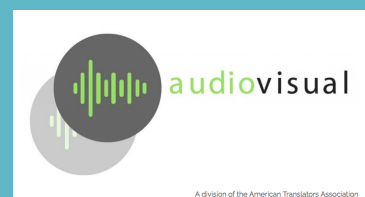


DEEP FOCUS



ON THIS ISSUE

Taking localization to a new level

An audiovisual genre analysis

Translating foreign audio subtitles

Pivot languages in subtitling

Live audio description

Efficiency and Productivity Tools

SIXTH 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) of the American Translators Association, a non-profit organization. *Deep Focus* is 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.



Letter from our Administrator
Editorial

On the Audiovisual Radar

**A Whole Different Level
of Localization**

**Getting Out of Your Comfort Zone:
Translating Subtitles from Foreign
Audio and an English Template**

Pivot languages in subtitling

**The Road To The Olympics: How
and Why We Took On Live Audio
Description**

**Audiovisual Translation Practice:
A Movie Trailer Genre Analysis**

**3 Tools for Increased Efficiency
and Productivity in Audiovisual
Translation**

Software Series 4: Amara

PAGE 2 BY DEBORAH WEXLER

PAGE 3 BY ANA G. GONZÁLEZ MEADE

PAGE 4 BY ANA G. GONZÁLEZ MEADE

PAGE 6 BY MARA CAMPBELL

Two TV shows present a novel way of taking localization to a new level.

PAGE 7 BY DANIELA COSTA

The growth of streaming isn't surprising. From music and audiovisual content to podcasts, technology has helped these new platforms showcase original works. The demand for experienced subtitlers has increased. But what happens when we are required to translate from an English template and the audio is in a foreign language? How do we manage the loss of meaning?

PAGE 10 BY DIETLINDE DUPLISS

More and more streaming content is localized between two non-English languages. This is mostly achieved by using a two-step translation with English as the intermediate language. What are the advantages and disadvantages of this approach and how do you deal with it as a translator or a template-maker?

PAGE 13 BY DIANE JOHNSON

Doing Live Audio Description on television was once thought to be impossible. Not only is it possible, but it is a crucial piece of accessibility for trending and culturally important events like the Olympics. Descriptive Video Works shares how we started doing Live Audio Description and the feedback from the audience.

PAGE 15 BY ANA G. GONZÁLEZ MEADE

This genre follows a set format, with the aim to fully translate the marketing message. Cultural and ideological constraints are placed on the translator to fulfill the target audience's expectations.

PAGE 20 BY NORA DÍAZ

Are you interested in increasing your productivity and efficiency? These 3 tools can give you a boost!

PAGE 22 BY ANA SALOTTI

The fourth installment of the AVD technology column.



LETTER FROM OUR ADMINISTRATOR

DEBORAH WEXLER

Dear readers,

In these unthinkable times, we are being reminded of the fragility of life. As we try to absorb the news, the uncertainty affects our day cycles, sleep cycles, mental health, income and, in some cases, causes severe hardship.

Some of us are lucky to be at home with our families. However, due to travel restrictions, some of our colleagues are stranded, away from home, and some are in the front lines interpreting for the sick and service personnel.

To our colleagues that are safe at home and away from the front lines, our help is needed. We can help, for example, with donations and distance-volunteering for the local, domestic or international organizations more impacted by this deadly COVID-19 pandemic who are caring for the sick and soon will be helping those individuals suffering from extreme hardship.

Huge sacrifices are being made by many in this pandemic-impacted world. To all medical staff, care givers, service providers, medical interpreters, we want to convey our tremendous admiration and heartfelt gratitude.

Deborah Wexler
AVD Administrator



EDITORIAL

ANA G. GONZÁLEZ MEADE

Dear Audiovisual Division members,

I hope this finds all of you healthy and taking the best possible measures as we stand together through these trying times.

Initially, I had planned for this editorial to be a warm and happy welcome to the global arrival of spring, along with our sixth edition launch. Little did we know what awaited just around the corner.

All over the world, our minds are constantly drifting towards the coronavirus. Nevertheless, we are resolved to remain focused on what makes us tick and that would be, firstly, to send a message of solidarity to you, our fellowship, and your loved ones.

Secondly, and as most of us are working from home, to keep your minds busy with contributions on topics that we know will spark your interest and keep you company during quarantine.

We are very grateful for these contributions as this time around it took a much greater effort for everyone involved in *Deep Focus* to come together and make it happen.

Now, more than ever, our work makes a difference. With movie theaters closing down, we will keep working in order to provide entertainment across the globe by localizing digital content for millions to watch while keeping themselves isolated, except for dubbing studios that cannot keep operating under current conditions.

Therefore, we want to take this opportunity to send everyone, on any front, our very best wishes in dealing with the challenges ahead.

Love, hope, elbow bumps and foot shakes to you all,

Ana Gabriela González Meade
Deep Focus Editor

APRIL - JUNE 2020

AUDIOVISUAL TRANSLATION-RELATED INTERNATIONAL EVENTS

1ª Conferência Internacional de Audiovisual da Aptrad 1st International Aptrad Audiovisual Conference

CANCELLED

When: Apr 3 – 4, 2020

Where: Instituto Superior de Contabilidade e Administracao do Porto, R. Jaime
Lopes Amorim s/n, 4465-004 Matosinhos, Portugal

Description:

PATHS TO AN ACCESSIBLE WORLD

The audiovisual industry today is producing more material than ever and the impact it has on our daily lives has never been greater. This increased production is thanks to technology, which has enabled the development of new cultural and trade links. A new depth, without which none of this would be possible.

Audiovisual translation is much more than subtitling, it also encompasses dubbing and accessibility modalities, in particular subtitling for the deaf and hard of hearing, and audio description. The aim of this International Conference is to discuss all the paths of audiovisual translation that shape this reality.

Let us together explore the old and new paths and prepare for the future of audiovisual translation to the fullest extent, without fearing the unknown. Join us in Porto, Portugal, to break new ground in audiovisual translation, in what will be an historic event for AVT and its professionals!

<https://www.facebook.com/events/408612546751108/>

5to. Encuentro Latinoamericano de Traducción audiovisual 5th Latin American Audiovisual Translation Conference

When: May 29 – 31, 2020

Where: Guadalajara, Jalisco, Mexico (map)

Hotel Krystal Urban Guadalajara

More information: latinotav@gmail.com

Check the below link periodically for conference updates:

<http://www.tavlatinoamerica.com/>

Description:

Among many other topics, the conference will cover subtitling for the hard of hearing, theater translation, comics and videogames translation. It will also include translation workshops.

Traducción para voces superpuestas. Voice-over Translation.

When: Dates TBD

Where: Online

Description:

Online webinar imparted by Zoraida Pelegrina and organized by ATRAE. Link coming soon.

22nd Annual Conference of the European Association for Machine Translation

When: May 29, 30, and 31st - Postponed to November 2nd through November 6

Where: Lisbon.

Description:

The European Association for Machine Translation (EAMT) invites everyone interested in machine translation, and translation-related tools and resources — developers, researchers, users, translation and localization professionals and managers — to participate in this conference.

Fun for All VI: International Conference on Video Game Translation and Accessibility

When: June 15 and 16

Where: Congresshield on Barcelona at the Universidad Autónoma de Barcelona.

Description:

The sixth edition of the Fun for All Conference, in collaboration with the Researching Audio Description project, financed by the Spanish Ministry of Science, Innovation and Universities (PGC2018-096566-B-I00, MCIU/AEI/FEDER, UE), aims to continue fostering the interdisciplinary debate in these fields, to consolidate them as academic areas of research and to contribute to the development of best practices.

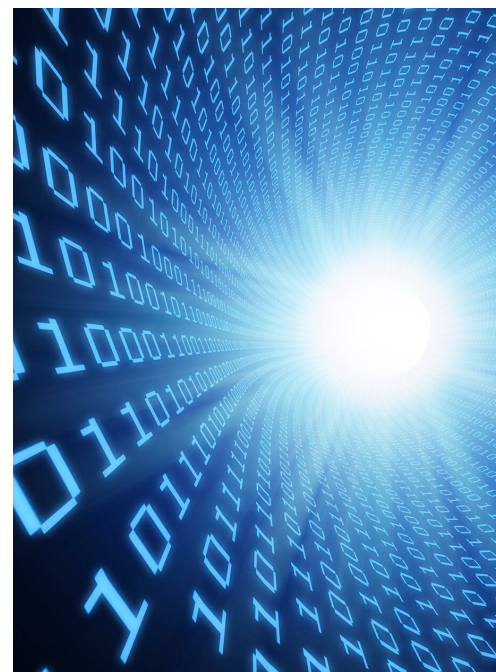
A WHOLE DIFFERENT LEVEL OF LOCALIZATION

BY MARA CAMPBELL

You probably heard of or watched the Norwegian show *Norsemen* (Vikingane) or the Welsh show *Hinterland* (Y Gwyll).

Apart from the English versions available on streaming platforms, both shows have alternative versions in a different language, *Norsemen* in Norwegian and *Hinterland* in Welsh. But not dubbed versions, just actual alternative versions.

Both shows were shot first in one language, then in the other, with the same actors, all bilingual. The *Norsemen* production involved acting out a scene in Norwegian, then moving back all the cameras and setups to the starting point, and then shooting it again in English.



“ONE A COMEDY AND THE OTHER A NOIR POLICE PROCEDURAL, THEY DO NOT SEEM TO HAVE MUCH IN COMMON. EXCEPT FOR THE COLD, HUMID WEATHER THEY DEPICT.”

The shows are produced by different companies, NRK does *Norsemen* and BBC Cymru Wales does *Hinterland*, so this is not an in-company policy or much less an experiment.

Some countries that put a lot of effort and budget into local, quality productions also see the potential of crossing borders and exporting their products to the world, without neglecting their linguistic policies and promoting their national languages internally. In the case of Welsh, the Welsh Language Service “promotes and facilitates the use of the Welsh language” to enforce the Welsh Language Act 1993, “an Act of the Parliament of the United Kingdom, which put the Welsh language on an equal footing with the English language in Wales².”

The producer of *Nosemen*, Anders Tangen, says, "The purpose is to make the job of selling the series abroad easier. We avoid the cumbersome process of making the series again, and Norwegian actors get to show themselves off³."

As far as audiovisual translation is concerned, it has both good and bad implications. For starters, there is a need for a specialized translator to work on the script, probably side-by-side with the writers of the show. Also, the pivot language template is made from an English spoken version, so it is much more accurate, which definitively has a positive impact in the translations into other languages. The downside would be that it does not promote the employment of subtitlers and subtitle translators that work from the original languages, Norwegian-English and Welsh-English. Particularly for the Welsh language, it might have something to do with limited availability of those resources.

An interesting article in *The Guardian*⁴ about *Hinterland* sheds some light on the curious linguistic challenges this modality brings. "Welsh is a sparser language, which presented the odd problem. 'Scenes can end a lot quicker in Welsh,' says [Richard] Harrington [the actor playing the main character], 'and because it's more poetic and colorful, you can say some things with a word or even a look. You can't try to do exactly in Welsh what you did in English.' 'They are different films,' says [Ed] Thomas [creator of the show]. 'Even though they are literal translations, they have different strengths and nuances.'"

All in all, it is a novel idea, and the fact that producers are opening their minds to the importance of audiovisual localization and globalization is very encouraging for our line of work.

Links/references mentioned in the article:

¹<https://www.welsh-language-board.org.uk/>

²https://en.wikipedia.org/wiki/Welsh_Language_Act_1993

³<http://nordicdrama.com/norwegian-comedy-vikingane-also-filmed-in-english/>

⁴<https://www.theguardian.com/tv-and-radio/2013/jul/30/hinterland-tv-noir-wales>

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, Prime, Disney+, Hulu, HBO, BBC, and many more. She teaches courses, speaks at international conferences, and is a founding member of the AVD.

GETTING OUT OF YOUR COMFORT ZONE: TRANSLATING SUBTITLES FROM FOREIGN AUDIO AND AN ENGLISH TEMPLATE

BY DANIELA COSTA

The growth of streaming isn't surprising. From music and audiovisual content to podcasts, technology has helped these new platforms showcase original works. In recent years, there has been a surge in Netflix's non-English materials. 50% of subscribers watch foreign-language shows when only 30% of viewers did so a couple of years ago¹. Other streaming platforms such as Amazon Prime Video are also featuring content in languages other than English.



Of course, this brings the audience an array of options, but how is it dealt with by subtitle localization companies?

English Template: Friend or foe?

Subtitlers who translate from English and have to work with non-English content rely on a template; that is, the audio is translated into English, segmented and timed. I mostly work with English templates or EMTs (English master templates), even when translating material spoken in English. But when you don't understand a word of what a character is saying, it's a different story.

In audiovisual translation, the context is given by two main factors: image and sound. As opposed to literary translation, non-textual elements take precedence when creating and translating subtitles.

When you translate from a second source language, that is, your source text is a translation of the original, there is a greater loss of meaning. Unfortunately, this is inevitable. Why do localization companies take such a risk?

I'd venture to say that it's easier to find translators from English into multiple languages than finding a Norwegian-Greek one, for example. One of the reasons could be that English is the most common language in the world, with more than 1.13 billion speakers². This is a reality we cannot ignore, and the aim of directors, producers and studios is to reach as broad an audience as possible.

But we have to be careful when translating from an English template, especially if the audio is in a foreign language. These templates should be created by experienced translators who understand the nuances of the original language and how to denote them in English, and not everybody is up to that task. Being a native speaker is not enough. The professional behind the English template must not only have an excellent command of the English language but should also understand the underlying layers in the tone and naturalness of spoken language in different contexts and situations. Furthermore, the message must be condensed and clear without exceeding the character per second (CPS) and character per line (CPL) values and shot changes.

A resourceful translator will probably make the most of it and deliver a final product that is understandable, relatable and impactful.

This would be the ideal scenario, but it's not always the norm. Sometimes, English templates are not clear enough, and are plagued with grammar mistakes or typos, or the tone is inappropriate or awkward.

Breaking the language barrier

When we translate non-English content from a template, we lack a major element of audiovisual content: audio. Of course, we can hear the words, but we don't understand them at all. We rely solely on the English text in the template. But we also have to focus on other elements that are left out, sometimes unintentionally, when we base our translation process solely on English audio: gestures, tone of voice, how a character reacts, and the reactions of the people surrounding that character. I'm not saying that subtitlers don't pay attention to these elements when they translate from English audio, but sometimes we get too overconfident and may only notice them when spotted by a quality check specialist, especially under stressful working conditions and tight deadlines.

There are different levels of translation: textual, referential, cohesive and level of naturalness³. When translating subtitles, special attention should be paid to the referential level and the level of naturalness. The translator should always bear in mind what the speaker is saying, how he or she is speaking, and to whom the words are directed. Understanding a speaker's true intentions will help deliver the exact message. But our translations should also sound natural. This level of naturalness can be achieved by "disengaging" from the original text. Read your subtitles as if no original existed. Try to interact with the image and sound, and read aloud if necessary, bearing in mind the CPS and CLP values. We may feel lost or even desperate sometimes, but it's a great exercise to test our translation abilities.

Also, don't underestimate your audience. Cultural equivalents are not always recommended in subtitling, and when you're out of your element, i.e., you don't understand the spoken words, this could be a slippery slope. Sometimes it's better to paraphrase an idea in order to render it more clearly, but that's not always the case. If the audience is engaged in non-English content, they would probably be more comfortable reading some words in a foreign language, e.g., names of food, than trying to associate what they see onscreen with an element of their own culture. There's a fine line between over adaptation and oversimplification, and we have to be very careful.

Tackling cultural differences

Another aspect to take into account when translating non-English content is cultural differences. That's why we have to get out of our comfort zone; we're working with cultural elements far from what we are used to, away from Hollywood standards.

If we accept these tasks, we have to devote more time to researching than we are used to. And we have to be aware that we'll need longer deadlines. While there is an abundance of information on the Internet, one must be quite thorough and base research on reliable sources. We may also consult other colleagues or friends; everything counts.

But there is another major barrier that we have to overcome when taking up these kind of projects: not to judge the original content and see it from another perspective. For instance, the role of women and men in society differs in a series like *Dollar* (Lebanon), *Tokyo Midnight Diner* (Japan), *The Family Man* (India) or *Ragnarok* (Norway). Brush all your preconceptions off and try to immerse yourself into the culture; read about it and explore. All in all, we have to embrace our cultural differences and use these opportunities to learn more about the world we live in.

¹<https://variety.com/2019/tv/news/netflix-kelly-luegenbiehl-non-english-language-programming-1203426016/>

²<https://word.tips/100-most-spoken-languages/>

³Peter Newmark. *A Textbook of Translation* (Phoenix ELT, 1995), 19-29.

Daniela Costa is an Argentine English>Spanish translator and attorney at law.

She has been working as a freelance subtitle translator for major



subtitle localization companies since 2000, and has taken part in blockbuster theatrical projects, series and films for DVD and streaming. She is currently taking a masters in audiovisual translation at the University of Cadiz.

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PIVOT LANGUAGES IN SUBTITLING

BY DIETLINDE DUPLISS

If you translate subtitles for streaming services into languages other than English, you most likely have received pivot-language assignments. If you are a native English speaker, you might have been asked to produce templates for pivot translations. If you are not familiar with the term pivot language, here is a short definition: A translation from language A into B is achieved in two steps: a first translation from language A into the so-called pivot language, then a translation by a different translator from the pivot language into language B.

In the last few years, I have translated subtitles for content in Chinese, Japanese, Korean, Lebanese Arabic, Spanish, Thai, and Turkish into German, all by way of English templates. Jorge Díaz-Cintas is very critical of this practice. In the *Routledge Handbook of Translation Studies* (2012), he says: “[this practice] is seen by many as ethically questionable.” Indeed, apart from Spanish, I understood next to nothing of the source audio and relied on the English translation for my rendering into German. In subtitlers’ Facebook groups some audiovisual translators told me they would never touch a pivot translation, some say they would ask to omit the translator’s credit, while others find them an opportunity to research and learn.

A century-long tradition

In streaming services, the pivot-language approach arose recently, as they distribute more and more non-English content into a variety of markets. Our colleague Deborah Wexler, who has been in this business for many years, started to encounter pivot-language scripts for subtitling and dubbing around 2015. But as a practice it is not new. In fact, Shakespeare came to Russia in the 18th/19th century via French and German, and Anne Frank’s diary was translated into Spanish first from the German, then the French translation, rather than the original Dutch. Relay interpreting also has a long tradition and is practiced today, for example, in the European Union parliament or at the United Nations.

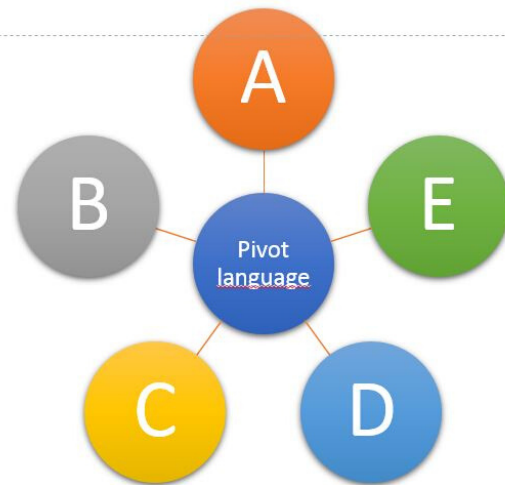
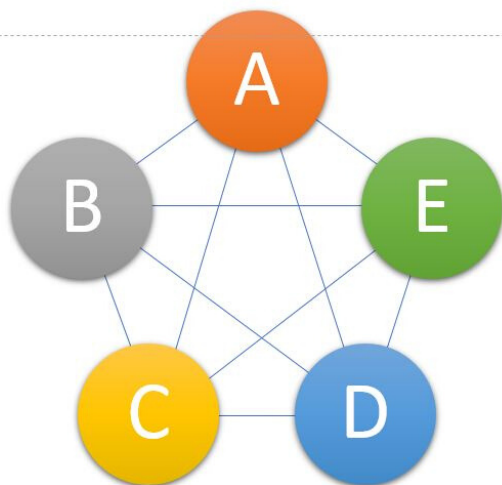
Pivot languages reduce complexity

Why is this approach used? Two main reasons come to mind. The first is the unavailability of a translator for a rare language pair, especially if narrowed down to audiovisual translation. The pool of subtitlers for Korean to Polish or Japanese to Portuguese is most likely very limited. The second reason is the sheer complexity which arises when the number of languages increases. In the European Parliament, with 24 official languages, there are now 552 possible language combinations.

If the European Union used a pivot-language approach, interpreters for only 46 language pairs would be needed: 23 languages into the pivot language and 23 languages from the pivot language.

markers for gender or formality that English lacks. In the English version, these markers are lost, leaving the translator to, again, research or guess.

Reduced number of language combinations



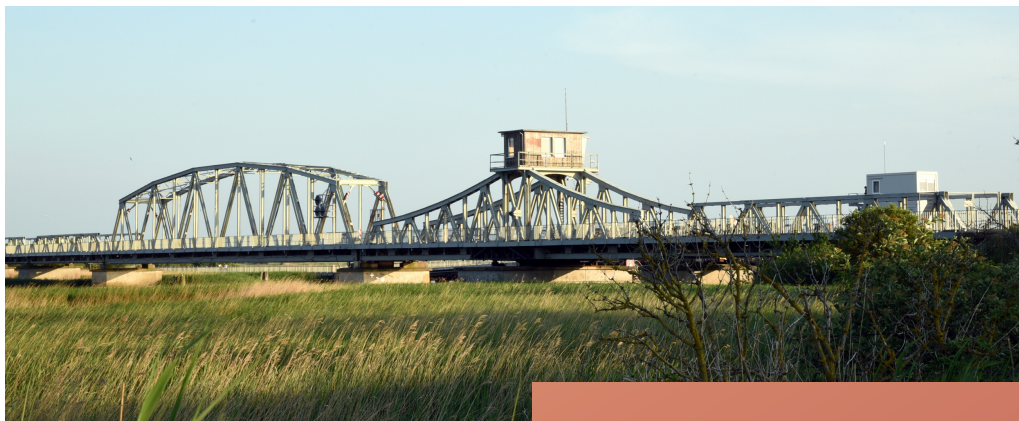
Lost in pivot translation

One problem with pivot languages is immediately obvious: A mistake made in the translation from the original language into the pivot language will be reproduced into all target languages. I have received updates in which the translation was so different from the original one that it made me wonder how that even happened. But there are less obvious pitfalls. In my examples, I will use English as a pivot language, which is probably the most common constellation. English is lacking a few distinctions that the source and the ultimate target language might have. In some languages, “grandfather” translates differently, depending on whether he is the maternal or paternal grandfather, “sister” translates differently if she is the younger rather than the older sister. If the target-language translator does not find this information in the English pivot text, she randomly must choose one.

Common problems with German concern gender and formality. Comparing it to Spanish or Korean as source languages, both share linguistic

An example how this can lead to very real problems: A boy talks about his “profesora,” a female teacher. The English template just reads “teacher.” The translator uses the masculine form “Lehrer” (in German, there is no unmarked form for “teacher,” it will be either masculine or feminine), then, several episodes later, we see the female teacher. The previous episodes are delivered, and the subtitle cannot be changed. A real-life example for formality issues: In a Korean series, our translator team had everyone at a workplace be formal. Since none of us spoke Korean, we didn’t know how formal they were in the audio. Imagine our surprise when we found out in episode 8 that two of the coworkers were married to each other! There had never been a hint of this. In fact, some of their colleagues did not even know this and they were getting divorced, so we made up the explanation that they were indeed formal at the workplace because they were estranged and didn’t want everybody to know about their relationship. The fact that “you” can be singular or plural can also be a problem when the addressee(s) is/are not seen on-screen. Lastly, there is ambiguity in the form of homonyms or homographs.

A pivot bridge in which the centerpiece rotates to let ships through.



In a somewhat constructed example, the adjectives “justa” and “blanca” when describing a woman could both be translated as “fair.” It might not be obvious whether to translate this in the sense of “impartial” or “light-skinned.”

Missing background

Independently of language issues, a person with no knowledge of the source language will most likely also have less knowledge of the culture of the source-language country. This is certainly the case for me with Korea, Lebanon, etc.

Solving the dilemma

The quality of translations could be improved without bringing back all the complexity if agencies kept a database of translators’ additional language knowledge and preferably assigned translations to those who have knowledge of the source language. Since English is also present, they don’t have to be nearly as proficient as they would have to be to translate directly out of the source language.

Creating the perfect template

The use of pivot language and templates go hand in hand (without timed text, the subtitler would have a hard time matching the dialog to the audio). For those of you who are asked to create pivot-language templates, here are some tips to make the life of the users of those templates easier by taking the guessing out of the game and to ultimately help us to create better translations.

As per relevant governing guidelines for major streaming providers, the template is the first step of subtitle translation, created as the Source of Truth (SOT) for all other languages, so it’s of the utmost importance that an English template is complete, accurate, and includes all plot-pertinent dialogue and on-screen text.

- Make ample use of the annotation field!
- Compared to a translation aimed directly at the viewer, translate more literal and factual, use fewer idioms, but certainly explain and translate idioms used in the source audio, especially if they relate to something seen on screen.
- Pay special attention to grammatical or vocabulary distinctions absent in the pivot language: formality levels, gender, plural forms, tenses.
- Explain cultural references and linguistic register (slang/informal/formal).
- Ignore reading speed if the template is only used for pivoting.

If you do all this, you just might get a public shout-out like this one from fellow subtitler Juliusz Braun in a Facebook group at the beginning of March: “Dear templaters! I’ve recently worked on a couple of English templates for non-English content where the template creator added information lost in English (plural/singular “you”, formal/informal language) in annotations. If any of you are here – thank you, that’s super useful!”

Dietlinde DuPlessis is an audiovisual translator in Tucson, Arizona, doing business under the name “Desert Dirndl.” She received a degree in Technical Translation from the University of Hildesheim, worked for 20 years in corporate communications in her home country Germany, and moved to the US in 2015. There, she went back to her roots in translation and subtitles from English and Spanish into German.



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THE ROAD TO THE OLYMPICS: HOW AND WHY WE TOOK ON LIVE AUDIO DESCRIPTION

BY DIANE JOHNSON

If you were blind how would you be able to keep up on a trending topic like the Olympics?

At Descriptive Video Works (DVW), we have been making recorded television programming accessible to people who are vision impaired and blind for 16 years. We started in Canada 2003 and then opened up in the US in 2011.

Before we could take on the Olympics, we had to figure out how to do Live Audio Description (Live AD) – something that was once dismissed as impossible. DVW was the North American pioneer for Live AD.

In 2010, CTV in Canada approached us to describe the Juno Awards, a Canadian award show, as well as the reality television show “So You Think You Can Dance Canada” in real time. The latter was especially good practice for the Olympics, as it involved describing bodies in motion and emotional events as they happened without the careful scripting that recorded television allows us to do.

When DVW handpicked the people we would train for Live AD, there were a number of key characteristics we were looking for that are not often found in one individual.

Our first live describer – now the manager of our Live Department – is an actress who had done improv and was already a well-established AD writer and voiceover artist, as well as being a bright, intelligent person with a great vocabulary.

We started doing Live AD for the London Olympics for CBC in Canada in 2012. We have done the AD for all the Olympics since, and in 2016, we started to also include the Paralympics. After some prompting by DVW, NBC agreed to engage DVW to do AD for the US for Rio 2016. We now cover both Canadian and US Olympics and Paralympics.

Before taking on the huge and unique project of live describing the Olympics, we asked ourselves the same question the networks were asking us, “Why do we need a describer when there is a commentator describing what is going on?” We engaged our Advisory Board, a crucial part of our process. Our Advisory Board is a group of people who are blind and visually impaired and are willing to give us frank feedback on the quality of our scripts, narration, and mixing. We asked them to explain the importance of AD for the Olympics by giving us an example. One response was that if someone has fallen off the balance beam, we can hear the audience response and the commentator tells us the basics of what has happened, but leaves out the details, such as that the paramedics are here now, teammates rush forward, etc.

There is so much of the experience that is not captured by the commentator in many sports, but it is an invisible problem to people who can see – it takes people who are blind to point out what they are missing.

For weeks before the event, our describers research the participants, the events, sports terms, and the city where the Olympics is taking place. They know they will have a very limited time to speak – being very careful to not speak over the commentators – but they are ready to fill in the silences that are available in the most informed and entertaining way possible.

We have two describers in the recording booth at each television studio receiving the live feed directly from the Olympics. They arrive an hour before broadcast time, which makes for some interesting shift times, depending on the time zone of that year's Olympics. That hour is for tech setup to make sure that when they go live, their descriptions are broadcast clearly. The two describers work as a team, alternating between who is speaking and who is researching (and resting their voice) depending on who is stronger on a particular sport. Our two describer teams – one in Toronto, Ontario, for the CBC and one in Stamford, Connecticut, for NBC – also communicate with each other, sharing details and tips both in advance and during the Olympic events. Our teams are dedicated to providing superior Live AD for every event. They may work eight or more hours at a time, which is quite the marathon because whoever is on the microphone at any given time must be constantly alert, ready to jump in with a description at every opportunity. To help, the studios provide our describers with a dedicated producer to help with everything from tech issues to supplying them with the most up to minute information.

As one of our Olympics describers explains, "When I first started doing Live Description, I realized that I needed to be on all the time and couldn't miss a minute. I also had to be clear on all the details and know when to jump in.

I also had to understand the style of the commentator in a show like the Olympics, to the point of knowing when he might take a breath so I could insert the description as quickly as possible without stepping on his voice. It's an exhausting and rewarding challenge. Each event is different, and I know for the hours I am live I can't change a thing; what I say goes to air, no room for error."

After each Olympics, the feedback we receive from the audience encourages DVW and the broadcasters to increase the coverage the next time. This year both Canadian and US broadcasters are increasing the daily coverage from what they did in previous years.



We heard comments like these ones:

From Rosamund:

"I've been blind since birth and have always enjoyed watching the Olympics. My husband has been describing them to me, but he doesn't include the emotion and full description that your describers do.

When one of the winners was on the podium you told me exactly what was going on; she held the medal to her heart and had tears running down her cheeks. My husband has done a good job for 30 years, but you added such depth and emotion to it. Thank you and please keep on doing it!"

And from Michael:

"I have to contact you and tell you that for the last 3 nights I have been watching television with tears rolling down my cheeks. Why? Because I have been watching the 2016 Olympics in Rio on NBC. The reason I am crying is because NBC has decided to edit The Olympics with dvs/ad (descriptive video services/audio description) during prime time. This is a big deal! I cannot begin to tell you the level of joy, pleasure, and appreciation I am experiencing because NBC has proven that they do care about the millions of people like me who are blind/visually impaired. I cannot thank you enough! Would you please pass this on to the people who made this possible?

"I do want to ask if NBC News would acknowledge that they are editing the Olympics with dvs/ad because I don't think any network has ever done this with such a big event. I am telling you this is a big deal for those of us who are blind/visually impaired. I think NBC should get some big "pats on the back" for stepping up.

"I would hope that Lester Holt would make a comment on NBC Nightly News that NBC is proud to edit the 2016 Rio Olympics in descriptive video services for those millions of Americans who are blind or visually impaired."

"Again, this is a bigger deal than you know! We have been included, not rejected and left out!"

We agree that this is a big deal and we feel inclusion is important, ensuring everyone has the same access to entertainment, sports, and educational programming.

Diane Johnson is the President of Descriptive Video Works, a company that specializes in audio description/described video. Diane started the company in Canada



16 years ago and expanded to the US in 2012 when AD was mandated there. Diane was previously in radio and television and worked for Disney and she saw the opportunity to use her broadcast skills to meet the needs of people who are blind and visually impaired.

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AUDIOVISUAL TRANSLATION PRACTICE: A MOVIE TRAILER GENRE ANALYSIS

BY ANA G. GONZÁLEZ MEADE

Why movie trailers?

A growing number of people all over the world are making use of an assortment of audiovisual products, particularly subtitled media, which raises doubts about the limited research in the field. Therefore, it seems imperative to subject a medium with such wide-ranging ramifications to much more detailed analyses that focus on its global importance and grasp its difficulty.

Despite the great number of published academic works in the (film) subtitling field, there is still a significant academic research scope yet to be covered, just as Díaz Cintas points out:

"Approaches to translation which have made a large impact on areas such as literary translation, area still yet to be applied to subtitling" (Díaz Cintas, 2004, p. 63).

Furthermore, he states:

"Most studies into subtitling concentrate on films, forgetting a myriad of other audiovisual programmes that are considered inferior, such as documentaries, cartoons or series" (Díaz Cintas, 2004, p. 67).

So, in a nutshell:

- Given my background as subtitling translator, I opted for the unexplored movie trailer genre since it is a highly original, individual and predominantly expressive audiovisual piece with different forms of conventions, therefore posing an array of specific problems to the translator.
- As the movie trailer is a sub-category of the film genre, the underlying normal generic conventions are not as clear cut as in specific categories such as feature films, documentaries, short films, animation films, TV series, action films, thrillers, among others.
- In view of the vast classification of cinematographic productions, I opted for focusing in a more specific group: children's films trailers, which show a specific set of features that shall help illustrate this genre translation process.
- The comparative corpus I have chosen is made up of five actual trailer templates in their SL (English) I have translated professionally for Disney, providing for all of them the corresponding rendition in the TL (Spanish):

1. SL & TL Cinderella 2 & 3 International Trailer
2. SL & TL Tigger Movie Domestic Trailer
3. SL & TL Finding Nemo 3D Trailer

TOTAL LENGTH OF CORPUS: 1764 words

SL= source language TL= target language
TA= target audience TT= target text

The main aim of the film's advertising campaign is to get the public decide to buy a ticket to watch the movie in question, and in order to achieve that the trailer must provide a sense of urgency within its content as well as a buildup of tension in it, which must be properly conveyed into the TL.



What is a trailer?

A trailer plays a vital role informing potential audiences about a film in order to entice the desired target audience, thus establishing the following elements of the advertised film:

- Genre
- Target audience
- Stars
- Special/visual effects
- Style

Nils Granlund produced the first trailer for film advertising purposes on 1914, for a Charlie Chaplin film. Since then, film trailers have evolved from a mere set of scored images, narration and a cast run such as the trailer for Casablanca to a more elaborated and dynamic style.

Observation and recording produced the following impressions:

1. Time constraints cause trailers to push the extremes of their genre.
2. Derived from films, trailers seem to follow the same pattern:

An opening sequence, after which a plight is set out in the following segment; to finally conclude with a final sequence pointing in the direction of the thick of the plot.

The functional level

Distributors launch a marketing campaign because they want their films to succeed as much as possible.

As a critical part of a film's marketing campaign, among printed advertising, interviews with stars, making of documentaries, reviews, news stories, websites, and merchandising, a trailer plays a vital role informing potential audiences about a film in order to entice the desired target audience, thus establishing the following elements of the movie:

The main aim of the film's whole advertising campaign is to get the public to buy a ticket to watch the movie in question. In order to achieve that there has to be a sense of urgency within its content and tension has to be build up as well. The release of each new movie produces a new brand. In some cases there is a series of movies based around a previously established brand or franchise, which is easier to market. A clear example of this would be the Star Wars saga.

Moreover, the trailer is useful for selling purposes since it shows the cast of the film, and in this case of children's animated films you can actually hear the voices of famous actors playing the characters in the movie.

Therefore, it involves a balanced combination of informative and persuasive functions as per Halliday's theory (2004).

The genre of the film plays a vital role in the films people choose to see. Film trailers can be seen in any of the following places:

- A movie theatre, before the films people are there to see.
- On TV, as commercials.
- At the beginning of a Blu-ray or DVD's feature.
- Online, on websites such as YouTube, IMDB, film critics sites, among others.

In a comedy film, for instance, the trailer would be edited at a fast pace, as well as the music in it, in order to magnify the tone of the film. Yet a horror film trailer would be edited with slow shots and low key lightning.

GENERAL FINDINGS 1

Use of set phrases and familiar formulations; use of direct and impersonal language, anglicisms, client-approved glossaries native to the film's mythology in many cases with foreign and/or fictitious words; use of technical cinematic, animation, and movie marketing lexicons; use of creative, emotive, innovative language, unusual words and neologisms, metaphors, similes, idioms, puns; specific word combinations and collocation typical of the genre.

FINDING NEMO 3D TRAILER

01:00:38:25 01:00:41:05
LONG TIME NO SEA!

01:00:38:25 01:00:41:05
¡TE HE EXTRAÑADO A MARES!



In the trailer, the initial anglerfish chase cuts to the deep sea in the background and the above forced narrative pops onscreen, a line at a time.

In the trailer, the viewer can see the underwater image of Crush the turtle swimming along Nemo. Crush is turning to face him to say the following:

01:00:56:00 01:00:58:29

- Grab shell, dude.
- Grab what?!

01:00:56:00 01:00:58:29

- Péscate del caparazón, viejo.
- ¿Que me pesque del qué?

GENERAL FINDINGS 2

- Irregular nominal construction, word order (e.g. unusually expressive or suspense-filled advertising formulas), different use of connectors, conjunctions, and punctuation.
- Use of telegram-like language; use of imperative and informal forms of address (for marketing purposes), text made up almost entirely of declarative statements, use of modal, time and place adjuncts, finite modal operators.

TIGGER MOVIE DOMESTIC TRAILER

**WITH NEW
TIGGERIFIC
BONUS FEATURES**

The above comes up onscreen after forced narratives about the new Blu-ray format, the main title and the new special edition alternated with short dialogue clips.

01:00:49:19 01:00:51:03

CON NUEVO MATERIAL ADICIONAL
TIGGERÍFICO

CINDERELLA 2 & 3 DOMESTIC TRAILER

Lady Tremaine is shown taking the magic wand from Anastasia's hands, then the forced "For the first time on Disney Blu-Ray" comes onscreen and cuts to Lady Tremaine at night, under a tree, pointing the magic wand to the sky and saying:

01:00:12:16 01:00:16:07

Unravel Cinderella's happily ever after.

01:00:12:16 01:00:16:07

Revela el secreto detrás del "vivir felices para siempre" de Cenicienta.

GENERAL FINDINGS 3

- Subtitles in both languages are fairly equal in content; the set format and lexical structure in the ST must be reproduced on the TT, which is always more complicated to establish in the TL (Spanish), given both languages have different collocation patterns, which must be met, too. Rich in transitivity, thematisation, and passivisation.
- Culture-specificity as much as TA: intercultural communication is brought to bear. Since trailers contain clips from the movie in question, as per client's specifications the translator is generally asked to either: cross-reference from the original feature film's translated file for consistency purposes, which involves inserting foreign translated text; or to translate such excerpts from scratch, which entails context knowledge.

CONCLUSIONS

A personal record in trailer translation has produced the following discoveries:

Any case study of audiovisual translation, because of its bilingual sphere of action, can serve to illustrate the relationship between

translation management and translation quality of a specific product of communicative and instructional importance, such as movie trailers.

A professional translator's approach on this genre calls for a more cultural-shift-in-translation approach, which is directly influenced by target audience's expectations, and a domestication approach has proved more useful; all of which endows this genre with a singularity feature that must prevail during the whole decision-making process of the translator; thus producing properly translated utterances and textual conventions that are familiar to the intended target audience and conform with TL genre conventions.

Furthermore, given the colloquial and culture-specific nature of the source text in most trailers, translation strategies should focus attention on producing on the target audience an effect as close as possible to that obtained on the audience of the source content. Therefore, the most suitable approach is communicative accordingly to:

Communicative translation ... is often mandatory for many culturally conventional formulas that do not allow literal translation (Hervey et al, 1995, p. 13).

In parallel, the approach that usually constitutes the basic tenets of the communicative strategy is:

A translation of dynamic equivalence aims at complete naturalness of expressions, and tries to relate the receptor to modes of behavior relevant within the context of his own culture ... (Nida, cited in Venuti, 2000, p. 129).

Consequently, there is nothing minor or inconsequential about a trailer, other than its duration. Certainly not translation-wise.

As per academic use-ethics in publication and under the Fair Use Doctrine, credit and source for each of the trailer mentions used in this research piece are as follows:

- 1) Cinderella II and III: Disney copyright.
- 2) The Tigger Movie: Disney copyright.
- 3) Finding Nemo 3D: Disney/Pixar Animation Studios copyright.

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control specialist with over 20 years of experience in leading studios, LSPs, and streaming content. As an AVT educator, she speaks at international conferences and AVT courses. She is currently the Territory Manager for Latin America at Pixelogic Media. As founding member of the ATA's Audiovisual Division, she is the acting *Deep Focus* newsletter editor.

3 TOOLS FOR INCREASED EFFICIENCY AND PRODUCTIVITY IN AUDIOVISUAL TRANSLATION

BY NORA DÍAZ

With ever-increasing pressures to produce high-quality work under tighter deadlines, tools that help translators work faster and more efficiently are a welcome addition to our toolbox. This article will provide an overview of three such tools: one for speech recognition, one for CAT-tool integration and one for custom shortcuts and macros.

Dragon Professional Individual: The Gold Standard in Speech Recognition

With speech recognition software such as Dragon, translators can dictate their translations instead of typing them. Benefits of dictation include relief for tired and aching joints, improved concentration, and increased output, as dictation tends to be faster than typing. Dictation also allows you to not only see but also hear the target text as it's being dictated, which can prove helpful in audiovisual translation.

How does it work? Once installed, Dragon allows you to dictate at the active cursor position, in any program. In addition to dictation, Dragon Professional Individual includes out-of-the-box commands that can be used to control many popular programs, such as Microsoft Word. Dragon is both fast and accurate, two undeniably desirable characteristics in any speech recognition solution. But what makes it stand out from other options is its customizability.

Words and phrases with special capitalization or an unusual pronunciation can quickly be added to Dragon's already large vocabulary, previous documents can be used to let Dragon learn the user's vocabulary and writing style, and new commands can be created to perform custom actions.

Speech recognition is a powerful input method to add to every translator's toolbox, but audiovisual translators may particularly appreciate the benefits of this alternative to typing.

SDL Trados Studio Subtitling Plug-In

This is not a standalone tool, but rather a plug-in available for free to SDL Trados Studio users. Translating subtitles in Trados can help maintain consistency with previous translations and give the translator the time-saving benefits of AutoSuggest, which uses the contents of translation memories, termbases, AutoSuggest dictionaries and AutoText entries to save keystrokes.

How does it work? After downloading the Subtitling Plug-In from the SDL App Store and installing it, open the subtitle file in Trados and load the associated video file. This allows you to translate in Trados, leveraging all its resources, while having the benefit of the video preview and audio waveform, all in the Trados interface. The plug-in adds new verification options to Trados, which will trigger warning or error messages when the characters per second, words per minute, characters per line or lines per subtitle thresholds are exceeded. These thresholds are, of course, customizable. A subtitling data window provides at-a-glance information for each segment/subtitle, such as start and end times, start and end frames, character and word counts, words per minute, characters per second, characters per line and lines per subtitle. It also highlights issues in dark red or any other user-selected color. Lastly, while the SDL Trados Studio Subtitling Plug-In is not a spotting tool and cannot be used to create a subtitle file from scratch, it does allow you to modify subtitle start and end times if needed.



If you receive properly formatted source subtitle files and associated videos and are asked to either translate or proofread the subtitles, the Subtitling Plug-In provides both time-saving and quality assurance capabilities.

AutoHotkey: A Little Magic Wand for Shortcuts and Macros

Every translator knows that shortcuts save time, and every program comes with its own shortcuts, which can usually be customized. But what about those actions or sequences of actions that have no preset shortcuts? With AutoHotkey, you can create your own shortcuts or macros for any program, and even a sequence of steps that starts in one program and continues in a different one.

How does it work? AutoHotkey is a free program that is used to run scripts, or little programs, created by users. After downloading and installing AutoHotkey, the next step is to run a script that someone else has provided or to create a new script. Scripts are plain text files with the extension .ahk. Running an existing script is as simple as double-clicking the file in Windows Explorer. This loads the script, activating the shortcuts or actions contained in it.

Creating a new script requires understanding AutoHotkey syntax. This can be a bit daunting for non-programmers, but even some basic knowledge can go a long way to create time-saving productivity boosters. For example, a translator could have an AutoHotkey script to switch focus between the audio waveform and the Edit Box in Aegisub without using the mouse, a feature that is not provided by the program out of the box. Another use case would be a script that, after pressing a user-selected hotkey, such as Alt+G, copies the selected text to the clipboard, minimizes the current program, opens Google Chrome, pastes the contents of the clipboard into the search bar and presses Enter.

While AutoHotkey has a bit of a learning curve, it takes only minutes to install the program and start using a script created by a colleague, or one of the many scripts available online. An investment of two hours to learn the basics of creating scripts can result in high productivity and efficiency benefits, all tailored to your needs.

These are not the only tools available to support the work of audiovisual translators, but for those interested in seeing improved productivity and efficiency, they are a great starting point.

Nora Díaz completed a B.A. in Linguistics and Translation in 1990. Since then, she has worked as an English-to-Spanish translator and interpreter in a variety of fields, specializing in scientific and technical translation. As a technology enthusiast interested in enhancing productivity, Nora enjoys exploring tools that facilitate the work of translators and sharing her findings with others through her blog, Nora Díaz on Translation, Teaching and Other Stuff, and in webinars and training sessions.



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SOFTWARE SERIES 4: AMARA REVIEW

BY ANA LIS SALOTTI

This is the fourth instalment of the AVD technology column. This time I'll review the cloud-based subtitle editor Amara (<https://amara.org/en/>).

Developed by the non-profit Participatory Culture Foundation (PCF) in 2011, Amara offers two subtitling products: a free platform, and an enterprise platform with three pricing tiers.

The free platform is actually a stand-alone online subtitle editor. It pretty much stays true to its creators' goals: to provide a tool that is easy to learn and can be used by anyone, and to make video content on the internet more accessible to all people.

Everyone who has used subtitling software knows how steep the learning curve is when trying new software, but Amara gets you started subtitling in no time. Ease of use and a quick learning curve are the true advantages of Amara compared to other subtitle editors. Create a free account, watch an online tutorial, and you start subtitling right away. It is especially useful for translation students, beginner audiovisual translators, and any translator that would like to give subtitling a first shot. The user interface is intuitive and bug-free, and its tutorial can be run on demand. As it is cloud-based, you just need internet—no need for a powerful computer. It also auto-saves your work in case your connection is interrupted.

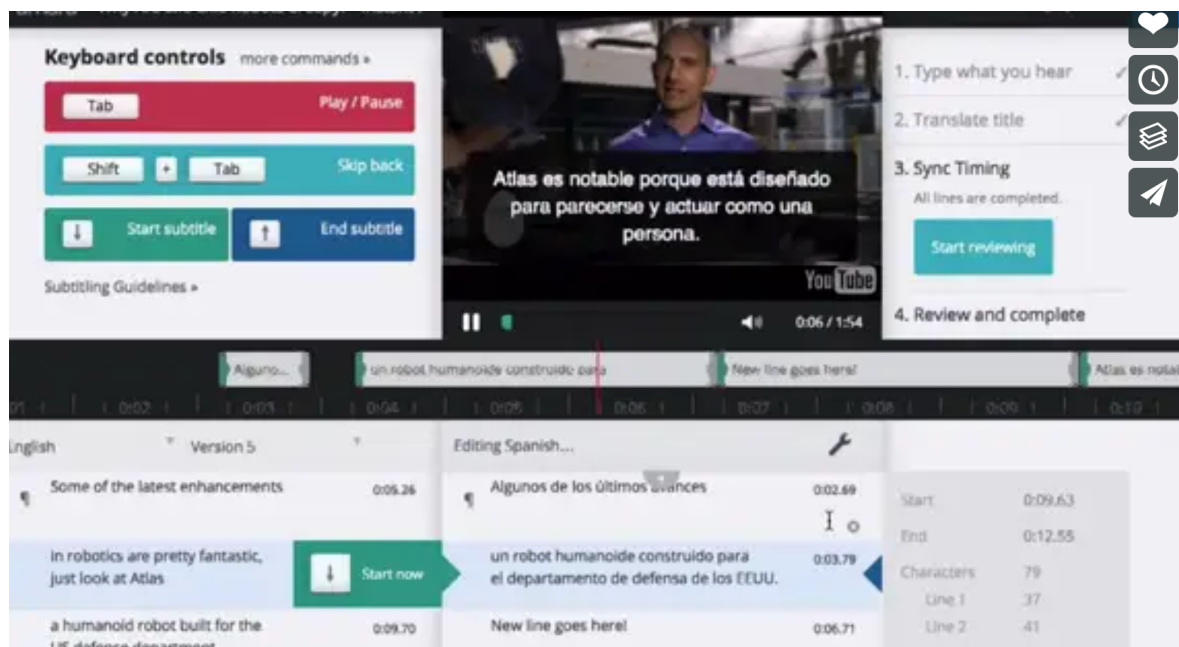
As for technical details, Amara Editor displays the source and target language of subtitles side by side, and when available source timings are duplicated into the target language to save syncing time. It provides a few subtitle formats as standard output, namely SBV, DFXP, TTML, XML, VTT, SRT, SSA, and TXT. The reading speed is displayed at all times with numbers and colors. It supports over 340 different languages, has integrations with popular video platforms including YouTube and Vimeo, and supports Brightcove- and Kaltura-hosted videos, along with .mp4, .flv, .ogg, .webm, and .mp3 streams.

On the negative side, Amara doesn't offer most of the features professional subtitlers need. For starters, you can't upload locally stored videos for subtitling—it can only stream online public videos. Confidentiality of content is also a problem. Your subtitles are public and open for collaboration. Whereas Amara offers extensive keyboard shortcuts that are easily accessible via a link in the user interface, shortcuts or editor features cannot be customized and you can't operate the editor exclusively with the keyboard. It doesn't have more advanced subtitling features, such as vertical or more creative positionings of subtitles, colored captions, shot change detection and an audio waveform graph—although they say this last feature is on the product roadmap.

While many professional subtitling programs can automatically detect and fix lots of subtitling errors, Amara only automatically detects reading speed, subtitle length, number of subtitle lines per subtitle event, and spelling mistakes using the browser-integrated spell checker.

So I can't personally attest to their team management or translation project workflow capabilities.

There is one last offering on Amara's website that is worth mentioning:



They do offer an extensive support desk, though. It includes a full knowledge base, a user forum, and a live help desk. It can be found here: <https://support.amara.org/>.

The paid platform has three pricing tiers. The Plus tier allows two users, provides privacy of data and support, and goes for \$24/month. The Pro version is for up to 4 users, adds team management capabilities with a full view into a professional translation team's subtitling process from start to finish, and is \$128/month. The Enterprise tier adds customization for more complex enterprise needs, and you would need to contact Amara for pricing. Amara platforms do not host or store videos; they merely stream them from where they are hosted. In the paid versions, they offer privacy settings that ensure only those with the right permissions can access the content. As Amara is cloud-based and can be accessed anywhere with an internet connection, the Enterprise platform seems good for collaboration across teams around the world. However, at the moment of writing this review, I haven't been able to see or try any of Amara's paid versions.

Amara On Demand (AOD). This is a captioning and translation service that works much like a localization agency. This is not targeted at translators, but rather at clients looking to purchase subtitles. Potential clients can fill out a request form and send the media to be localized. Then Amara delivers the localized subtitle file or video with burned-in subtitles. As a localization agency, they are looking for subtitlers in many languages. More information on this service and their recruitment needs can be found here:

<https://amara.org/en/purchase-subtitles/> and here <https://amara.org/en/recruitment/>

As a simple, highly intuitive and easy to use cloud-based subtitle editor, Amara holds all the winning cards. It really delivers on its mission—to offer an easy subtitle editor that would make more content accessible to everyone. So if you're looking into audiovisual translation as a potential new specialization, studying translation or simply wanting to subtitle a favorite YouTube video, Amara's free platform is an amazing option. I have personally used it for my translation students with outstanding results.

DIGITAL CONTENT



However, if you're a seasoned subtitler or need to subtitle a business client's video, you might want to look somewhere else.

DISCLAIMER:

This piece is based on the author's personal review of Amara software and the information provided by Mrs. Stella Tran, Marketing Manager at PCF and Amara. The author of this article 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. Any errors that remain are the sole responsibility of the author.

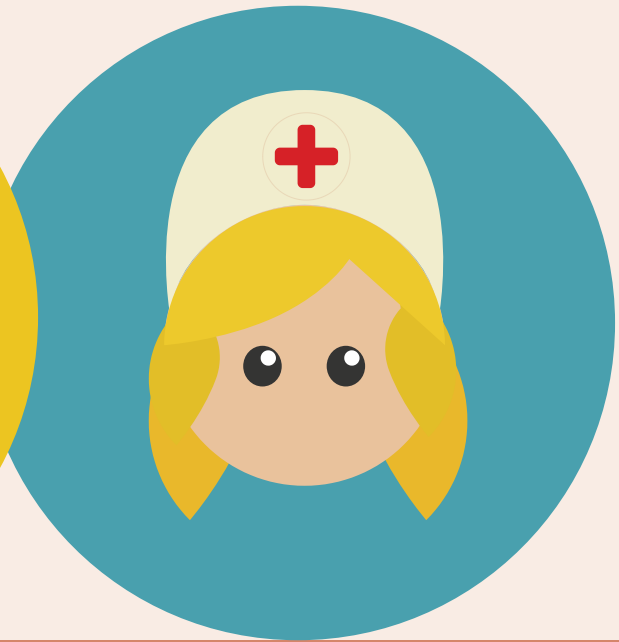
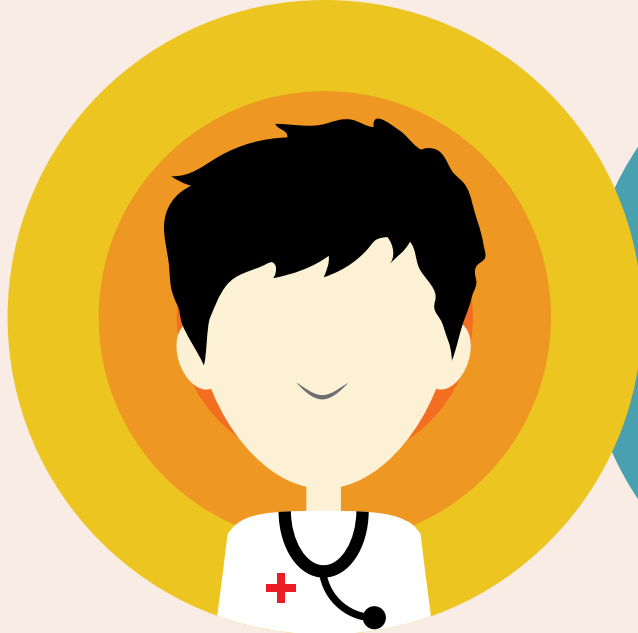
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With over 12 years of experience, she has specialized in audiovisual and natural sciences translation.

She started translating soap opera scripts back in 2006. She has subtitled numerous movies for large and indie film festivals, and hundreds of show episodes, and has performed quality control of subtitled and dubbed media content. She teaches translation courses at NYU, and is the Assistant Administrator of ATA's Audiovisual Division.





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AND MEDICAL INTERPRETERS
THROUGHOUT THE WORLD

Thank you

Gracias

Merci

DANKE

Grazie

obrigado

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UNTIL FURTHER NOTICE

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stay safe!**

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