equivalents in funny, yet complex examples (see Figure 3 for more). They also touched upon uncensored curse words and advised translators to consider the jarring effect that reading an offensive curse word on screen may have on specific audiences when compared to only hearing it. The power of the written word.
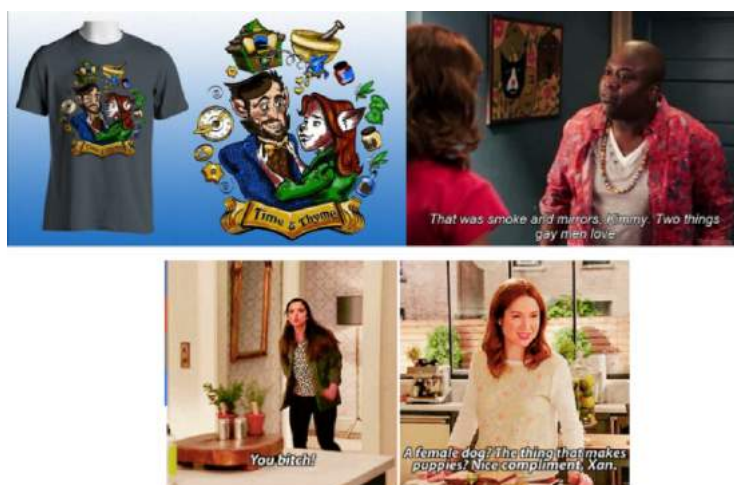

Figure 3: More audiovisual examples where translation needs to get creative.

Finally, they shared a few tips on how to deal with humor, slang, curse words and other audiovisual pet hates, warning there are no hard-set rules and it all comes down to your experience and judgement (see Figure 4 for specific tips).

Figure 4: Tips on how to deal with puns, jokes, proverbs or curse words in audiovisual media.

Herramientas básicas de la Real Academia y recursos afines en la TAV

This session by Ana Gabriela González Meade was presented in Spanish and introduced basic tools from the Royal Academy of Spanish and other related resources useful for audiovisual translators. She also shared lots of good tips, showing badly subtitled options and how to fix them.

She first introduced some numbers about the streaming market and went straight into a long list of juicy resources in Spanish, such as the newly introduced RAE platform Enclave (see Figures 8-10).
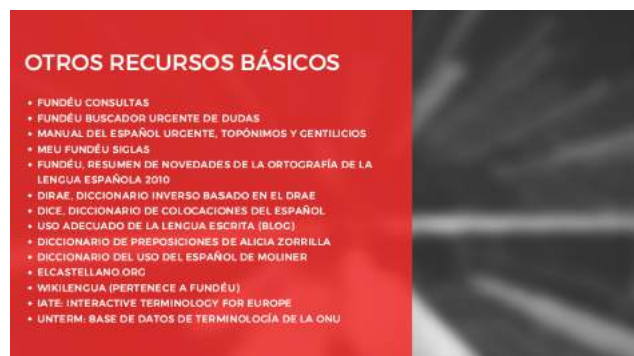

Figure 8: Main resources in Spanish from RAE.

Figure 9: Other related resources.

Figure 10: Enclave platform.

In a quick-paced presentation, the speaker went through many common, and usually funny, errors found in dubbing and subtitling, such as false cognates, register mismatches, localisms, syntactic calques and spelling or grammar mistakes, and how to fix them with the above resources. This part provided a plethora of great examples of bad translations and good solutions in Spanish.

At the end, she also listed a few good tips to make the most of our online and offline resources, such as having a quick access to our most heavily used resource, creating your own glossaries, optimizing your Google searches with filters and search operators, including quotation marks, tilde (~), plus or minus signs (+), (-), creating your own list of localisms for languages with many geographical variations, like Spanish, and drafting a document with correct and incorrect options with their corresponding justifications. They were all great strategies for every translator regardless of their specialization.

Lack of Feedback Effect: A Most Effective Audiovisual Translation Training Aid

Ana Gabriela González Meade's second session was an advanced presentation based on her master's thesis in audiovisual translation in which she analyzed specific constraints when subtitling audio commentaries in movies. An audio commentary is a separate monologue or dialogue track that accompanies the release of DVD movies, is added to the original soundtrack and includes unscripted commentaries from the movie's director, cast, writers, producers or critics for the full length of the movie.

According to Ana Gabriela, up until the arrival of streaming technologies, circa 2013, the arrival of DVD was considered the most widely used format to distribute and market audiovisual content. During this booming DVD industry, she subtitled hundreds of audio commentaries. She quickly went into classifying the types of restraints that characterized her work as a translator of subtitles in audio commentaries. She broke them into two categories: visual and soundtrack constraints (see Figure 5).

Figure 5: Visual and audio constraints in audiovisual translation.

She then introduced the concept of feedback effect, which can be described as the degree to which a target language audience's knowledge of the source language can interfere or help their comprehension of subtitles. She quoted theorist Panayota Georgakapoulou saying, "the visual information often helps viewers process subtitles, and to a certain extent compensates for the limited verbal information subtitles contain", but "when important information is not in the images but in the soundtrack, subtitlers should produce the fullest subtitles possible to ensure that the viewers are not left behind."

Audio commentaries add an additional layer of complexity, says Ana Gabriela. The audience has two original soundtracks to make sense of, that of the original movie with its dialogue and sound effects, and that of the commentator's monologue. Now an audience in a different language needs to make sense of all this while reading the commentator's impromptu subtitled monologue. But part of the audio context of this monologue has been lost to both translator and target audience as the original soundtrack is either removed or not subtitled when the commentary is on. Only the visuals remain. (See Figure 6 for additional technical constraints).
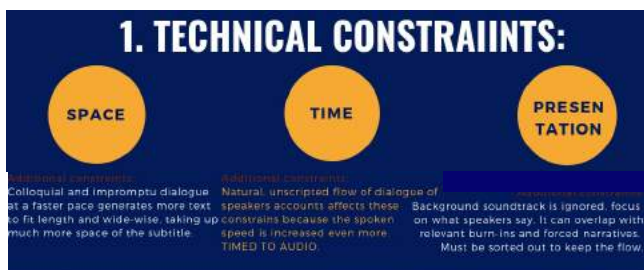

Figure 6: Shows additional constraints to standard visuals, timing, and overlapping subtitles constraints.

An additional challenge for audio commentaries is its very nature. This is unscripted, casual and sometimes fast dialogue or monologue while the movie is shown in the background. But the translator does not have access to the context of that dialogue, and sometimes the comment does not hold any coherence with what is shown on screen. So subtitlers may need to turn to intonation, voice inflections, and emphasis for coherence and to condensation or omission of repetitions and false starts to comply with reading speed restrictions.

Traducción de subtítulos

Presented by Lina Morales and Kathy Byrd, this was a beginner's level session in Spanish to any translator who wants to create subtitles for, say a short corporate video, and doesn't know how or where to even start. The speakers demoed a handful of free or fairly affordable subtitling tools: Inqscribe, Subtitle Horse, SRT Edit Pro, and HandBrake, showing the process from the moment you begin translating or transcribing to syncing the subtitles to the video and burning them to the media.

They introduced the basic format of a subtitle file, called .srt, defined codes as timestamps that show up in videos and used in any subtitle file to sync subtitles to audiovisual content, and presented UTF-8 as the ideal codification format to make sure accents and special characters show correctly on screen.

Lina and Kathy started by demoing Inqsribe, an affordable program that allows transcribing, typing notes, and exporting a subtitle file in an intuitive way ($99, compatible with Windows and Mac). Then they demoed Subtitle Horse, a free online subtitle editor, where they edited subtitles with an .srt file and timecodes with an online video. For those videos you have a file for, like an .mp4, and not a URL, they recommended using SRT Edit Pro ($9.99, only compatible with Mac). They showed how to use SRT Edit Pro to create your own .srt files from scratch and edit an existing one, adjust timecodes and export your final subtitle file.

The final step in the presenters' workflow was to do a final check using Handbrake to permanently burn the subtitles on the video. Handbrake is a free video transcoder compatible with both Windows and Mac. They advised to make sure to choose the correct encoding format UTF-8 when going through this step to display subtitles correctly on screen.

They also presented an alternative way to edit subtitles already in .srt using Notepad or Word to open the file and edit the text. To make sure you don't exceed the character limit here, they suggested copying the whole text to an Excel sheet and using the formula =LEN(cell number). This will give you the character count for each subtitle.

Attendees who have never worked on subtitles before left with a very basic, applicable workflow and a taste of what subtitling is like.

Take-aways

The five sessions presented on audiovisual translation at ATA59 provided excellent pointers for beginner and intermediate-level audiovisual translators. By the end, many translators left with applicable toolkits or strategies to try their hand at audiovisual materials or to improve their practice. However, much more education sessions are needed in the future for fairly advanced audiovisual translators and even more is needed for the awareness of audiovisual translation as a new field in translation. We have at least four months until March, the deadline to submit proposals for ATA60 in Palm Springs. Brainstorm ideas and get your proposal ready!

Ana Salotti is a freelance English-Spanish translator with an MA in Translation. With over 12 years of experience, she has specialized in audiovisual and natural sciences translation. She started translating soap opera scripts back in 2006. She has subtitled numerous movies for large and indie film festivals.

For the last three years she's been performing quality control of subtitled and dubbed media content. She teaches translation courses at NYU and Hunter College, and is the acting Assistant Administrator of ATA's Audiovisual Division.

MEET OUR PROOFREADER

Michelle has been working in the translation industry since 1992 as a project manager, translator (ES>EN), editor, proofer, desktop publisher, and subtitler. She was raised in NY, spent four years in Spain and Latin America, and now lives in Denver, Colorado. Michelle has a long history in trouble-shooting projects and overseeing translation teams. Her main fields are health care, human resources, education, and marketing. She has worked with a wide variety of clients such as National Geographic, Nike, Fidelity, Johnson & Johnson, Costco, and ESPN. She earned Master's degrees in Spanish (NYU), and Bilingual Education (CU Denver). She is happy at work when there is variety; she began subtitling two years ago just to be sure the challenge and diversity continues.

MEET THE FOUNDING TEAM AND FIRST MEMBERS AT ATA59

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FIRST EDITION: RAISING THE PROFILE