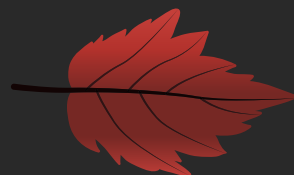


SEPTEMBER 2019, FALL ISSUE

ATA AUDIOVISUAL DIVISION

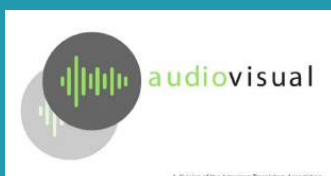
DEEP FOCUS



FOURTH EDITION

ABOUT OUR NEWSLETTER

Deep Focus is a quarterly publication of the American Translators Association's AVD Audiovisual Division officially established on August 29, 2018, a non-profit organization committed to raising awareness of the audiovisual translation profession. Submissions become the property of *Deep Focus* and are subject to editing. Opinions expressed in this publication are solely those of the authors.



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LETTER FROM OUR ADMINISTRATOR

DEBORAH WEXLER



QUALITY'S ENEMY IN SUBTITLING: PERIPHERAL ERRORS

When audiovisual translators receive suggestions from the reviewer, files with track-changes, template changes, etc., they need to review the subtitle in context before making or accepting changes. If they don't, the odds of introducing mistakes into the files grow dramatically.

An example from a Tagalog to English translation:

Subtitle 1 [the translator did not read it]:

The phone is ringing. I'll get it!

Subtitle 2 [the translator read it and changed it]:

That man ~~woman~~ is calling again.

Subtitle 3 [the translator did not read it]:

I won't take her call.

Concordance error in subtitle 3:

The "her" should have been changed to "his": "I won't take his call."

This amounts to making a blind change to a file! As you can see, the translator failed to correct the "new" error in an adjacent subtitle.

I call this new phenomenon "peripheral errors." They are not only created when a translator fails to see an existing error in the surrounding subtitles, but when the fix alters the text in a way that does not fit in anymore, thus creating "new" grammatical, syntactic and semantic errors.

Also, new cloud subtitling software has filters that allow us to see subtitles in need of fixing and to jump between them quickly. There are two types.

1. Format filters. They look for subtitles that violate format guidelines, like reading speed, characters per line, lines per subtitle, etc., so the linguist or editor can fix them.
2. Linguistic filters. They look for subtitles that need changes due to template updates or to suggested changes by the reviewer, so the translator can fix them.

The problem is that some programs, instead of just jumping from one change to the next, hide the rest of the subtitles, so the context surrounding the change is no longer visible to the translator.

The solution

To avoid leaving peripheral errors behind, the audiovisual translator should always read the surrounding subtitles to check the immediate context.

If they are working with a program that hides subtitles from view, they will need to be even more careful: they should use the filter, make a note of the subtitle number, disable the filter, go to the subtitle in question and read it in context. If they check two subtitles before and two subtitles after before they make changes or accept suggestions by the reviewer, they will be good to go.

Audiovisual translators should avoid making any kind of blind fixes, manually or through filtering. After all, our name appears in the credit at the end of the video.



EDITORIAL

ANA G. GONZÁLEZ MEADE

Dear Audiovisual Division members:

This 2019 has gone by so fast! In this issue, we celebrate the coming International Translation Day on September 28th by bringing to you highlights from this year's major audiovisual-translation-dedicated conference *Media for All 8* that took place recently.

And in the spirit of creating awareness of our field, which is one of our ultimate goals in this Audiovisual Division, you'll find in our pages details about presentations carried out or to be presented by members of our team in this year's major conferences, which allow us to share and acquire knowledge with peers and big players in the field.

Also, faithful to the principle of putting out there what real-life audiovisual translators and localization professionals can share about every-day undertakings in our field, you will continue to find, in this edition, valuable and eye-opening contributions on relevant topics.

And as I've said before, I hope you enjoy this newsletter as much as we enjoy making it and disseminating our AV culture.

See you in Warsaw!

Ana Gabriela González Meade
Deep Focus Editor

AVD MEMBERS CONTRIBUTIONS @ 2019 CONFERENCES

MATI (Midwest Association of Translators and Interpreters) 16th Annual Conference

Deborah Wexler
September 7, 2019
Chicago, Illinois

Demystifying the job of the Audiovisual Linguist

In this presentation, you will learn about the different jobs performed by audiovisual linguists, including subtitling, dubbing, lektor, closed-captioning, SDH, audio description, re-speaking, simultaneous subtitling, surtitling, app and videogames, etc. Open a window on this exploding specialization.

Intermedia Audiovisual Translation Research Group 2019 Conference

Ana Gabriela González Meade
September 18-20
University of Warsaw, Warsaw, Poland

The Marriage of Audiovisual Translation History and Ever-Current Specialization Contributions to Field Quality

A look at how a 25-year-long audiovisual translation practice can provide insights into quality enhancement brought about by language professionals and content providers alike, which can effectively raise quality standards of our translation industry.

NOTIS (Northwest Translators & Interpreters Society) 2019 Annual Conference

September 28-29
Deborah Wexler

Learn how to subtitle your own videos

This presentation will show you the steps to create subtitles using freeware and to embed them onto a video. From start to finish, learn the fundamentals, format guidelines and jargon of subtitling translation. Come learn a new skill!

SPEAKING ENGAGEMENTS COLUMN I: LOOKING BACK ON STOCKHOLM 2019

Last June, Mara Campbell, CT, spoke at the Media for All 8 conference in beautiful Stockholm Sweden.

The Institute for Interpreting and Translation Studies at the Department of Swedish Language and Multilingualism at Stockholm University organized a wonderful conference at the main campus of Stockholm University in the urban national park at Frescati. The conference attracted over 400 participants, including academics, researchers, language practitioners,

translators, interpreters, broadcasters, government agencies, support groups, and the audiovisual translation (AVT) and media accessibility (MA) industry from 30 countries.

This conference was about creating and mediating understanding in an increasingly complex mediascape.

Understanding not only of audiovisual content, but also understanding of and between producers, consumers and prosumers, understanding the technical and cognitive processes involved, understanding consumer needs and desires, and understanding of and for working conditions, among many other perspectives.

Mrs. Campbell's talk was titled "Incorporating speech recognition software tools into the workflow of a multilingual subtitling company."

"The subtitling industry is constantly demanding shorter turnarounds and lower rates from its vendors.



The market is swaying towards a more automated model, and finding different links in the chain of production that can be aided by new technologies is key to staying on par with the competition. These reasons lead her company to look for solutions to shorten production times and lower costs on some of their workflows. In automatic speech recognition (ASR) software tools created especially for the subtitling industry, they found ways of automating some of their processes.

She worked as a translator, subtitler, trainer, and team leader in several of the most important companies of Argentina and the US.

She is currently COO of True Subtitles, the company she founded in 2005, that has clients in Argentina, Europe, and the USA. Her work has been seen on the screens of Netflix, Hulu, Amazon, HBO, Fox, BBC, Disney, and many more, as well as countless DVD editions of movies and shows.



In their presentation, they described the obstacles they encountered on the road to implementing these new workflows and the solutions they found to overcome them, and they discussed the different ASR they tested and the results that we got with each.”

Mara Campbell is an ATA certified translator from Buenos Aires, Argentina, who has been subtitling, translating subtitles and scripts for dubbing for the past 20 years.

She teaches courses on subtitling, closed captioning, and Latin American Neutral Spanish –her field of expertise– and has spoken in conferences in Argentina, Uruguay, and Germany.

She is presently compiling a Neutral Spanish dictionary, which will be part of the book she is writing on the subject.

On behalf of the AV Division, we congratulate her on her presentation!



A LITTLE OVERVIEW MEDIA FOR ALL CONFERENCE 2019

BY SOPHIE CENERAY

I had the pleasure of attending the Media For All Conference (Complex Understandings) in Stockholm back in June 2019.

It was three days packed with wonderful presentations and speakers, passionate audiovisual professionals, and excitement over a bubbling industry.

The organizers did a fantastic job of keeping the conference on schedule while providing us with delicious food and coffee.

The sessions were often divided between three or more speakers and covered topics from *An Exploration of the Role of Multimodality in the Expression of (Im)politeness in the Chinese-*

Fansubbed Version of Modern Family Comedies to *The challenge of implementing SDH in immersive media*. Here is a link to the program for a list of all presentations.

The conference was slanted towards academics; many students presented findings from studies they had conducted, and all were very interesting. The complexity of language, however, does make it difficult to draw hard lines on directives to follow for all languages, under all circumstances. But discussions and studies are here to shape the way.

Of course, the key word of the conference was: accessibility. How to develop and improve audiovisual accessibility for all? Accessibility is why we are here. It is our goal, our purpose.

Fansubs! Whether we like it or not, they exist. They exist because we all want ACCESSIBLE content now, and the content we want isn't always accessible in our chosen language when we want it. Fansubbers are part of our industry too. Their unconventional subtitling style has sometimes been referred to as "creative subtitling."



Some Thai fansubs use different colors and utilize all the space on the screen to add extra content they deem interesting for the viewers (e.g., they may add a quick definition/explanation of a special word which is unknown in the target language, or add background about the characters currently on screen).

The OPERA project aims at raising quality standards for accessible audiovisual resources, and conducts an online evaluation of these resources pertaining to Spanish culture. Visually impaired visitors can access an online resource that describes artistic audiovisual production. The OPERA project surveys visitors to determine what information was pertinent to them, and asks if it was either insufficient or overdone, if it was easily understood, and more. Conducting such surveys will undoubtedly help set standards for providing accurate and meaningful descriptions of audiovisual media.

On a different note, are we ready for emergency situations, and how are our cities and officials making information available for all the communities?

A study conducted on online resources provided by 51 entities (counties, cities and towns) in the Rio Grande Valley showed the discrepancies of the quantity and quality of resources accessible for those with limited English proficiency, including people with disabilities, and their access to existing resources.

As pointed out, some resources may be available, but they could be difficult to comprehend due to their technical nature, or they might be available only in one form, i.e., written vs. audio or video.

On a different note, a good consequence of making more content available for all, is that people can use this content as a tool to learn new languages (and to discover and understand new cultures). This approach is a precious addition to more standard language learning tools, and may be more fun too.

We also enjoyed interesting panels, asked questions, discussed subtitling standards and quality, and brainstormed on how to encourage the creation and use of validated guides and directives.

It's good to be reminded that we all have different roles to play; we should ask ourselves how we can contribute to the industry, and what are the standards we are setting for ourselves and others.

These conferences are also here to remind us that we have colleagues all around the world, asking themselves the same questions. We were lucky to benefit from the knowledge they shared and the questions they raised.

Because conferences are a great opportunity to discover new horizons, I also had the pleasure to participate in a bus excursion, the day after the conference ended, organized by the fantastic Ulf Norberg, who teaches at the Institute for Interpreting and Translation Studies in Stockholm. We saw the royal Drottningholm Palace, had a lovely lunch in the countryside, admired a rune stone from the Viking Age and visited Gamla Fimstaden, "the Hollywood of Stockholm."

Keep an eye out for the program of the next Media for All (#9) conference, in Barcelona in 2021.

Sophie Céneray

**AVD Public Relations Coordinator
English to French translator,
specialized in subtitling
and dubbing quality control**



ERRORS? NOT QUITE...

BY
RADOSLAV GENCHEV

Very often translators here and everywhere else are faced with presumably incorrect or erroneous translations, but this is not always the case. There are many factors to be taken into account.

In translation, there are multiple errors that on second thought, do not appear as such. Here are some examples from translating into Bulgarian.

Socialist Drag-Ons

ГДР, КНДР, Варшавския договор (G.D.R. – German Democratic Republic, D.P.R.K – Korean People's Democratic Republic, Warsaw Treaty). This is how these countries and organizations (and others) were translated during the socialist times. The institutions and the media were not allowed to talk about East Germany, North Korea or the Warsaw Pact, for ideological reasons. Similarly, there was no mention of East Berlin. For us it was *Берлин* and *Западен Берлин* (Berlin, West Berlin). Nowadays, all these follow the Western parlance. Many follow developments in North Korea, and many are thankful for the abolition of the Warsaw Pact.

Transcribing names

Another supposed error was how we expressed the English sound 'æ' as in 'have'. There is no such sound in Bulgarian; it tends to be more like 'a' than the 'e' of 'dress'. We accepted writing proper and place names like *Майкъл Джексън* and *Кемп Дейвид* (Michael Jackson, Camp David) with 'e' as a norm simply because they have been established as such in our language long ago. Newer and unestablished names tend to be transcribed with 'a'.

The Subtitling Heresy

Translating subtitles sometimes goes beyond the linguistic norm, and linguistic 'errors' are acceptable.

The polite form of the personal pronoun *Вие* (you) and its derivatives (*на Вас* – 'to you', *Ваш/Ваша/Ваше* – 'your', masculine, feminine and neutral, etc.) must always be capitalized, according to the Bulgarian Academy of Science, Bulgaria's linguistic watchdog. But the Netflix Bulgarian Timed Text Style Guide reads: "Do not write formal pronouns with a capital letter, as subtitles are considered an artistic work." Good deal!

Another example is the feminine possessive pronoun *ѝ* (her). It must always be written with an acute graphic accent. This was a problem years ago because one had to look for special character key combinations on the keyboard. And subtitlers opted for *й* instead – a separate letter in the Bulgarian alphabet used only in diphthongs such as, among others, *ай, ей, ий* (ay, ey, iy). The reason was that *ѝ* could not be read correctly by subtitling software. Well, nowadays, with the advancement of computer software, this long-suffered ugly duckling has its deserved place on the keyboard – Shift + x, and *voilà!*

The same Bulgarian Academy of Science watchdog orders that all punctuation marks (!, ?, ...) be succeeded by a space. But when addressed with the question of the front ellipsis, indicating a pause in speech, the answer was: "Well, this may go without a space, if used in subtitling (...и продължи. – '...and she went on.').

Love you, watchdog!

Traduttore, traditore

This is my gravest error and professional sin ever, but I have never regretted it.

A long time ago a Bulgarian businessman wanted to buy several used slot machines from a Spanish company and asked me to interpret at the negotiations. Obviously, the Spaniards wanted to get rid of their rusty iron and offered a very reasonable price. It was more than acceptable, but the Bulgarian businessman still wanted to ask for 5-10% off the price just for the sport of it. The problem was, his politeness got in the way as he stammered through, "Well... it really is... and surely... but... could we just... given the... We can also... if you would agree..." In the end, I couldn't resist, and spat it out for him, "Mr. Mladenov is ready to pay half your price and this is final!" The Spaniards agreed on the spot.

Oh, how sweet the champagne was afterwards!

CREATIVE REPORTS FOR LOCALIZATION SERVICES

BY
AYAM REFAAT

In the subtitling and dubbing field, translators need extra background information to help perfect their translations.

Prior to translation, Creative English Editors carry out specific tasks aimed at improving the localization of their client's content.

Radoslav Genchev

Born in Sofia, Bulgaria.

Holds a Master
in English
and Spanish

Linguistics
from Sofia
University.

Practiced
journalism
at Spanish Foreign
Radio, Madrid,
Spain. Worked

as a news presenter,
editor and translator for the English Service
of Radio Bulgaria. Currently freelances
for several localization companies.



They create various reports to help translators from different cultures remain consistent in their translation. The reports also help the linguists use their time and energy most efficiently.

Types of localization services:

- o Key Names & Phrases (KNPs) Reports
- o Localization Reports
- o Censorship Reports
- o Clearance Reports

These reports can range from lists of key names and phrases (KNPs), on-screen texts, curse words, and copyrighted material, all of which is gleaned from the creative text.

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Key Names & Phrases (KNPs):

A KNP report lists all character names, locations, nicknames, AKAs, organizations, key words and key phrases that appear in a feature film, TV movie or series. This report is intended to be used as a glossary for translators, who are often from a variety of countries. It provides definitions for such terms/phrases, which in some cases, might be culture/language specific, such as “What’s up, dawg?”

The report provides translators with a comprehensive master list which eliminates the doubling or tripling up of time spent on researching the meaning of terms and phrases. It also guarantees consistency among translators in different countries.

Localization Reports:

A localization report includes plot-pertinent on-screen elements (main titles, narrative titles, on-screen texts, and subtitles), that require translation for foreign-language viewers or dubbing in different territories. After receiving client approval, the Creative English Team decides which of these elements should be translated, and groups them in a single document to be sent to translators.

Censorship Reports:

A censorship report is a document that contains all terms or references that might be considered offensive to certain cultures or countries. Censorship reports are especially important to translators as they contain the curse words or phrases with profanity that, according to country-specific regulations, should be translated in a specific way or not translated at all.

Clearance Reports:

Upon client request, the Creative English Team also delivers clearance reports that list any copyrighted material requiring legal permissions. This document informs linguists as to whether specific titles, TV/movie clips, or songs should be translated or not, depending on whether the vendor has obtained the necessary clearances.

There are also other documents tailored to the dubbing field, such as word and line count reports for each character.

Overall, creating an English template is a base from which translators can begin their work. Without these creative reports, translations can often become disorganized and inconsistent.

Ayam Refaat is a Creative English Editor with a BA in English Literature and Translation from Alexandria University. She has substantial experience in translation (Arabic>English), editing and content writing. She currently works at Pixelogic Media where she creates localization reports and censorship reports, among other creative assignments.



TOP FIVE THINGS THE BEST PROJECT MANAGERS KNOW

BY
ANASTASIA MCGEE

There are Project Managers working in many industries these days. Localization and Dubbing Project Managers often have to coordinate people and files across the globe to complete the work for their clients on time. Let's look at some of the things that Top Project Managers know and do to keep their projects on time and on spec.

1. Build a relationship with your client.

The first and most important thing to do is to get to know your client. You are the advocate for your client within your organization. In some cases, you may be the only person in your organization that ever interacts with the client. By getting to know them, and their deliverable requirements, you can help your team deliver a higher quality product.

If you are lucky enough to be in the same city as your client, schedule an in-person meeting with them at least once a year. If you aren't that lucky, try to talk on the phone at least once a year. Talking is better than email at keeping that personal connection.

2. Build a relationship with your team.

Everyone in your organization from Data Ops to Translators to Editorial to Rendering is important to quality files. They know more about their area of expertise than you do. Ask their opinions. Pass on any compliments that you receive from the clients to the appropriate team members. Thank them when they go the extra step for you. Listen to their concerns.

If you have a strong team working with you, you are already halfway to being on time and on spec.

3. Don't be the plug in the pipeline.

In a lot of organizations, things bounce back to the Project Manager before they can move along to the next person in the pipeline. Move those things off your desk as quickly as possible. Does a translator or editor have a question that needs to be answered? Get that question out to the client or other department straight away. Do you have to personally do something so that a file is rendered or delivered once the editor and/or translator have finished it? Make that a priority.



4. **Keep the lines of communication open.**

If you know that one or more departments in your organization is at or near capacity, let your clients know that you may need extended turnaround times during a specific period of time. Certain times of the year are difficult for certain territories, such as Lunar New Year for Asian translators, so give your client notice ahead of time that translator or editor availability will be reduced.

It is also a good idea to let them know in advance when you will be out of the office and who will be covering for you so they know who to contact if something comes up.

5. **Have good backup.**

This is probably the most difficult. Many organizations have people who are highly specialized on only one client's workflow or only one type of work. Cross-training people on various clients is an excellent way to ensure that everyone has a backup in the event of an emergency. Territory Managers are usually far better at this than Project Managers.

Oftentimes, Project Managers just don't have the bandwidth in their day to stop and train or be trained.

The next best thing is to compile good notes on each client, jobs in progress, upcoming jobs, etc. and have them accessible on your organization's shared server.

Anastasia McGee

has degrees in Film from University of California at San Diego and Art Center College of Design. She has worked in Post-Production for Disney and Kodak and is currently a Localization



Project Manager at Pixelogic Media.

Her clients have included studios, mini-majors, independent distributors, filmmakers, museums, and advertising agencies. She is also an award-winning knitter and crocheter.

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WRITING INTERPRETATION: AN OVERVIEW ON A FASCINATING AV DISCIPLINE

BY MARA CAMPBELL

Last June, the Media for All 8 conference took place at the University of Stockholm. It was two days packed with 15 minute talks on many different subjects regarding audiovisual translation. One very interesting feature at the conference was the speech-to-text (STT) interpretation services provided. STT is basically a live transcription of everything that is said by the speakers. The deaf and hard-of-hearing members of the audience were able to follow the interpretation on a big screen in the Aula Magna, and on their own tablets, phones or computers in the other three smaller conference rooms.

Mohammed Shakrah, founder and CEO of Svensk Skrivtolkning, the Swedish company that provided the written interpretation, shed a lot of light on this discipline. The interpreters use a regular QWERTY keyboard for their work as opposed to stenotype or Velotype keyboards.

The reason for this is that training to use one of these machines takes five years, while fast typists on regular keyboards are much easier to find and faster to train. This, combined with the special abbreviation system this company devised, gives them an accuracy of about 99% in Swedish and almost as close in English.

Preparation before an event or conference also plays a crucial part in the process. Every speaker in the conference was required to submit their presentation in advance. The PowerPoint file, together with the abstract, and any other reference material they submitted was processed with a software that checks for word frequency and creates a list the most used terms and their corresponding abbreviations. This conference required the creation of 5,000 abbreviations in English, while their Swedish general abbreviation list compiles about 45,000! This system reduces the latency (the time it takes for the text to appear onscreen counting from the moment the speaker said it) to a minimum.

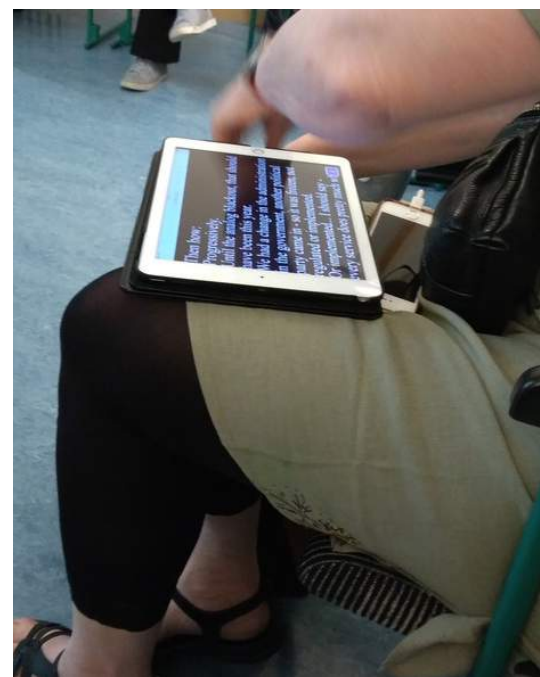


IMAGE 1: SHAKRAH AND HIS FELLOW STT INTERPRETER, KEVIN, WORKING ON THE WRITTEN INTERPRETATION OF ONE OF THE SPEAKERS. IMAGE 2: BIG SCREEN WITH STT INTERPRETATION TO THE LEFT IN THE AULA MAGNA, MAIN VENUE OF THE CONFERENCE. IMAGE 3: A USER FOLLOWING THE STT INTERPRETATION ON HER TABLET.

THEIR ABBREVIATION METHOD— THAT HELPS A FAST TYPIST WHO REGULARLY TYPES 160 WORDS PER MINUTE REACH BETWEEN 250 AND 300 WORDS PER MINUTE — FOLLOWS A CERTAIN PATTERN, AND INTERPRETERS DO NOT NEED TO RELY ON THEIR MEMORY TO KNOW EVERY SINGLE CORRECT ABBREVIATION, THEY JUST HAVE TO BE FAMILIAR WITH THE SYSTEM.

The interpreters work in pairs. Like any oral interpreter, they generally switch with their partner after about 10 minutes. And they also give each other support with a system of signals. Borrowed from the Swedish Sign Language, they use hand and finger gestures to indicate when a speaker is reading from different sections of the presentation and the PowerPoint slide on the screen at that time. It is better to tell the user that the presenter is reading from the screen, because this gives them a chance to look at the presentation and not get fixed on the transcription. This way, they can get the full experience of the lecture.

Most deaf and hard-of-hearing people at conferences have not used the service before so they don't know how to be a "proper user." If they focus on reading redundant information, they stop relying on their own hearing, they get stuck on the screen, and miss visual cues from the room and the presenter. The hard-of-hearing audiences might also want to take advantage of the service and measure how well they hear, so they compare what they hear with what is on the screen.

The people interested in following the presentations with the use of the STT interpretation can connect with their phone, tablet or computer. This allows them to be more invisible in the crowd and not stand out. They get the service without everyone noticing that they have special needs. The phone app has added functions, like links to Wikipedia when famous names are mentioned and metadata that expands on the text.

Mr. Shakrah teaches courses on this discipline at a vocational school level. The university where students can get a degree in Swedish Sign Language also offers courses on STT interpretation. The course used to be three years long because it required learning how to use a Velotype keyboard, but the students did not finish the course with enough proficiency. The STT service was deemed as bad by the end users, and there were not many STT interpreters available, so the salaries for this type of scarce work were quite low. So Mr. Shakrah was asked to develop a curriculum that taught the method with a QWERTY keyboard and that could be completed in one year. In the past four years, they have trained about fifty STT interpreters. They also redefined the recruiting criteria and, instead of looking for people who were good at languages or good with people, they looked for faster typists, ideally people inclined towards video gaming, which develops multitasking abilities and speedy digitation, and proficient in both Swedish and English.

The certification criteria were also raised, and it all lead to a surge in more qualified applicants.

The availability of better interpreters revamped the profession and the service, and many more users started requesting it in teaching and business environments, because the accuracy was improved greatly and the latency decreased dramatically.

Nowadays, these certified professionals can easily make a good living: those good enough to work at a university level earn excellent salaries, probably twice as much as average STT interpreters, who can still make a living with their full time jobs in the industry.

Another application of this wonderful technology and knowledge is providing remote interpretation in various scenarios, be it business meetings, Skype calls, even trips. The user can connect the app with the interpreter, who will listen in on the meeting, call or the tour guide from a far away location, and type out everything being said.



IMAGE 5: THE CONFERENCE ALSO PROVIDED SWEDISH SIGN LANGUAGE INTERPRETATION. NOTICE THE PRESENCE OF THE SSL INTERPRETER NEAR THE SCREEN WHERE THE WRITTEN INTERPRETATION IS BROADCAST.

The deaf or hard-of-hearing person has the ability to type questions in a chat section of the app, which are, in time, spoken by the interpreter, who then types up the response from the other party.

The AV world has so many very interesting applications and different areas in which we can implement, improve, and develop our talents and knowledge. And some of them, like speech-to-text interpretation, are of great help to people that would otherwise feel left out of some environments. Being able to assist them is definitively an added bonus for our profession.

Check out our website for videos of live STT interpretation following this link:
<https://www.ata-divisions.org/AVD/newsletter/deep-focus-issue-4/writing-interpretation-an-overview-on-a-fascinating-av-discipline/>

We thank Gabriela Ortiz for her collaboration with information that helped with the writing of this article.

Mara Campbell is an Argentine ATA-certified translator who has been subtitling, closed captioning, and translating subtitles and scripts for dubbing for the past 20 years. She worked in several of the most important companies of Argentina and the USA. She is currently COO of True Subtitles, the company she founded in 2005. Her work has been seen on the screens of Netflix, Amazon, Hulu, HBO, BBC, and many more. She teaches courses, speaks at international conferences, and is a founding member of the AVD.



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SUBTITLNEXT SOFTWARE REVIEW

BY ANA SALOTTI

This is the third instalment of the AVD technology column. This time I'll review SubtitleNEXT (<https://subtitlenext.com/>) by Profuz Digital (<https://profuzdigital.com/subtitlenext/>).

SubtitleNEXT is an all-encompassing professional timed-text software with every advanced feature an expert subtitler could ever wish for—so much so that working with it for the first time may be daunting.

This is desktop software with cloud-like capabilities: it allows you to work not only with locally-stored media files, like video, audio and presentations, but also with videos on public websites, privately-owned web domains and file transfer protocols, among others.

SubtitleNEXT offers so many features with so many customizable options that a novice subtitler may easily get flabbergasted when first opening its complex user interface (UI).

It has highly advanced text editing features for captions and subtitles, including the insertion of creative subtitles with different colors, non-standard positionings, and fades. It features a solid spellcheck and search and replace engine allowing things like capitalizing the beginning of a line, removing dashes or extra spaces and correcting punctuation.

It is operating system- and hardware-agnostic, which means that it can run in any operating system (Windows, Mac or Linux) and doesn't have special hardware requirements. CPU consumption depends mainly on the media file used. An HD movie will consume much more CPU than a proxy media file.

There was something I found frustrating, though. While all playback and editing subtitle commands have customizable shortcuts, more than one shortcut may be assigned to a single command, creating the potential for conflicts.

Reading speeds are noted with numbers and colors. Shot changes are marked on the audio waveform, and violations detected. You can set rules for shot change violations and fix them all automatically. The automatic fix feature is pretty comprehensive, automatically correcting overlapped or empty subtitles, timing issues regarding gaps between subtitles and duration, and character count or line limits, among other fixes. You can fix them automatically for each subtitle, for the whole file or within a particular interval. It also allows you to burn subtitles. It supports all languages, including Japanese, Chinese, Korean, vertically-positioned and right-to-left languages.

This versatility and complexity may arguably be explained by the software's origin and target market. SubtitleNEXT was born as the company's software successor to one of the first specialized hardware-based workstations of the 90's. It targets the whole spectrum of the multimedia industry, from independent subtitlers, to marketing agencies and language service providers to production and post-production companies, broadcasters and live subtitling and captioning service providers.

To cater to this wide market, SubtitleNEXT offers three product lines called "bundles:" Novice, Explorer and Expert. The biggest differences between them are their import/export and media distribution capabilities, making each tier attractive to different types of users. SubtitleNEXT Novice handles .srt and .sub formats, fulfilling almost every individual subtitler's need.



In reality, I couldn't find one feature that SubtitleNEXT lacks, except for simplicity. It doesn't seem like a good option for a novice subtitler or an audiovisual translation student, who will probably be overwhelmed by the complex UI and the number of features and customization options—even the screen layout, appearance and design can be personalized.

The Explorer bundle extends their capabilities to all import/export formats available, including for DVD/Blu Ray distribution, closed-caption streams and some real-time output possibilities.

The Expert tier has all of the above plus multiple delivery formats from a single source, including formats for the cinema, and more live subtitling options.

Therefore, both the Explorer and Expert tiers are more attractive to multimedia companies.

Life-time licenses start at 484.29 USD for Novice; Explorer goes for 1,036.15 USD—advertised as a sale price—with monthly subscriptions for 1, 3, 6, 9 and 12 months. Expert is 3,799.24 USD. The Novice bundle has a free demo available for download at <https://subtitlenext.ca/>, but it only allows saving and exporting 20 subtitles. A fully functional unrestricted 15-day free trial of Novice, Explorer or Expert can be requested at <https://pbteu.com/request-free-trial/>.

Profuz Digital also offers a software platform that helps companies manage their multimedia services, teams of translators and their whole project workflow. NEXT-TT is a hybrid platform that incorporates SubtitleNEXT and functions mainly as a desktop application but manages data and access on the cloud. With this platform, a translator of a lesser-diffusion language can create, edit and quality-control a movie using their usual desktop and online tools specific to their language, while working with a streamed movie file. NEXT-TT also provides control and security mechanisms for access rights management, live monitoring and exchange of information by restricting media access without download or storage. To handle confidentiality issues, the company says that it's the software owner who fully controls the storage rules. For instance, the platform may only manage who has access to media files or may store some of them for a period of time or until certain conditions are met, such as when the work is delivered. The owner may also choose to encrypt files for a higher level of protection. NEXT-TT's price is available on quote.

Lastly, all SubtitleNEXT licenses include annual software maintenance and premium support for a calendar year after purchase, and they automatically update to the latest version.

A new release is coming in the next quarter where there will be more options for creative subtitling and live subtitling with one or two stages of re-speaking.

All in all, SubtitleNEXT is everything that professional subtitle software should be. To my mind, however, it could have a simpler UI and fewer personalized options. After all, less is usually more. You know what they say about choices: when an indecisive user is faced with too many choices, they may freeze and not know what to do.

DISCLAIMER:

This piece is based on the author's personal review of SubtitleNEXT software and the information provided by Mrs. Ivanka Vassileva, CEO at Profuz Digital. The author received no payment or other compensation for it, nor does she have any affiliation or relationship with the supplier of the product under review. This review does not represent the opinions of AVD or ATA.

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.



MY EXPERIENCE AS A MENTEE IN THE AVD MENTORING PROGRAM

BY AÍDA CARRAZCO

Last year I attended my first ATA conference in New Orleans. It was a huge step for my professional development, and it changed my life. It was the first time I met face to face with fellow translators! I met people whom I can call friends now. I learned a lot, and I discovered that I love the audiovisual field, even though I am not an expert. One of the activities I chose was taking part in AVD's first meeting, and it was a smart decision. During the meeting I heard about their mentoring program and immediately decided I wanted to be part of it.

A few months later, I got an email from the AVD administration telling me I had been assigned a mentor, and that the program would start in January. We decided to meet twice a month, on Sunday mornings. My first Skype call with my mentor was a disaster. I think I almost cried when she asked me to do a spelling test right in the middle of the call, and again when she counted all the mistakes I had. I was so good in spelling until that moment! I realized that even when we think we are good at something, there's always room for improvement, and I decided to work on my spelling skills.

I read my books again and again, and asked every question that came to my mind. My mentor was always there for me, giving me practical and useful tips. We spent several calls checking these questions and practicing. I loved the day when I did great on my spelling test and I became a “star student”; I was ready to start learning how to subtitle.



Over the next sessions, I discovered that subtitling is not as easy as it seems. It involves translating, synthesizing, transcribing, and formatting, and of course, a lot of creativity. It's an art that requires practice and time, and a captivating profession to pursue. Nowadays, I think it's one of the most challenging and rewarding fields of translation, and the mentoring program truly offered a wonderful opportunity to approach subtitling guided by an experienced, professional and enthusiastic translator.

I also realized that being a mentee means being committed to listening and learning, being open and receptive to feedback (both positive and critical), and seeing your mentor as a trusted person and a source of inspiration. The best way to take advantage of this program is to ask questions; the mentor is there to help, but the mentee should be the one leading the sessions with curiosity and thirst for knowledge.

I actually have a longer list of goals after completing the mentoring program. My world of possibilities has expanded. I recognized my weaknesses and worked hard to improve. I now feel more confident in my work because I have more resources and I know my strengths.

During these months, my mentor not only supported me with my professional goals, but also with some personal issues and with the way they impacted my work. Now I know I have a friend and a mentor I can turn to for help. I'm glad I was part of the first mentee's generation and I could not recommend it more, both for newbies in the translation field and for those who want to be close to an expert who shares similar interests. I am sure anyone willing to learn will greatly benefit from this, just like I did.

Aída Carrazco is an experienced English and French to Spanish translator. She is specialized in the business and medical fields, and what she enjoys the most is transcreation. She runs a translation network, Traduscopio, in Guadalajara, Mexico, offering translation and localization services in over 10 languages for clients in 4 continents. Apart from translating, she loves teaching, hiking and being a mother of two kids.



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LOOKING FORWARD TO ATA 60 WITH DISTINGUISHED SPEAKER PABLO ROMERO FRESCO

BY MARA CAMPBELL

The AV Division is thrilled to have Mr. Pablo Romero Fresco as our first Distinguished Speaker in the ATA 60th Annual Conference this October in Palm Springs, California.

Mr. Romero Fresco is a Ramón y Cajal researcher at Universidade de Vigo (Spain) and Honorary Professor of Translation and Filmmaking at the University of Roehampton (London, UK). He is the author of the books *Subtitling through Speech Recognition: Respeaking* (Routledge), *Accessible Filmmaking: Integrating translation and accessibility into the filmmaking process* (Routledge) and the editor of *The Reception of Subtitles for the Deaf and Hard of Hearing in Europe* (Peter Lang). He is on the editorial board of the *Journal of Audiovisual Translation (JAT)* and is currently working with several governments, universities, companies and user associations around the world to improve access to live events for people with hearing loss. He has collaborated with Ofcom to carry out the first analysis of live subtitling quality in the UK and is working with the Canadian Radio-television and Telecommunications Commission on a similar project in Canada. His *Accessible Filmmaking Guide* is being used by many international public broadcasters, universities and producers to introduce a more inclusive approach to translation and accessibility in the filmmaking industry. He is the leader of the international research centre GALMA (Galician Observatory for Media Access), for which he is coordinating several international projects on media accessibility and accessible filmmaking, including "ILSA: Interlingual Live Subtitling for Access", funded by the EU Commission. Pablo is also a filmmaker. His first documentary, *Joining the Dots* (2012), was screened during the 69th Venice Film Festival and was used by Netflix as well as film schools around Europe to raise awareness about audiodescription.

He will cover two wonderful topics during the conferences: interlingual real-time captioning and accessible filmmaking.

Real-time captioning, also known as live subtitling, is the real-time transcription of spoken words, sound effects, important musical cues, and other relevant audio information to enable deaf or hard-of-hearing persons to follow a live audiovisual program.

This new form of translation presents exciting opportunities for those professionals working in the areas of translation and accessibility. **Accessible filmmaking** aims at integrating translation into film production.

Commonly regarded (since it was introduced in the United States and Europe in the early 1980s) as one of the most challenging modalities within media accessibility, it can be produced through different methods: standard QWERTY keyboards, Velotype and the two most common approaches, namely stenography and respeaking.

But when you throw in a different target language in the mix, you need interlingual real-time captioning, which requires a combination of interpretation and captioning skills.

Over 50% of the revenue obtained by most current films comes from translated (dubbed, subtitled) and accessible versions (subtitled for the deaf, audio described for the blind), yet normally only 0.1%-1% of the budget is spent on these additional versions.

To make matters worse, the professionals creating these versions usually work under intense time pressure and with small budgets, for little remuneration, and traditionally have no contact at all with the creative team.

This can result in a version of the film that is artistically compromised: large, brightly lit subtitles may ruin a dimly lit and subdued scene; an inaccurate AD track may fail to establish plot points effectively; worse still, the representation of characters can be affected. The result is a vastly inferior product that betrays the filmmaker's original artistic vision. In an effort to avoid large sections of the audience experiencing an inferior product, Accessible Filmmaking proposes to tackle this issue by integrating translation and accessibility into the filmmaking process. Mr. Romero Fresco will share how the Accessible Filmmaking model is being implemented by filmmakers and production companies all over the world and the new opportunities it presents for audiovisual translators.

Don't miss Pablo Romero Fresco's presentations:

Interlingual Real-Time Closed Captions: Where Accessibility Meets Translation (086), on Friday, October 25th, from 2:00 p.m. to 3:00 p.m., Chino Room.

Accessible Filmmaking: Integrating Translation into Film Production (101), on Friday, October 25th, from 3:30 p.m. to 4:30 p.m., Chino Room.

(This article was written drawing from information available at <http://galmaobservatory.eu> and the abstracts and bio submitted by Mr. Romero Fresco.)

DISTINGUISHED SPEAKERS

LEARN FROM THE EXPERTS!

These select speakers were invited to contribute a high level of advanced learning, experience, and excellence.

Audiovisual Division

Pablo Romero-Fresco

is a researcher at the Universidade de Vigo (Spain) and an honorary professor of translation and filmmaking at the University of Roehampton (U.K.). He is the author of *Subtitling through Speech Recognition: Respeaking and Accessible Filmmaking*. He is the head of the Galician Observatory for Media Access, an international research center, where he coordinates international projects on media accessibility. He is also a filmmaker. His first documentary, *Joining the Dots*, was screened during the 69th Venice Film Festival and was used by Netflix and film schools around Europe to raise awareness about audio description.



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SEE YOU IN PALM SPRINGS!

OFFSITE DIVISION EVENTS

The following events are organized by the ATA Divisions and **require separate registration and payment.**

Audiovisual Division:

AVD ANNUAL HAPPY HOUR

Cost: Attendees pay for what they eat or drink at the venue.

THURSDAY 7:00PM

RSVP required. To RSVP, [CLICK HERE](#).

Come meet the members, Leadership Council, and elected officers of the Audiovisual Division! Spend some time with us at our Happy Hour, get to know our plans and goals for the coming year, and share your thoughts with the AVD. We are looking forward to meeting you and hearing from you! But, above all, come have fun with us at the [Village Pub](#) in Palm Springs!

THU, OCT 24 AT 7 PM PDT

Audiovisual Division Happy Hour

Village Pub BAR, Palm Springs, CA. · Palm Springs, C...

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