Accessible Filmmaking:

Integrating Translation into Film Production

GALMA
**Galician Observatory
for Media Accessibility**

Pablo Romero-Fresco
p.romero-fresco@roehampton.ac.uk

Universida$_{de}$Vigo

Contents

1. Divorce, damage and reconciliation

2. The three shifts of media accessibility

       - Universal

       - User-centered

       - Proactive

3- Final thoughts

The Divorce

Film(making) …….………………………………… AVT / Media access

Pre-production   Distribution

Production

Post-production

The Divorce

It used to be different…

- 1900-1920s – Silent cinema: intertitles > at post-prod

- Late 1930s onwards: refinement of dubbing/subbing > distrib.

The Divorce

Top-Grossing Films 2000-2017
+ Best Picture Oscar Winners 2000-2017
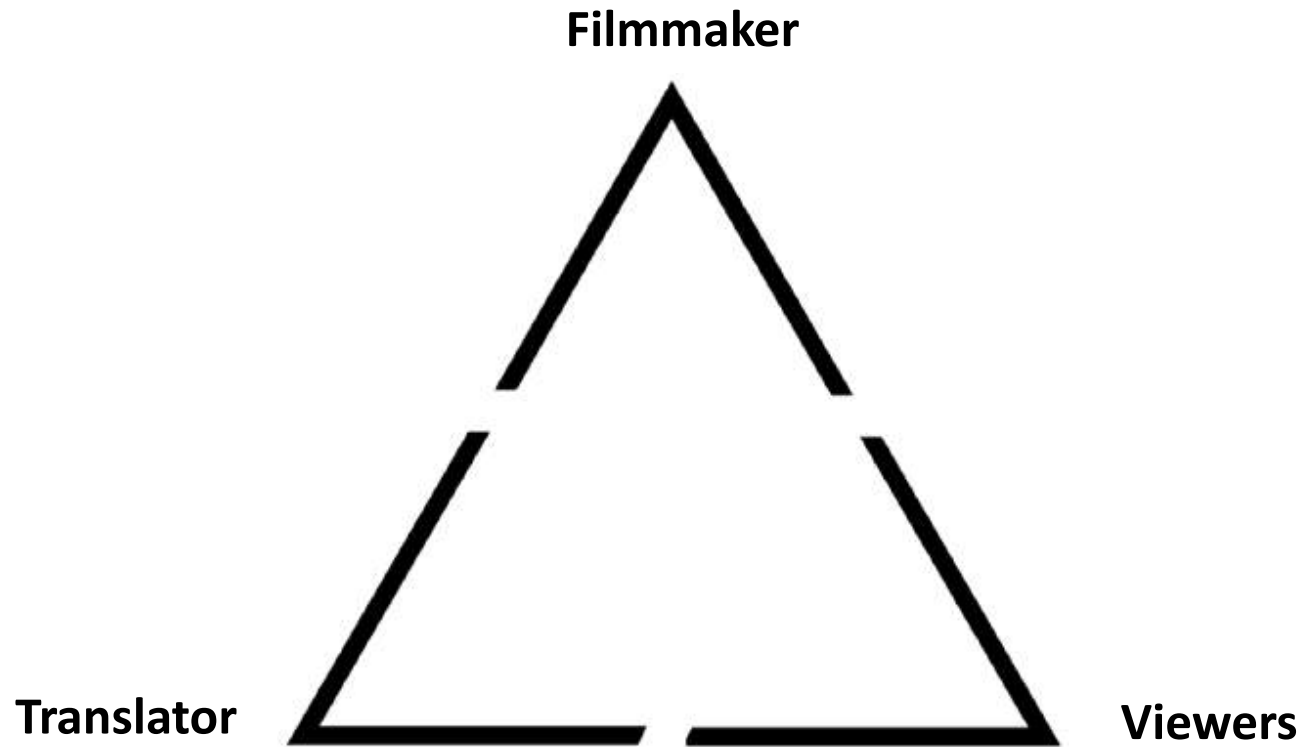---

Average foreign gross (subtitled or dubbed)= 50%

However

Between 0.01%-0.1% of the budget and 50% of the revenue

The Damage

- Market conditions: deadlines and remuneration

Filmmaker

Translator

Viewers

EL PAÍS

'Roma', una película en español subtitulada en español

Polémica por los rótulos del filme de Cuarón que convierten "enojarse" en "enfadarse" y cambian el "ustedes" por "vosotros"

El soldado se enoja el soldado,
se baja el soldado y le disparó.

El soldado se enfada,
se baja y le dispara.

MANUEL MORALES | TOMMASO KOCH | LUIS PABLO BEAUREGARD

Madrid / México - 9 ENE 2019 - 13:34 CET

The New York Times

Mamá to Madre? 'Roma' Subtitles in Spain Anger Alfonso Cuarón

Alfonso Cuarón arriving at the Los Angeles premiere of "Roma."
Robyn Beck/Agence France-Presse — Getty Images

By Alex Marshall

Jan. 11, 2019

'Ignorant and offensive!' The subtext of subtitles

⏱ 11 January 2019

f   ●   y   ✉   < Share

Mexican director Alfonso Cuarón lashed out after Spanish subtitles were put on his latest film

A decision to subtitle Alfonso Cuarón's Spanish-language film, Roma, for Spanish audiences has left the Oscar-winning director fuming.

It was, he told Spain's El País newspaper, "parochial, ignorant and offensive".

Yet too many film-makers look on subtitling as an afterthought, an attitude the AVTE is seeking to correct. As Buchanan points out, "Subtitles are the conduit allowing you to communicate your film's ideas around the globe. Bad subtitles can ruin millions of dollars' worth of hard work. A film-maker wouldn't outsource their colour correction or audio mix and just think: 'I'll leave them to it, I'm sure it'll be fine.' They would want to see it, hear it, get a second opinion, make sure everybody is on the same page. It should be the same with subtitles."

The Reconciliation:
AFM

The consideration of translation and accessibility during the production of audiovisual media

(through the collaboration between the creative team and the translator)

in order to provide access to content for people that cannot, or cannot properly, access it in its original form.

The Reconciliation

Filmmaker

**Accessible
Filmmaking**

Translator

Viewers
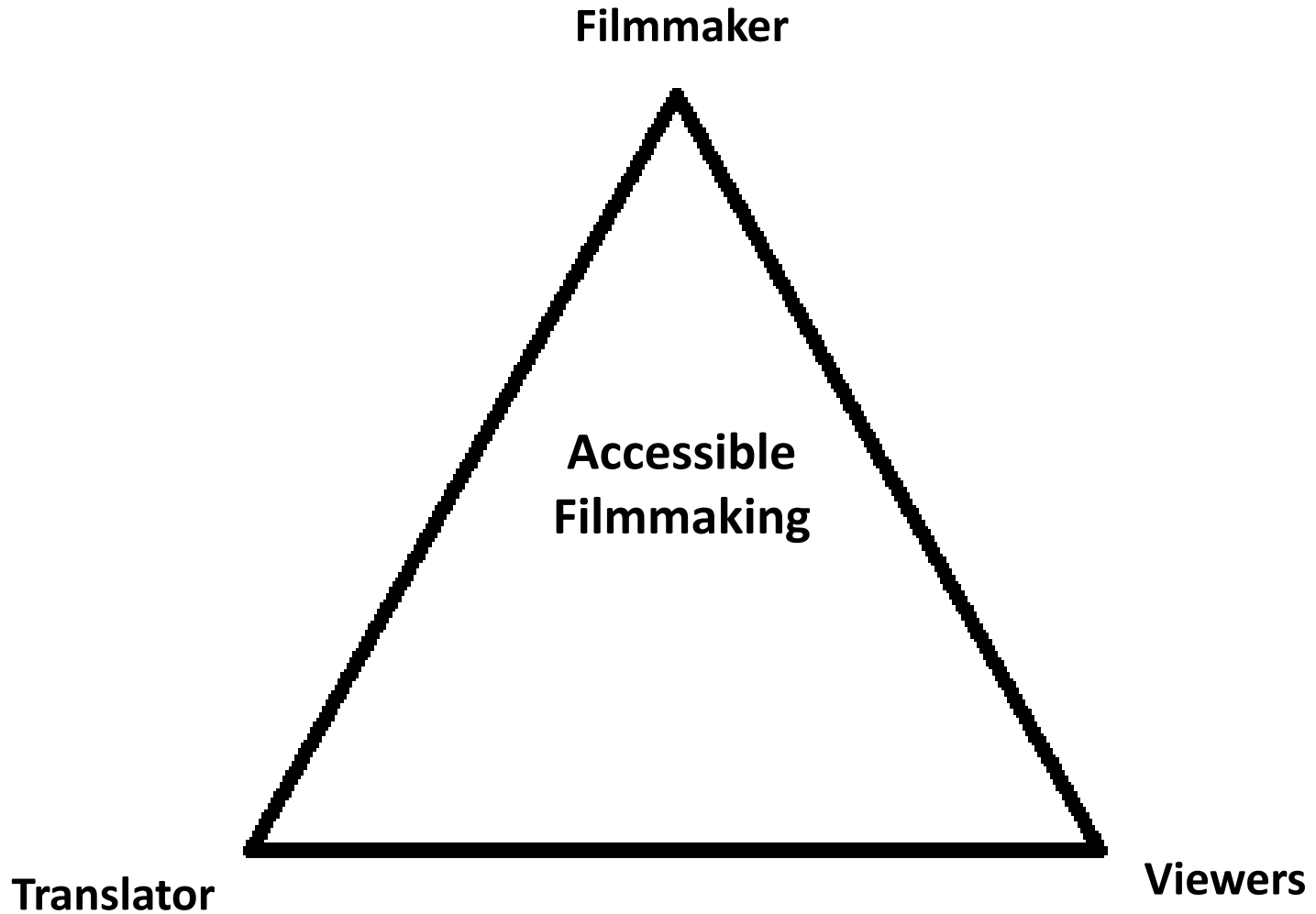
Contents

1. Divorce, damage and reconciliation

2. The three shifts of media accessibility

Changes in media access: the three shifts

For all (universal)

With all (user-centred)

From inception (proactive)

(Greco, 2018)

Changes in media access: the three shifts

For all (universal)

With all (user-centred)

From inception (proactive)

(Greco, 2018)

DRAFT INTERNATIONAL STANDARD
ISO/IEC DIS 20071-23

Information technology — User interface component accessibility —

Part 23:
Guidance on the visual presentation of audio information (including captions and subtitles)

Technologies de l'information — Accessibilité du composant interface utilisateur —

Partie 23: Titre manque

ICS: 35.240.20

-For those who **cannot hear or understand** the audio content

-Persons
with hearing loss
with learning difficulties or cognitive disabilities
watching a movie in a non-native language
who cannot hear the audio content due to environmental conditions

But are filmmakers making films for all?

Hitchcock Truffaut
The definitive study of Alfred Hitchcock by François Truffaut
Revised Edition

HITCHCOCK TRUFFAUT

Featuring
MARTIN SCORSESE
WES ANDERSON
DAVID FINCHER
OLIVIER ASSAYAS
PETER BOGDANOVICH
ARNAUD DESPLECHIN
JAMES GRAY
KIYOSHI KUROSAWA
RICHARD LINKLATER
PAUL SCHRADER

THE GREATEST STORY HITCHCOCK EVER TOLD

"WILL THRILL YOU AND CHANGE THE WAY YOU WATCH MOVIES."
-Matt Patches, ESQUIRE

Denial of difference
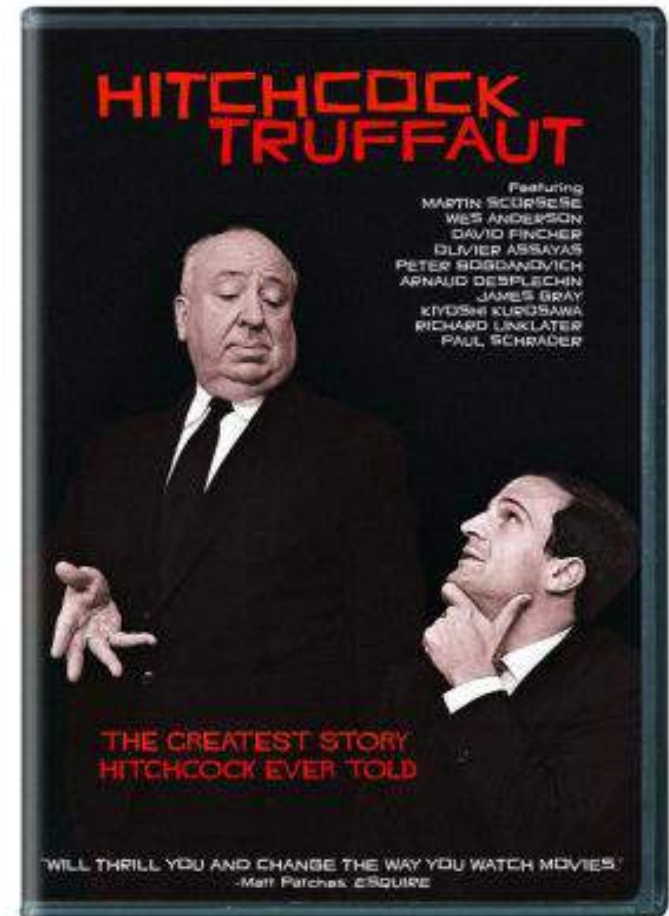
Denial of difference

"I am interested in the audience.

They are going to sit there and say:
I know what's coming next.

I have to say: *Do you?*"
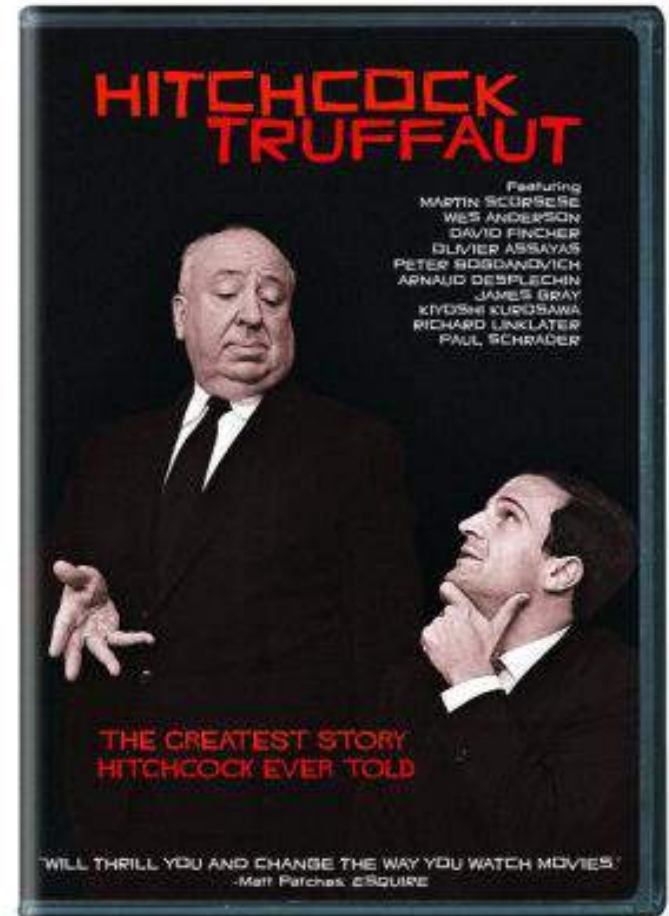
Denial of difference

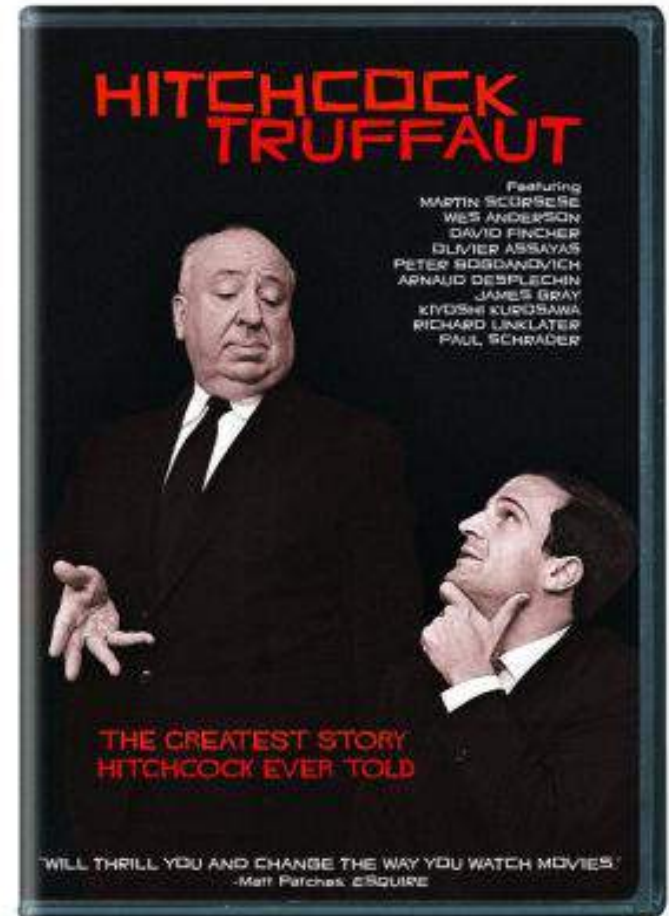"I am interested in the audience".
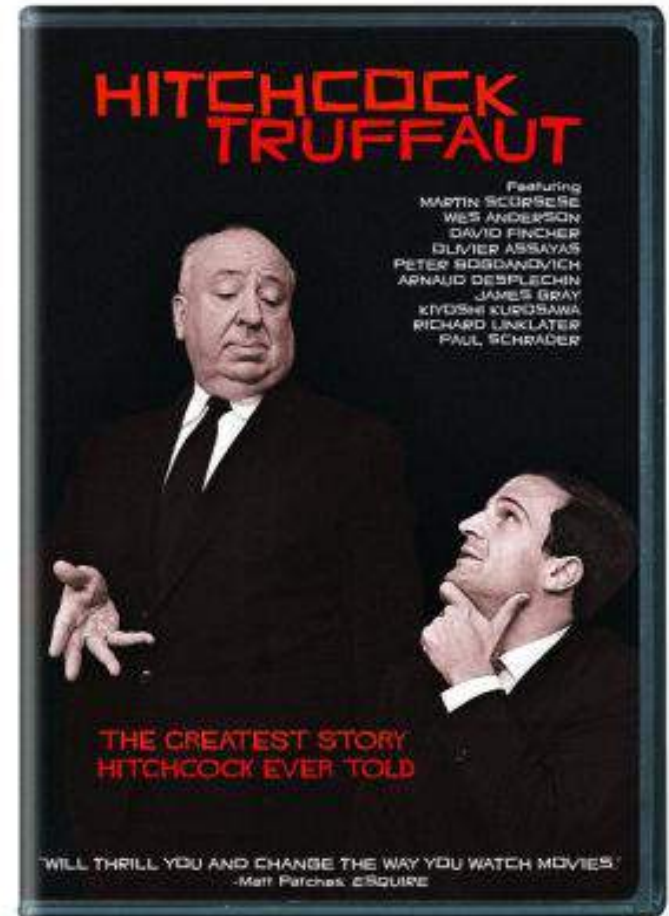
Denial of difference

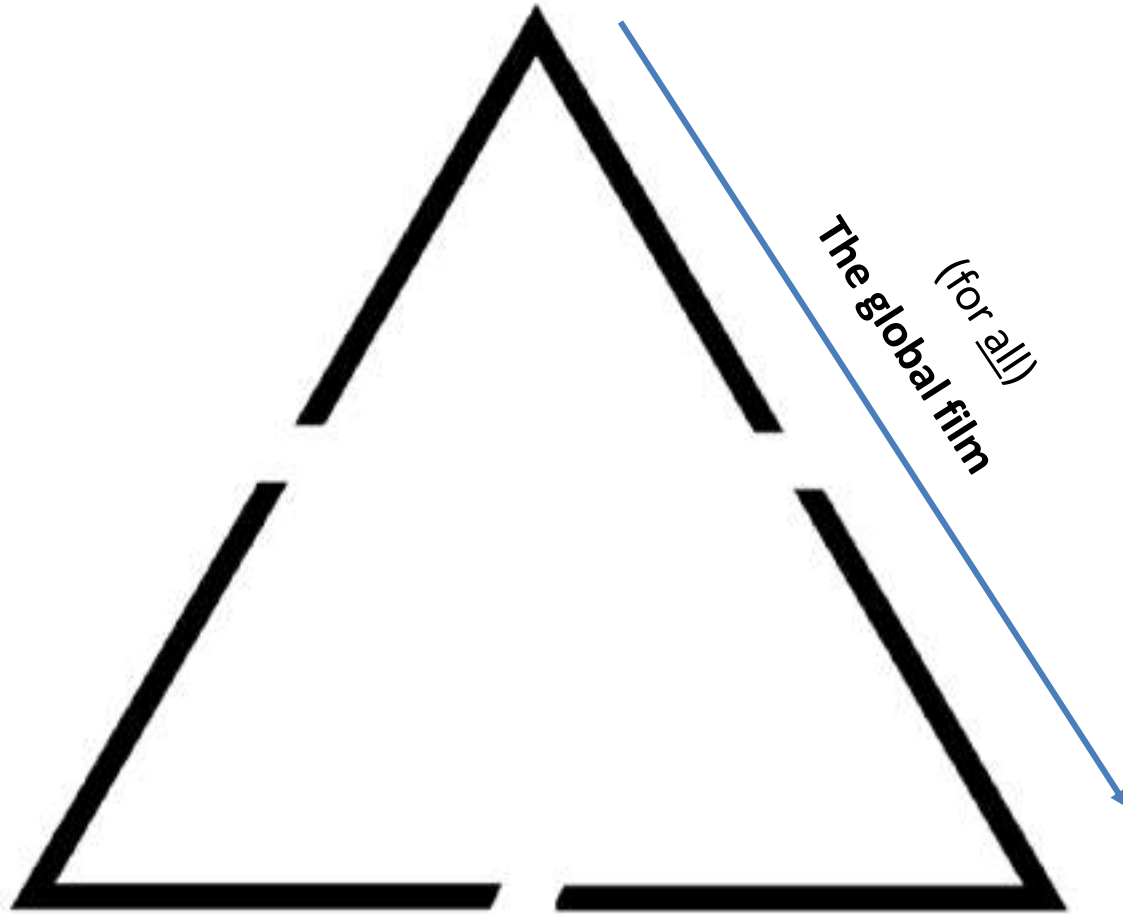"I am interested in the audience".

Are you?

Denial of difference

I am interested in the original audience.

Changes in media access: the three shifts

For all (universal)
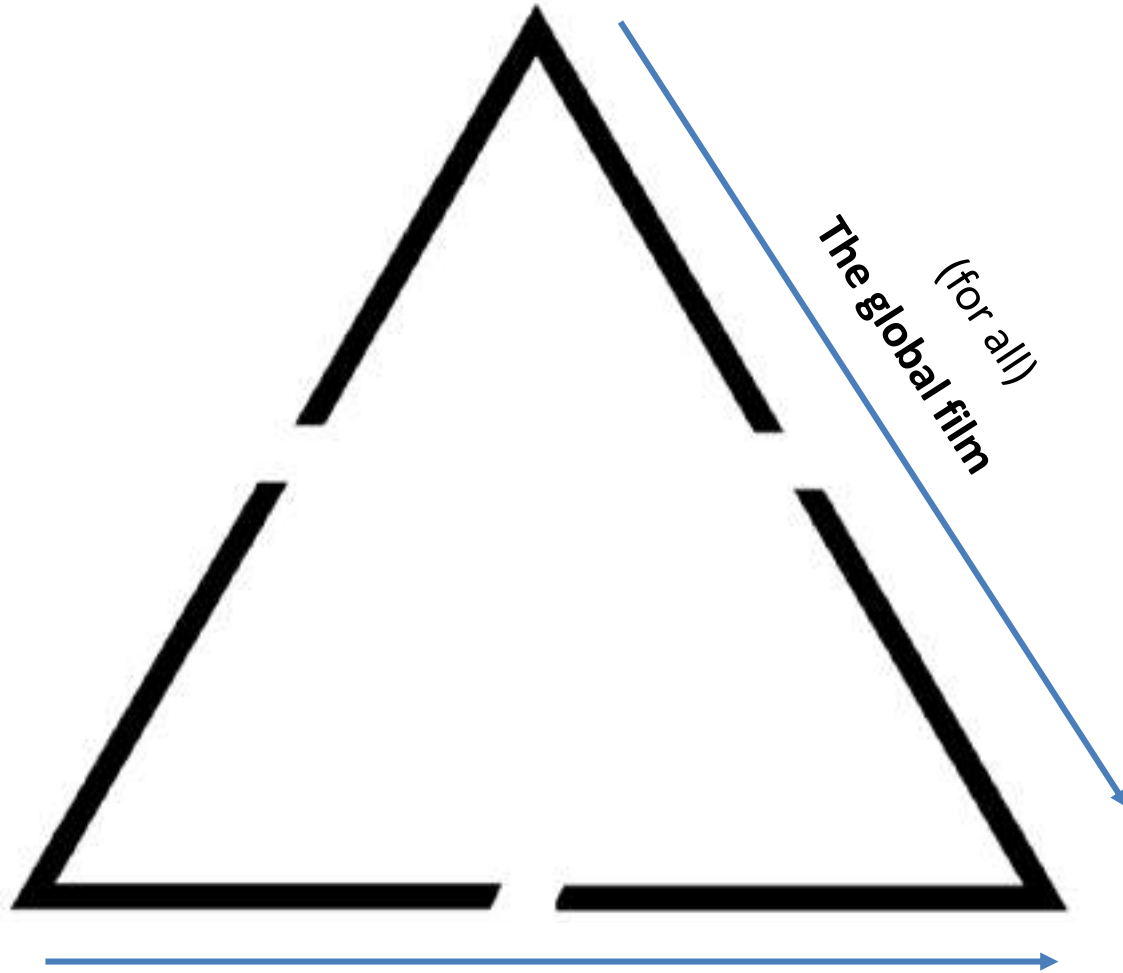
With all (user-centred)

Filmmaker

Translator

Viewers

The global film (for all)

Reception research
(with all)

Reception research: subtitling

Subtitling

The impact of subtitles
on the nature of the film &
on its reception by the viewers

Subtitling

The impact of subtitles
on the nature of the film

Subtitling

Constraints (time and space)

Songs

Subtitlese and language variation

Multilingualism

Subtitling

The impact of subtitles
on the nature of the film &
on its reception by the viewers

Subtitling

The impact of subtitles

on its reception by the viewers

How do we watch original films?

How do we watch subtitled films?

How do we watch original films?

Voluntary eye movements

Involuntary eye movements

How do we watch original films?

Voluntary eye movements: the tasks we take on

Involuntary eye movements

How do we watch original films?

Voluntary eye movements: the tasks we take on

Involuntary eye movements: illusion of volition

How do we watch original films?

Voluntary eye movements: the tasks we take on

Involuntary eye movements: illusion of volition

inattentional blindness
attentional synchrony
visual momentum

How do we watch subtitled films?

General (un)tidy pattern

Visual momentum

Subtitling legibility

Subtitling blindness

How do we watch subtitled films?

General (un)tidy pattern

Visual momentum

Subtitling legibility

Subtitling blindness

How do we watch subtitled films?

General (un)tidy pattern

How do we watch subtitled films?

General (un)tidy pattern

How do we watch subtitled films?

General (un)tidy pattern

Visual momentum

Subtitling legibility

Subtitling blindness

How do we watch subtitled films?

General (un)tidy pattern

Visual momentum
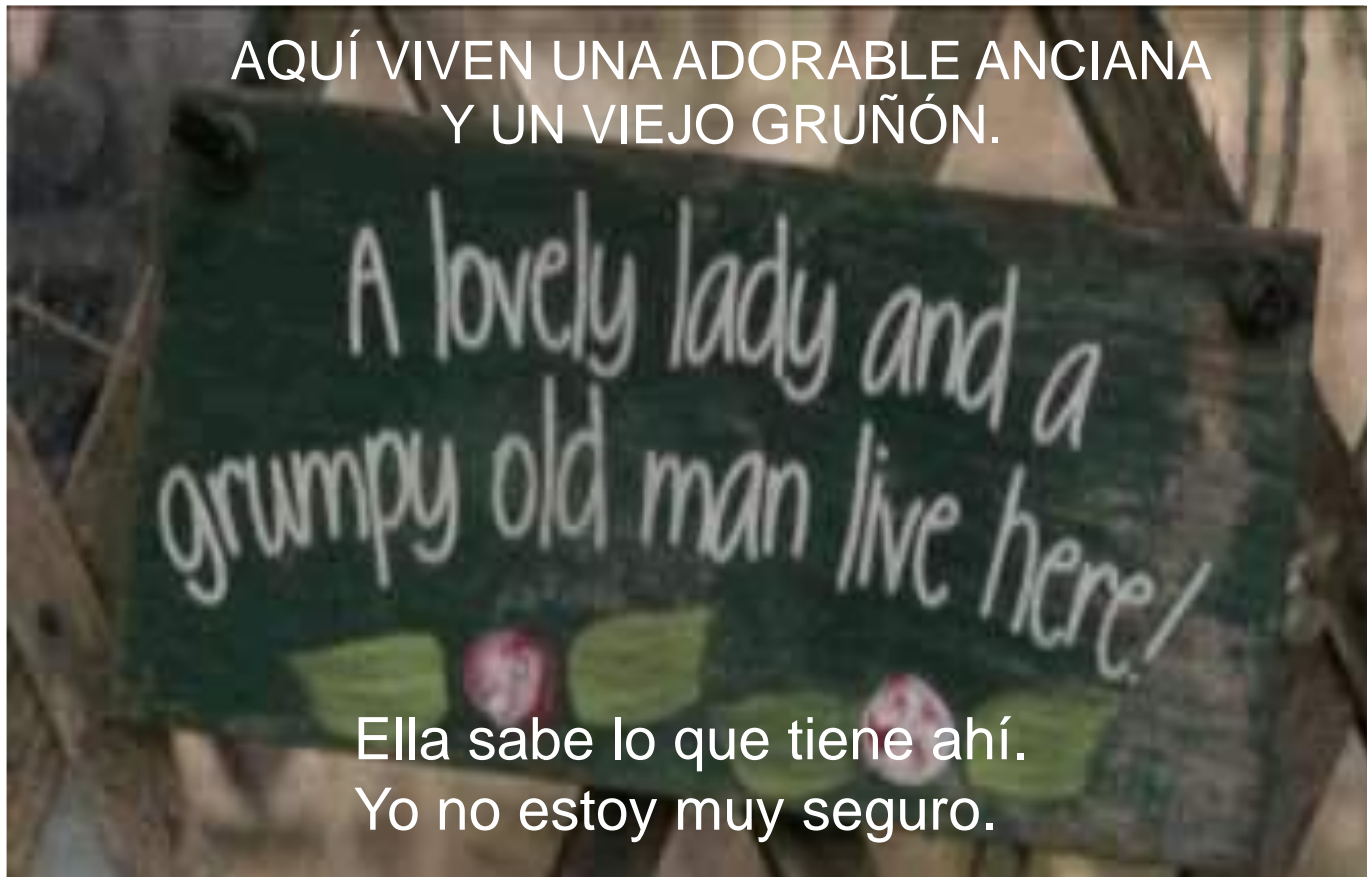
Subtitling legibility

Subtitling blindness

Entendemos que costaría
un poco más solo para nosotros dos.

Entendemos que costaría
un poco más solo para nosotros dos.

Entendemos que costaría
un poco más solo para nosotros dos.

Entendemos

que costaría un poco más,

solo para nosotros dos.

How do we watch subtitled films?

General (un)tidy pattern

Visual momentum

Subtitling legibility

Subtitling blindness

How do we watch subtitled films?

General (un)tidy pattern

Visual momentum

Subtitling legibility

Subtitling blindness

Subtitling blindness

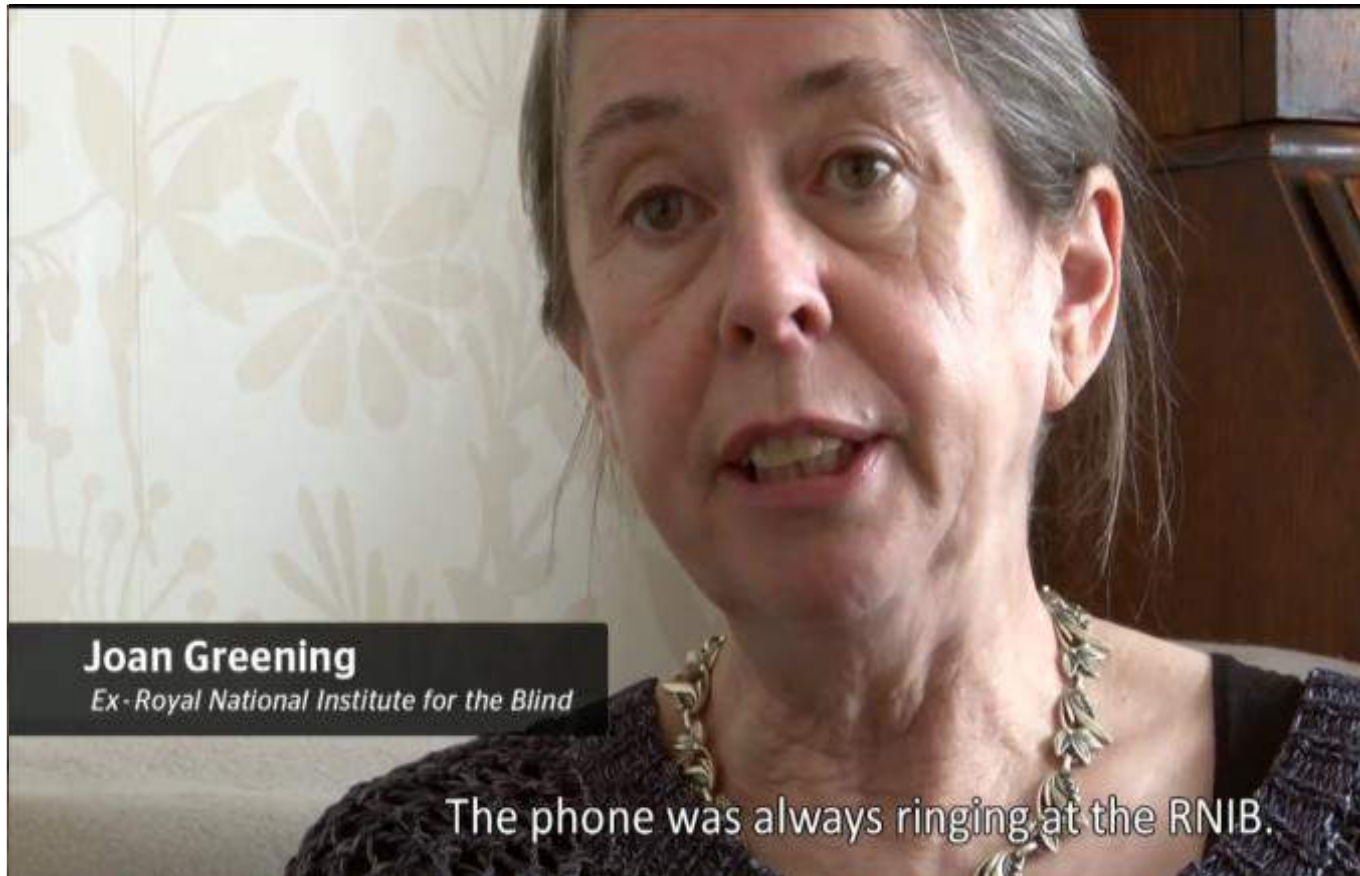1) Shots with dialogue/narration over on-screen text

Subtitling blindness

1) Shots with dialogue/narration over on-screen text

Subtitling blindness

1) Shots with dialogue/narration over on-screen text

Joan Greening
Ex-Royal National Institute for the Blind

The phone was always ringing at the RNIB.

Subtitling blindness

2) An important visual element opening a scene with dialogue

Subtitling blindness

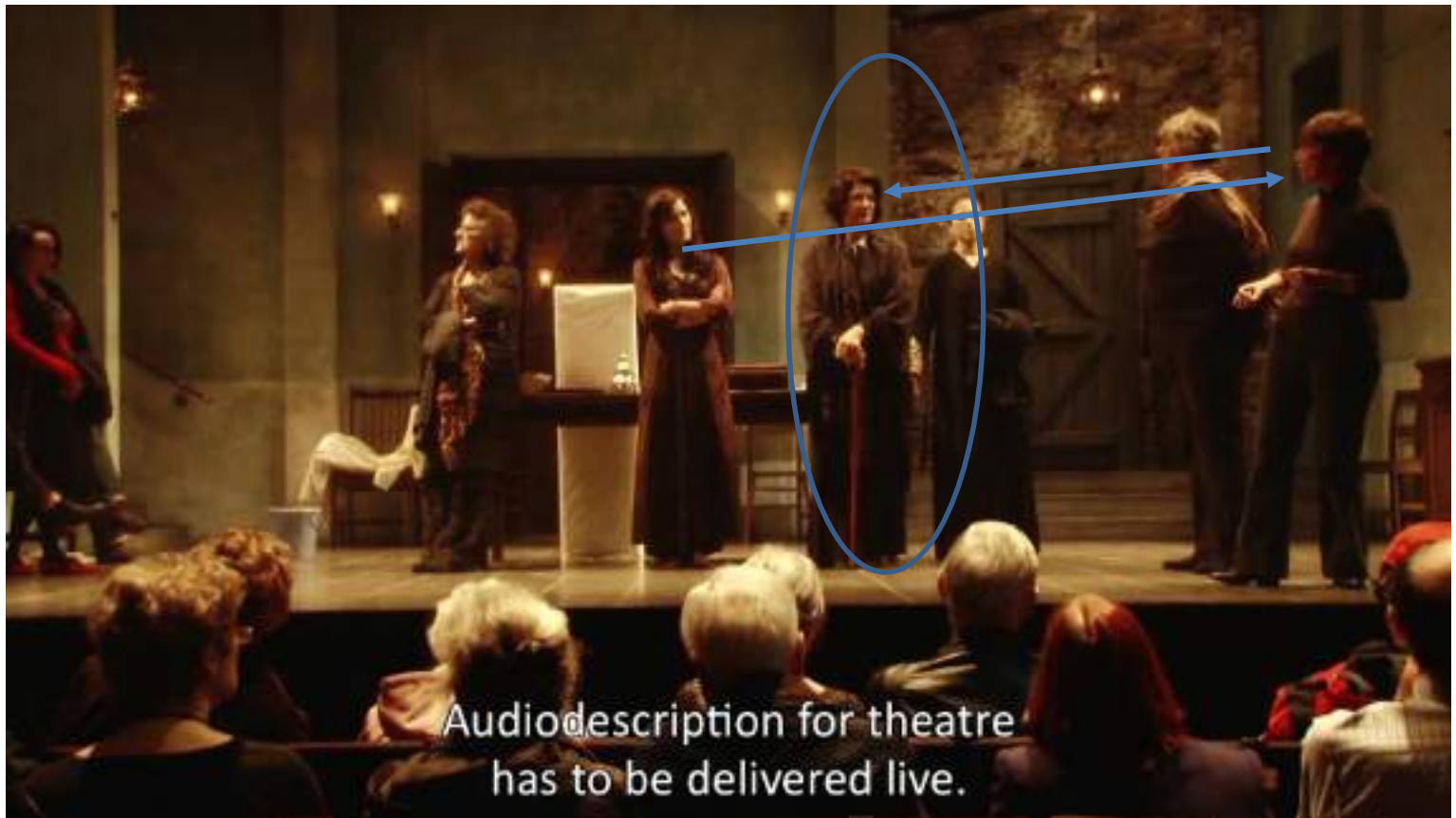2) An important visual element opening a scene with dialogue

Subtitling blindness

3) Peripheral visual elements in scenes with dialogue

Subtitling blindness

3) Peripheral visual elements in scenes with dialogue

Subtitling blindness

4) Visual elements in scenes with fast dialogue

Viewing speed	Time on subtitles	Time on images
10 cps ≃ 120wpm	±40%	±60%
12.5cps ≃ 150wpm	±50%	±50%
15cps ≃ 180wpm	±60% - 70%	±40% - 30%
16.7cps ≃ 200wpm	±80%	±20%

Subtitling blindness

4) Shots where the subtitle covers important visual elements

Subtitling blindness

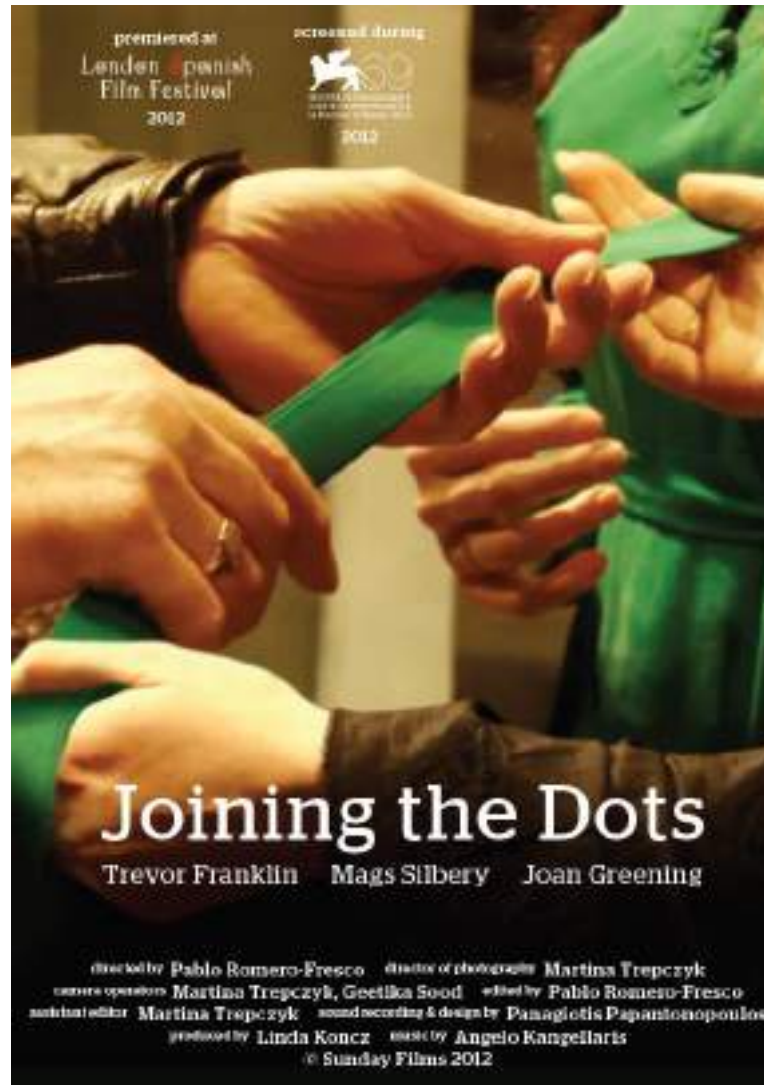4) Shots where the subtitle covers important visual elements

Subtitling blindness

4) Shots where the subtitle covers important visual elements

Subtitling blindness

4) Shots where the subtitle covers important visual elements

Subtitling blindness

5) Quick shots with dialogue or narration

Subtitling for the deaf and hard of hearing

Character identification

Manner of speaking

Music

Sound effects

Subtitling for the deaf and hard of hearing

Character identification

Sound effects

Subtitling for the deaf and hard of hearing

Character identification

When a speaker ID is required for a character who has yet to be identified by name, use [man] or [woman], or [male voice] or [female voice], so as not to provide information that is not yet present in the narrative.

Sound effects

TREVOR: What I can imagine

is as if I put my head
in a bowl of porridge.

There's nothing.

[Man] What I can imagine

Subtitling for the deaf and hard of hearing

Character identification

Sound effects

Subtitling for the deaf and hard of hearing

Character identification

Sound effects   Use objective descriptions that describe genre or mood identifiers for atmospheric non-lyrical music, for example [menacing electronic music plays].

[vivacious, sparkling melody continues]

[frenzied, anguished music swells]

[anguished music subsides]

[LOIS GRUNTING]

[CLARK GRUNTS]

(guttural croaking)

Limitations of subtitles

Cannot show difference in volumes

Cannot show depth

Cannot show overlapping dialogue / sounds

Limitations of subtitles

Cannot show difference in volumes

Cannot show depth

Cannot show overlapping dialogue / sounds

Film = show, don't tell

Creative Subtitles

Creative / Integrated Titles

Font

Size

Placement

Display mode

Effects

font
personalities:
BODY FONTS

The fonts you use for body copy should be easy to read at 14 pt or smaller, but that doesn't mean they can't have personality! Use the categories below to find the perfect body font for your next infographic.

playful

Quicksand
Arvo
Dosis
Cabin
Varela Round
Trebuchet MS
Oxygen
Asap

sophisticated

Simonetta
Alegreya
Lora
Raleway
EB Garamond

minimal

Open Sans
Source Sans Pro
Roboto

professional

Arimo
Times New Roman
Verdana
EB Garamond
Arial
Merriweather

classical

Expletus Sans
Averia Serif Libre
Overlock
Philosopher

dramatic

Roboto Condensed
Archivo Narrow

futuristic

Abel
Quicksand
News Cycle

modern

Montserrat
Open Sans
Lato
Nunito
Roboto
Roboto Condensed
Source Sans Pro
News Cycle
Poppins
Abel
Dosis

delicate

Dosis
Simonetta
Alegreya
News Cycle
EB Garamond
Quicksand
Abel

ADEN, YEMEN

LT. COL. ANTHONY SHAFFER [RET]
DIA - LEADERSHIP TARGETING CELL

I didn't eat for three days and nights.

Man on Wire

Jean-François
Accomplice

so I knew it was illegal but of course
that's what got me a bit excited!

Sydney, Australia
June 1973

RYAN SARAFOLEAN
Director of KGSA Foundation

We didn't know where we would go from there

This is cassette one, track one.

TV He sadly wandered off into the mountains

Placement of creative subtitles

- Short distance between the title and the main focus area

- No coverage of primary areas

- Indication of speaker and speaking direction

- Legibility: contrast with the background

- Aesthetic identity: tone, atmosphere and image composition

- Accessibility: character identification and info about sound or mood

Ich in Becky, ich arbeite hier.

And will you be coming as yourself?

And will you be
coming as yourself?

Changes in media access: the three shifts

For all (universal)

With all (user-centred)

From inception (proactive)

Innovation for Media Accessibility

The Galician Observatory for Media Accessibility
is a group of researchers and practitioners
who share the aim of breaking down sensory and linguistic barriers
in audiovisual media.

Read More

We believe that integrating accessibility measures early on in a production
gives media-makers more control and results in products
that can be enjoyed by more diverse audiences.

Accessible Filmmaking

Integrating translation and accessibility into the filmmaking process

PABLO ROMERO-FRESCO
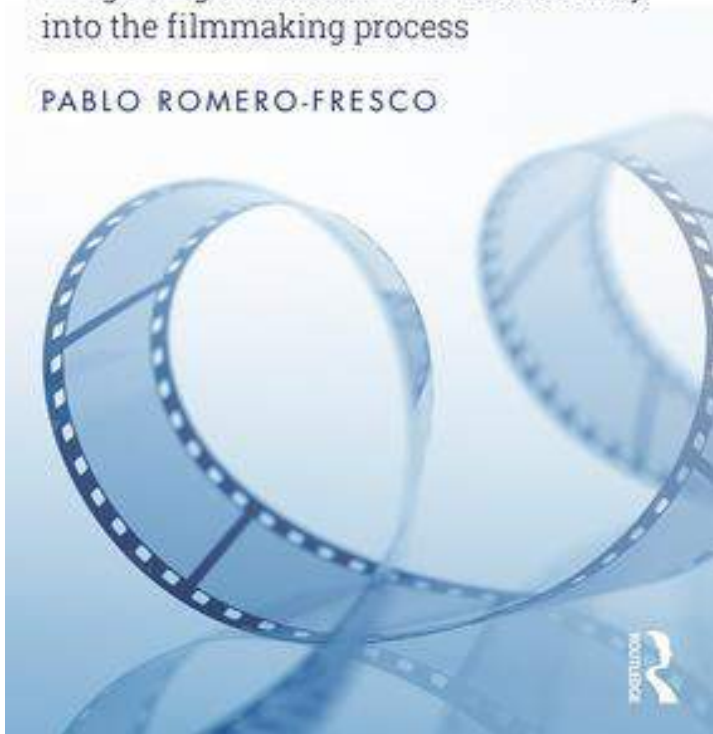
GUÍA DE PRODUCCIÓN AUDIOVISUAL ACCESIBLE

TODO EL MUNDO SE BENEFICIA
DE LA PRODUCCIÓN AUDIOVISUAL ACCESIBLE

ARCHER'S MARK

SI NECESITAS ESTE DOCUMENTO EN UN TIPO DE LETRA MÁS GRANDE CONTACTA CON ESTUDIO@ARCHERSMARK.CO.UK

Is it feasible?

Too time consuming

Too expensive

Filmmakers not interested

AFM workflow

STEPS FOR PRE-PRODUCTION STAGE

01 (MULTILINGUAL FILMS)
Translation in the scriptwriting process

02 (CO-PRODUCTIONS)
Translation of script for funding

03 (ALWAYS)
Provision of pre-production material to the PAT

04 (IDEALLY)
Initial meeting with the director and production of a translation/accessibility proposal

05 (IDEALLY)
Recruitment of media accessibility professionals, translators and, if need be, sensory-impaired consultants

AFM workflow

STEPS FOR PRODUCTION

06 **(MULTILINGUAL SHOOTS)**
On-set translation and interpreting

07 **(ALWAYS)**
(On-set) discussions with the filmmaker about mise-en-scène and cinematography

08 **(DOCUMENTARIES)**
Transcription of footage for editing using respeaking (speech recognition-based subtitles)

AFM workflow

STEPS FOR POST-PRODUCTION PRIOR TO DISTRIBUTION

09 (ALWAYS, IF NOT PROVIDED IN PRE-PRODUCTION)
Provision of film, script and further docs to either the PAT or the:
- dubbing translator
- subtitler
- audio describer

10 (IDEALLY)
Preparation of:
- dubbing script
- subtitles
- audio description

11 (ALWAYS)
Meeting between the filmmaker/creative team and the PAT or the:
- dubbing translator
- subtitler
- audio describer

12 (ONLY IF DEEMED NECESSARY AND IF THERE IS ACCESS IN POST-PRODUCTION)
Amendments to the editing of the film

13 (ALWAYS)
Preparation (and recording) of accessible versions of:
- dubbing script
- subtitles
- audio description

14 (ALWAYS)
Meeting between the filmmaker/creative team and the PAT or the:
- dubbing translator
- subtitler
- audio describer

15 (IDEALLY)
Amendments to:
- the dubbed track
- the subtitles
- the audio description

16 (IDEALLY)
Feedback from the director

17 (ALWAYS)
Final versions of:
- dubbing
- subtitles
- audio description
Preparation of translation and accessibility guide for the film

AFM cost

STANDARD PACKAGE (APPROX COSTS)

AD
AUDIO DESCRIPTION - £2,300
Script: £700
Recording: £500
Studio Hire: £400
Sound Editor: £500
Meetings/Amendments: £200

SDH
SDH: £1,100
Origination: £650
Proofreading: £250
Meetings/Amendments: £200

DAT
DIRECTOR OF ACCESSIBILITY: £1,600
(During post-production only, 8 days)
Recruitment, coordination, meetings, quality
control, AD recording, subtitling guide

TOTAL: £5,000 (MIN)

ADDITIONAL EXTRAS (APPROX COSTS)

AI
AUDIO INTRODUCTION: £300
Script: £100
Recording: £100
Studio: £100

C/IS
CREATIVE/INTEGRATED SUBTITLES: £4,100
Concept: £500
Implementation: £3,600

DAT
DIRECTOR OF ACCESSIBILITY
(During pre-production, based on 3 days): £600
Recruitment, budget, meeting, proposal

SIC
SENSORY-IMPAIRED CONSULTANCY
SDH – £250 per day
AD – £250 per day

ELT
ENGLISH LANGUAGE TEMPLATE
(To be used by interlingual subtitlers.): £500

TOTAL (BASIC + EXTRAS): £11,000 (MIN)

Accessible filmmakers

Matt Ross: I loved this back-and-forth, as it was fascinating, but also because it allowed me to really discuss, in detail, what I hoped to communicate and know that my intentions would be preserved.

In truth, the subtitler has the power to illuminate or obfuscate the spoken language. And so I was extremely fortunate to get Anaïs, someone who understood, on a deep level, the film and its intentions.

Anaïs Duchet: Having the writer carefully proofread the subtitles and knowing his original intentions made me reconsider subtitles which I might not otherwise have returned to over and over, about which I had maybe "capitulated" a bit too fast in the face of the technical constraints.

Matt Ross, were you in contact with translators of the films into languages other than French?

Personally overseeing every translation would be impossible, of course. But the choice of words matters and when I'm not part of the conversation, I'm really just sort of hoping that the individual translators understood my intentions. I can only imagine that the conversations I had with Anaïs could very well have been had in every language. Without them, something invaluable is lost in translation.

Accessible filmmakers

Cuarón was also heavily involved in the English-language subtitling of Roma, a job he considered painful. First, he started with a literal translation of the dialogue, but that didn't work because of its duration in relation to what takes place on screen.

"The issue with subtitling is that it's not only about translating, but also about creating a rhythm," he noted. His priority was keeping the audience engaged with what was happening on screen:

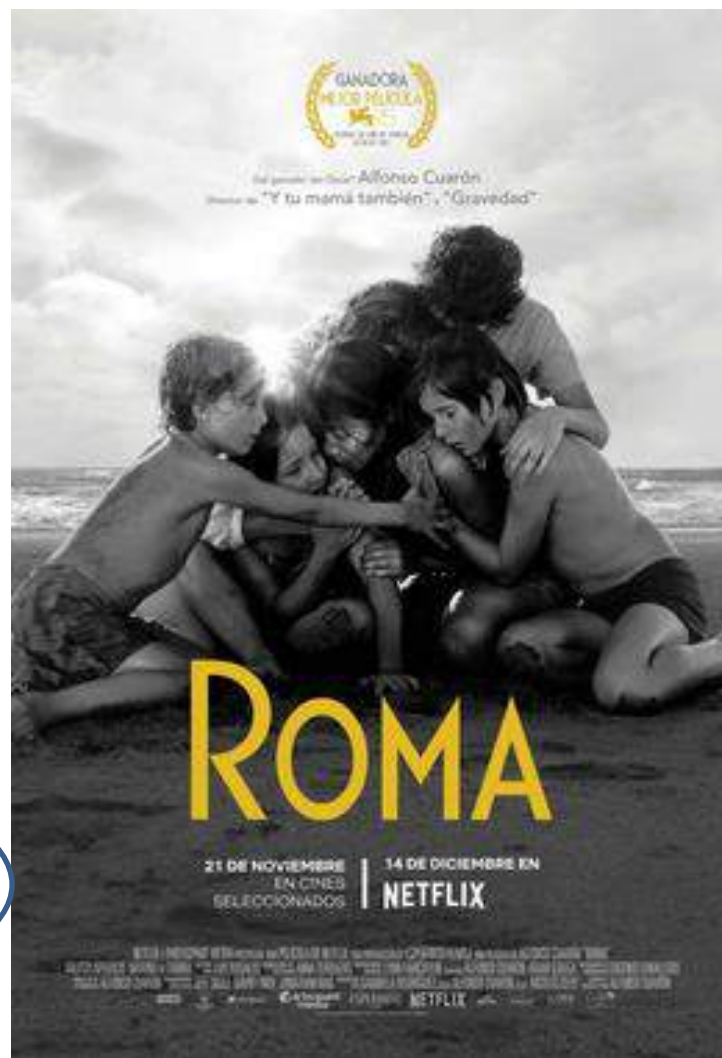"If you have a viewer that's too worried about reading the subtitles they are going to stop reading the image."

Accessible filmmakers

Cuarón was also heavily involved in the English-language subtitling of Roma, a job he considered painful. First, he started with a literal translation of the dialogue, but that didn't work because of its duration in relation to what takes place on screen.

"The issue with subtitling is that it's not only about translating, but also about creating a rhythm," he noted. His priority was keeping the audience engaged with what was happening on screen:

"If you have a viewer that's too worried about reading the subtitles they are going to stop reading the image."

Accessible filmmakers

"AFM is an extremely creative and collaborative process.
For us, the attention and thought given by the accessibility team meant that the process transcended basic considerations of clarity, comprehension, plot and was able to encompass aesthetic concerns, such as viewpoint, ambiguity, tension, tone, etc.

Working in this way allowed the accessible versions to be **an extension of the wider creative approach of the film**."

Accessible filmmakers

"More than any discussion about the film, working on AD and SDH has enabled me to see the film not as I made it, but, for the first time, as it's going to be experienced by the viewers".

(Marcelo Toledo)

Creative dubbing supervisors

Aim: - to preserve the original creative intent of our filmmakers
                throughout the many language adaptations

Requirements: - to identify challenges that localization will face even before it begins
                - to work with content creators to balance needs of the target audience
                with nuances of creative vision
                - to develop creative approaches to localisation when suitable

Some final thoughts

Real access needs collaboration before distribution

Not new, but long overdue

More creative control for filmmakers

Better working conditions for access providers

Improved quality for the users

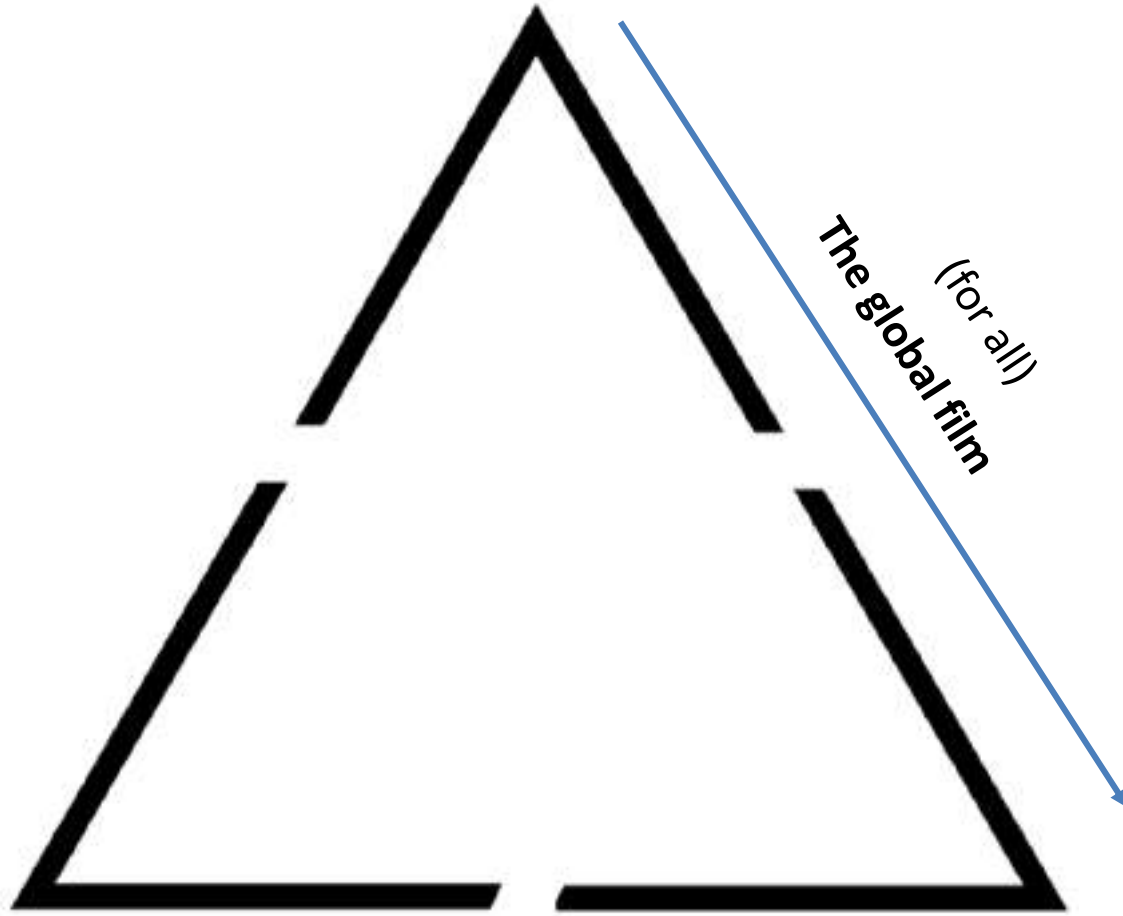Financial and common sense
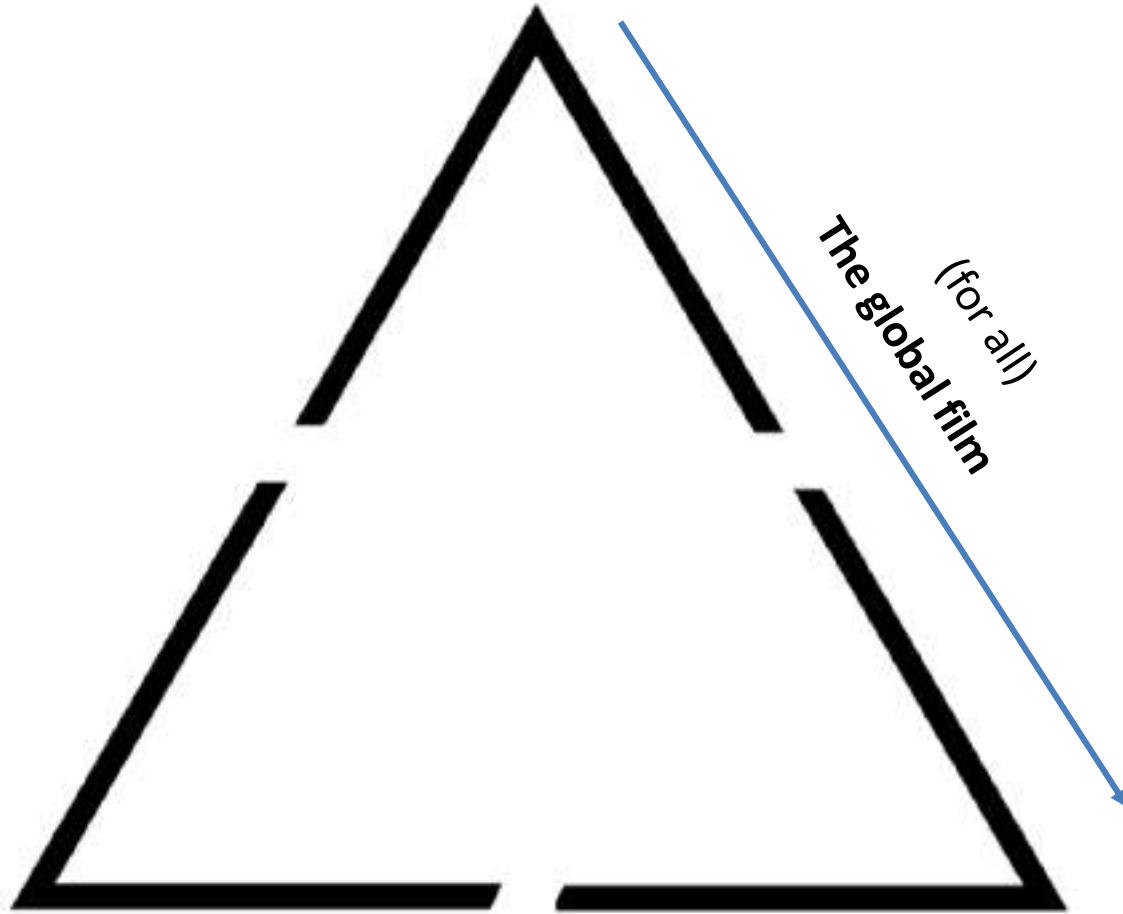
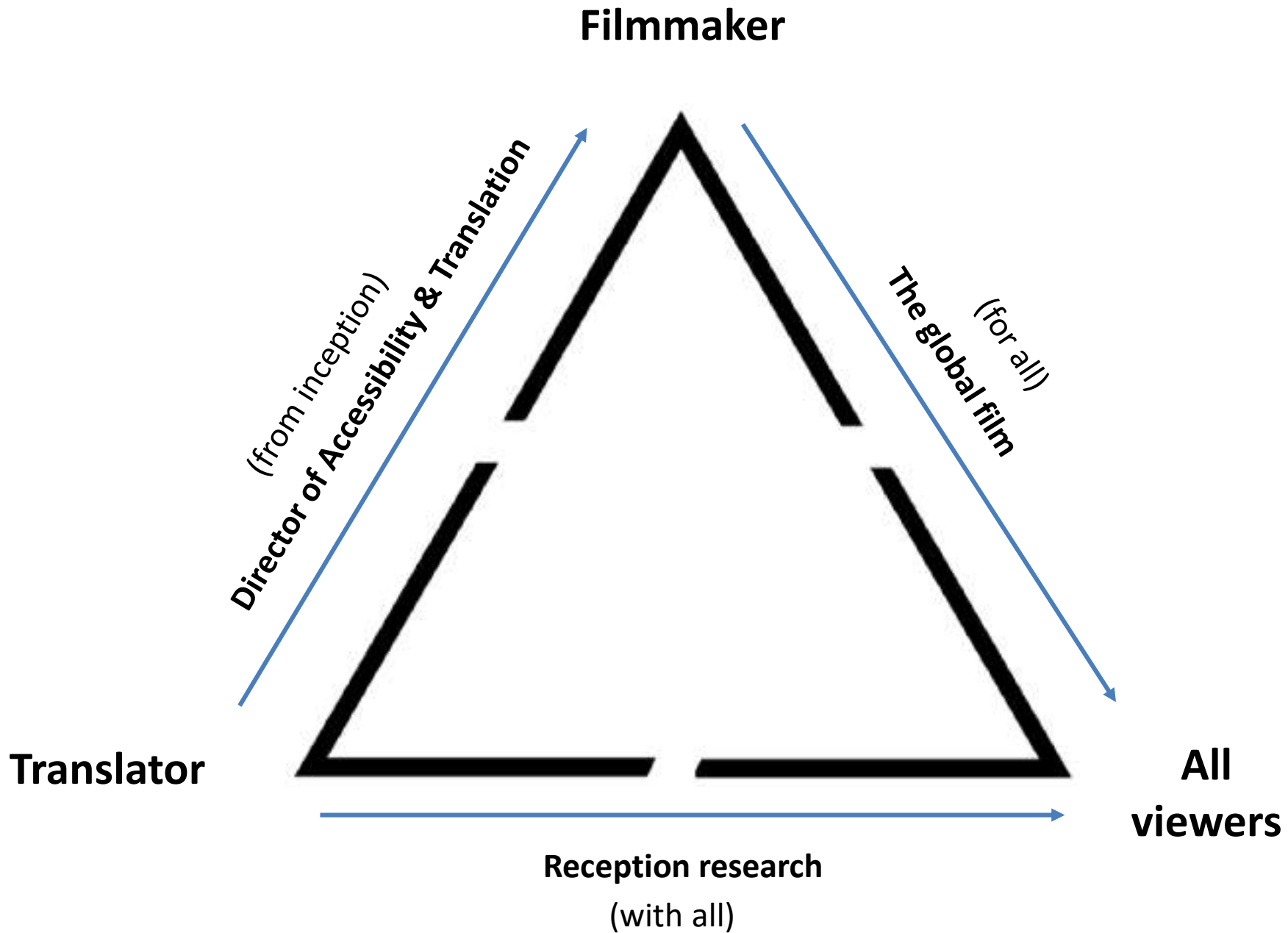# Online AFM training course

Filmmaker

Translator

Viewers

The global film
(for all)

Filmmaker

Translator

All viewers

The global film *(for all)*

Filmmaker

Translator

All viewers

(from inception)

Director of Accessibility & Translation

(for all)

The global film

Reception research

(with all)

Filmmaker

Accessible Filmmaking

(from inception)
Director of Accessibility & Translation

(for all)
The global film

Translator

All viewers

Reception research
(with all)
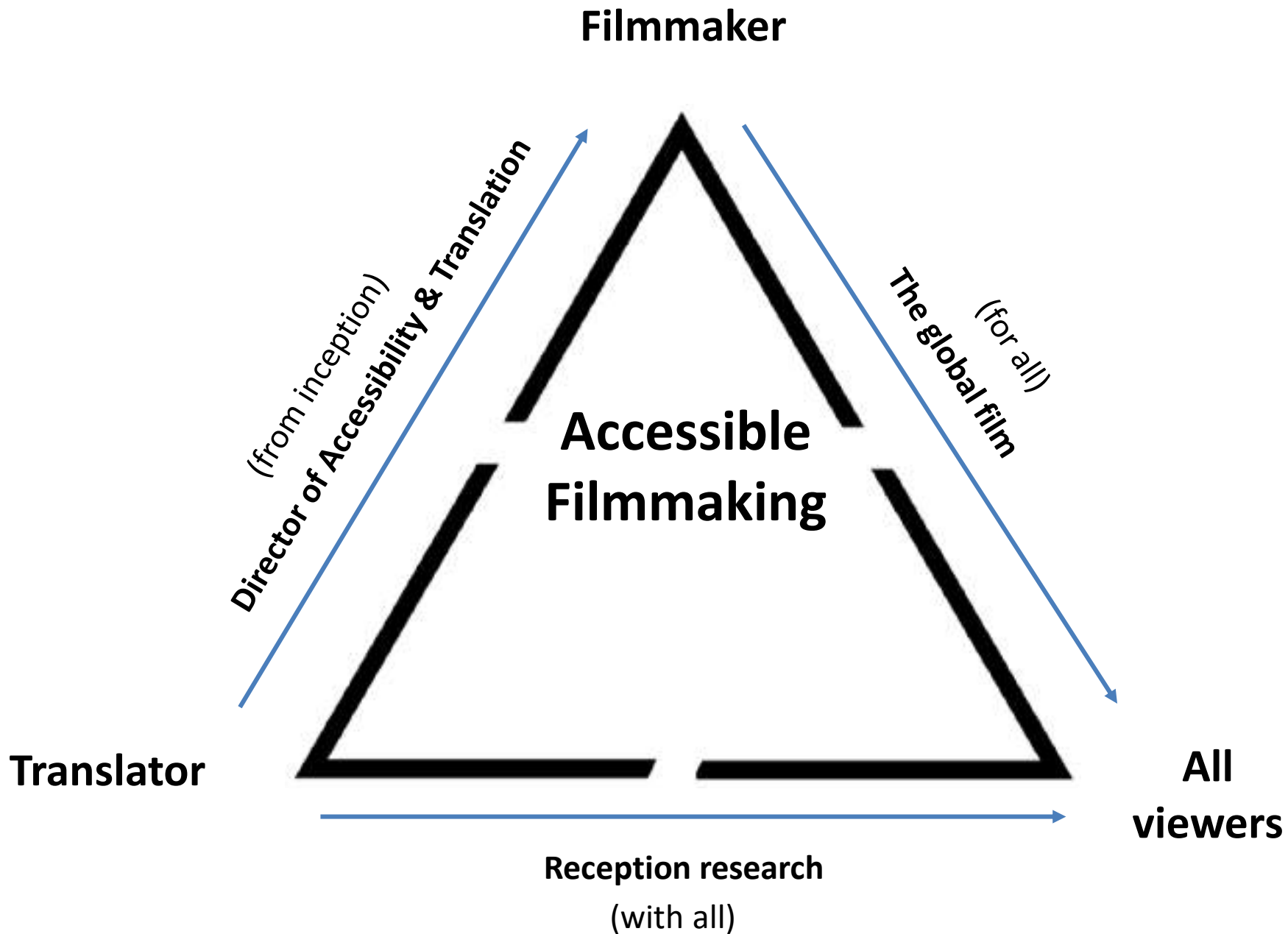
Accessible Filmmaking

Films for all

Accessible Filmmaking:

Integrating Translation into Film Production

Pablo Romero-Fresco
p.romero-fresco@roehampton.ac.uk

GALMA
Galician Observatory for Media Accessibility

Universida$_{de}$Vigo