

DEEP FOCUS



EIGHTH EDITION

AVD NEWSLETTER

Deep Focus is a quarterly publication of the 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.





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The Covid-19 Pandemic has upended our lives and left us wondering how to reinvent ourselves, many a time scrolling through myriad professionalization training options. But, in the midst of this changing reality, are we overlooking “old-fashioned” development skills in favor of practical ones to improve employability prospects in the short term? Let’s consider mentorship and its role in helping us become more resourceful, well-rounded and informed professionals.

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A story of how a group of professionals worked towards the creation of an accessible streaming platform, adapting content through audio description, subtitles for the deaf and hearing-ompaired, and Argentine Sign Language.

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Regular expressions, or regex, are a powerful addition to every translator's toolbox. Taking the time to learn the basics will help us save time and effort by streamlining our work.



LETTER FROM THE ADMINISTRATOR

DEBORAH WEXLER

TAMING YOUR RESPONSE TO FEEDBACK

Do you like negative feedback? Do you wait for it with excitement like you wait for that special package you ordered to arrive at your door? If not, you're not alone. Nobody likes feedback. It's daunting and weighs heavily on our shoulders. It stirs our emotions. It makes our heart race and fills us with adrenaline. It can leave a bad taste in our mouth for days.

In college, a professor once told me a story. Every time her family had chicken for dinner, she saved the chicken breast for her husband, no matter how much the children asked for it or how much she wanted it for herself. After 20 years of marriage, her husband finally confessed, "I have never liked chicken breasts. I would prefer any other piece of the chicken." Timely feedback can make everybody's life easier, whether you're giving it or receiving it.

If somebody is taking the time to give you feedback, it means that you're not going to lose your client. Save your worries for a client that doesn't send you feedback.

REPLYING TO FEEDBACK

We need to respond to all feedback, regardless of what we're planning to do with it. I have three tips for writing the response.

Tip 1: You should be driving the feedback car. If you let your ego drive, you are headed for a head-on collision.

Tip 2: Assume your message won't be private, but public. Your response will most likely be forwarded, usually to the reviewer who reported the mistakes, so do not badmouth them.

Tip 3: Decide the objective of your response.

Objective 1: Keep the client.

Empathize with their frustration. Apologize for mistakes and explain what you will do to prevent repeating them. Thank them for the time they or their reviewer spent writing the notes. Most importantly: be sincere. Don't use a language barrier to cover up your error from a client who isn't able to discern the complex grammatical rules in your explanation.

Objective 2: Get rid of the client.

Be gracious, say thank you and never take work from them again. Telling them how ignorant they are and then dumping them will get you more grief in the long run. It could result in a bad review or an angry post on your social media accounts, for example.

WHAT IF YOUR CLIENT NEEDS TO BE SAVED FROM THEMSELVES?

Clients are human, like us, and sometimes they make mistakes, especially when they're in the middle of two sparring linguists with contradicting opinions. In this case, don't be passive aggressive and let an egregious error stand. Instead, try to save your client from embarrassment. How? Target the error among all the feedback. Stick to the facts. Delete any emotional language. Be objective by stating the rules. Use institutions and books as sources, not your opinion.

Once a client of mine sent me feedback and wanted me to accent all instances of the word "ti" ("you") in her subtitle file. If you don't speak Spanish, you probably guessed that "ti" should not have an accent. This is how I responded: "Thanks so much for taking the time to send me your feedback. I took note of all your preferences and will follow them in future projects. I have one concern. The Royal Spanish Academy updated their spelling rules not so long ago, and in their most current book, 'ti' appears without an accent." That was enough to save her from the embarrassment of having typos all over her corporate video. I gave her a gracious way out without criticizing her or her proofreader, and I did it by putting the weight of the knowledge where it belongs: on the Spanish Royal Academy. After all, they were the ones who decided that "ti" doesn't have an accent (and never has) and not me.

In general, we should sincerely be thankful for feedback because it's the path to getting more direct work and referral work, and a way of learning new things and perspectives. A shift of perception on feedback is rewarding and allows us to tame our responses.

All our clients want after sending their feedback is acknowledgement and a promise that we will learn, improve and won't make the same mistakes again. If they wanted to fire us, we would not be receiving feedback at all. It takes less time to delete us from their vendor list than it is to provide us with feedback.

Deborah Wexler
AVD Administrator



EDITORIAL

ANA G. GONZÁLEZ MEADE

Dear friends,

When it comes to 2020, challenging is an understatement. Nonetheless, we have continued to devote as much time and effort to bringing colleagues everywhere some respite from politics, the pandemic, the economy, and due dates. Oh, the due dates.

Unlike professionals from other walks of life, most of us have done nothing but work, work, work. This has always been the case, but it has been especially non-stop since early this year when life started dealing us all a bad hand. Despite the filming industry having been temporarily shut down and movie theaters having been closed for months now, previously produced content and, very recently, new content has somehow kept coming. We are certainly grateful— yet I am sure most of us would love to get a brief break from work for a change. That is where we come in with solace from fellow AVT translators.

And in the midst of it all, we each navigate through our ever-changing profession to the best of our abilities and still finding bumps along the way. These shape our every day practice and make us think how a tweak here or there could improve results or working conditions. Most of all, though, our contributors are motivated as ever by inspiring our extended community with topics they know and feel passionate about.

And that is what you will find in our articles once and again: relevant topics that are intended as a shared experience that you may or may not have encountered. Perhaps you become aware of something you didn't know. Perhaps you are inspired to try out something new in such a varied work scope as the one offered by audiovisual translation.

We have rethought our publication, grown as a team, evolved, improved, and we are loving it every bit as much as we have from day one. Hopefully that will *translate* into higher quality content for our community. A special shout out to our rockstar proofreader Lucía, our submissions coordinator Aída, and our awesome contributors for making this possible. Keep 'em coming, AVT crew!

Stay strong and happy Halloween/Day of the Dead!

Ana Gabriela González Meade
Deep Focus Editor



AUDIOVISUAL TRANSLATION-RELATED INTERNATIONAL EVENTS

RESCHEDULING ANNOUNCEMENTS

1) 13TH LANGUAGES & THE MEDIA CONFERENCE AND EXHIBITION

When: Sep 20 - 22, 2021

Where: Radisson Blu Hotel Berlin, Germany

Description: Throughout its 25-year long history, Languages & the Media, the Biennial International Conference on Audiovisual Language Transfer in the Media, has established itself as Europe's leading conference in the AVT industry and is a vibrant hub for exchange, learning and discussion.

In order to keep our community up-to-date, we will be hosting a Virtual Roundtable

Discussion on December 15, 2020. This will provide an opportunity for us to convene virtually and hear from prominent experts about the current state of the audiovisual localisation industry and their opinions about what awaits us on the path ahead.

<https://www.languages-media.com/>

2) MEDIA FOR ALL 9 INTERNATIONAL CONFERENCE UNIVERSITAT DE BARCELONA

When: Jan 27 - 29, 2021

Where: 100% Online

Description: Media for All 9 will provide findings, developments, ideas and experiences from the multi-faceted world of audiovisual translation and media accessibility exploring for collaborative approaches that will transform the panorama of media accessibility and translation.

<https://jornades.uab.cat/media4all9/>

VIRTUAL CONFERENCE**HEROES IN ACTION: ADVANCING MULTILINGUAL SERVICES AND PROFESSIONALS****The Professional Association of Mississippi Interpreters and Translators (PAMIT) and the Interpreters & Translators Association of Alabama (ITAA) 2020 Joint Virtual Conference****When:** Nov 7, 2020 (Live Conference)/ Nov 1-15, 2020 Pre-recorded sessions**Where:** 100% Online**Description:** The conference will have both live and pre-recorded sessions. A total of eight presentations will be pre-recorded. Each presentation lasts one hour. Access to the presentations will be made available from November 1st until November 15th.<https://tinyurl.com/heroesinaction2020>

- **Mara Campbell, website coordinator and co-founder of the AVD, will be presenting the pre-recorded session:**

So You Want to Be an Audiovisual Translator... Come Join the Club!

There are many fields in the audiovisual world that a translator is qualified to work in. Broadly speaking, subtitling, closed captioning, SDH, audio description, and transcriptions are tasks that are reserved for translators and for which there are specific skillsets needed. In this presentation, we will define and explain each of these tasks (with examples) and find out what qualifications are necessary to perform them and how to learn and develop them. We will discuss a variety of materials with which a translator can come across when taking on a paid job in this area: different types of scripts, of subtitling files, a variety of translation formats, as well as the technical requirements and tools available to facilitate and expedite the work. We will also touch on topics such as turnaround times, working in teams and with series/sequels, glossaries, NDAs, how to reach out to potential clients, etc.

CONFERENCE**IV COLLOQUE INTERNATIONAL SUR LA TRADUCTION ÉCONOMIQUE, COMMERCIALE, FINANCIÈRE ET INSTITUTIONNELLE - 4TH INTERNATIONAL SYMPOSIUM ON ECONOMIC, COMMERCIAL, FINANCIAL, AND INSTITUTIONAL TRANSLATION****When:** Dec 7 - 8, 2020**Where:** French University of Egypt, El Shorouk City, Egypt**Description:** The Faculty of Applied Languages of the French University of Egypt is organizing the 4th edition of the ICEBFIT international conference in Cairo, an incubator for cultures. The symposium will bring together the academic and professional worlds to allow, on the one hand, a constructive exchange between teachers, translators from the professional world and students, on the other hand, the promotion of scientific research in the field of economics and business. This edition incorporates the Arabic language for the first time.<http://ufe-edu.fr/icebfit/>

CONFERENCE**TRANSMEDIAL TURN? POTENTIALS, PROBLEMS, AND POINTS TO CONSIDER
UNIVERSITY OF TARTU, ESTONIA****When:** Dec 8 – 11, 2020**Where:** 100% Online - TBD**Description:** The conference aims at bringing together scholars from disciplines interested in textual transfers across languages, genres and media, among them Translation Studies, Semiotics, and Adaptation Studies, and to promote a more complex understanding of the transmedial processes and phenomena in culture, particularly of the diverse and novel theoretical perspectives, concepts and methods used in various disciplines for approaching these processes and phenomena.<https://transmedia.ut.ee/>**CONFERENCE****ATA 61st ANNUAL CONFERENCE****When:** Oct 21-24, 2020**Where:** 100% Online**Description:** 120 sessions will be streamed live. You'll be able to participate in Q&As, personally follow up with speakers, and switch between sessions just as if you were attending in person. Keep up to date with technology and trends in the Exhibit Hall. Look for job opportunities at the Job Fair. Reach new clients by making connections with colleagues.<https://ata61.org/>**THE CONFERENCE IS OVER NOW. THE BELOW IS THE REPORT ON THE AUDIOVISUAL DIVISION'S
10 SESSIONS AND 1 WORKSHOP THAT TOOK PLACE AT ATA61:****I. ADVANCED SKILLS AND TRAINING DAY: WEDNESDAY, OCTOBER 21****1) (AST-15) Hands-on Subtitling Workshop: Tips and Tricks****When:** Oct 21, 2020 2:45 p.m. - 6:00 p.m. EDT**Description:** This intermediate workshop is intended for audiovisual translators who have never translated or timed files using commercial subtitling software. After a brief review of subtitling vocabulary and format, attendees will learn how to master the space and time constraints of the field via exercises in truncation and segmentation. The workshop will also cover hands-on timing exercises in a subtitling program, including the best shortcuts. Attendees will leave the workshop having acquired confidence in the use of subtitling software to start creating, editing, and translating files on their own. Linguists in all languages are welcome.**Deborah Wexler, CT**

Language-Neutral - Level: All - Earn 3.0 ATA CEPs

Presenting Language: English - Level: Intermediate

Hashtag: #ATA61SubtitlingTips

II. THURSDAY, OCTOBER 22 SESSIONS

2) (002) From the Booth to the Screen: The Magical Combination of Closed Captioning and Simultaneous Interpreting

When: Oct 22, 2020 2:00 p.m. - 3:00 p.m. EDT

Description: Have you ever seen your simultaneous interpreting delivery displayed in real time on a giant screen for thousands of people? Some lucky interpreters have, and they'll tell you that it's both tricky and fascinating. In this session, you'll learn how this system works, what it's recommended for, and what strategies interpreters should use to make sure their delivery comes through.

Presented by: Paula Ianelli, CT - Hashtag: #ATA61BoothToScreen

3) (028) Translating Nonbinary Characters from English into Spanish

When: Oct 22, 2020 5:00 p.m. - 6:00 p.m. EDT

Description: At first, translating pronouns from English into Spanish might not seem like a complicated task, but what if the text being translated refers to gender-ambiguous or nonbinary people? In this session, the speaker will highlight some examples taken from different novels where such a challenge must be faced and present diverse ways in which this situation can be solved. The speaker will also explore the reason why our decisions as translators mean so much for this particular topic.

Presented by: Lihit Velazquez - Hashtag: #ATA61NonbinaryXI8

III. FRIDAY, OCTOBER 23 SESSIONS

4) (032) Audiovisual Translation Using SDL Trados Studio

When: Oct 23, 2020 12:30 p.m. - 1:30 p.m. EDT

Description: The growth in global audiovisual content is exceeding 10% per annum and is reported to be worth more than USD 2 billion per year. Tool providers stepped up to support this demand throughout 2019. This session will teach attendees how they can use SDL Trados Studio 2019 to handle work for the audiovisual localization market.

Presented by: Paul Filkin - Hashtag: #ATA61AVTranslation

5) (049) The Invisible in Audiovisual Translation

When: Oct 23, 2020 2:00 p.m. - 3:00 p.m. EDT

Description: We tend to think of audiovisual translation as the subtitles or dubbing we see on the screen. But there is a lot of unseen work behind the scenes, even before a film goes into production. International co-productions and financing create much demand for the translation of synopses, treatments, and scripts.

First, the QA process will be described, focusing on linguistic QA, which is essential to ensure the quality of the localized versions. Screenings for co-financiers often require draft subtitles, and multilingual productions need the actors' lines translated. Accessibility issues also create new job opportunities for audiovisual translators. To highlight these hidden jobs, the speaker will discuss the process of an international co-production.

Presented by: Tiina Kinnunen - Nordic Division Distinguished Speaker

Hashtag: #ATA61AVXI80pps

6) (062) Chinese Whispers: Challenges of Pivot-Language Templates in Audiovisual Translation and How to Overcome Them

When: Oct 23, 2020 5:00 p.m. - 6:00 p.m. EDT

Description: Streaming services are showing more content produced in languages other than English. Since it would be very complex to find and manage subtitle translators for every language pair, these services often resort to a pivot language approach, supplying translators with an English template derived from the original audio that they can translate into their native language without understanding the original language. The speaker will discuss some of the challenges associated with this approach and provide suggestions on how to mitigate them.

Presented by: Dietlinde DuPlessis - Hashtag: #ATA61PivotLanguage

III. SATURDAY, OCTOBER 24 SESSIONS

7) (072) Game Localization: Models and Process

When: Oct 24, 2020 11:00 a.m. - 12:00 p.m. EDT

Description: Game localization is recognized as key to the global success of the multibillion-dollar game industry. In this session, the main features, priorities, and restrictions of this burgeoning modality of translation will be described. Next, the different localization models used in the industry will be presented—the in-house versus the outsourcing model, the simultaneous-shipment (sim-ship) versus the post-gold model, and the more recent crowdsourcing model—outlining the main advantages and disadvantages of each and its impact on the translator. Finally, the focus will shift to the game localization process, describing the different stages, the agents involved, and the tools used.

Presented by: Carme Mangiron - Audiovisual Division Distinguished Speaker

Hashtag: #ATA61GameL10n

8) (082) Game Localization: Quality Assurance and Technological Developments

When: Oct 24, 2020 12:30 p.m. - 1:30 p.m. EDT

Description: This session will focus on two key issues for the game localization industry: quality assessment (QA) and technological developments.

The different stages of the QA process and the most common bug categories will be outlined. Secondly, recent technological developments that have a direct impact on game localization quality will be discussed, including the use of artificial intelligence for dubbing, the emergence of virtual reality, the challenges it poses for subtitling, and the increasing importance of machine translation.

Presented by: Carme Mangiron - Audiovisual Division Distinguished Speaker

Hashtag: #ATA61GameL10nQuality

9) (108) Translating into Hollywood: A Case Study of the Oscar-Winning Film Parasite

When: Oct 24, 2020 3:30 p.m. - 4:30 p.m. EDT

Description: Parasite, by Korean writer/director Bong Joon-ho, is the first non-English-language film to win the Best Picture Oscar. Linguistically and culturally, English and Korean share little common ground. Yet this 'very Korean film,' as Bong describes it, strongly resonates with global audiences. It's a universal saga of rich versus poor, but what makes Parasite unique? A crucial element of its success is the exceptional quality of its English subtitles, which enable the audience to surmount the dreaded 'one inch-tall barrier' and appreciate the work on its own terms. In this session, the film's subtitling will be analyzed and potential improvements explored.

Presented by: Elena Chang - Hashtag: #ATA61XI8Parasite

10) (102) Translation Adaptation for Dubbing

When: Oct 24, 2020 3:30 a.m. - 4:30 p.m. EDT

Description: There has been an increasing demand for audiovisual translation requests, but what are they used for? How do you approach a translation that is going to be used for dubbing? What is involved with dubbing and other related audiovisual services? What is the process for dubbing? What is a script? A draft translation? What is adaptation for synchronization? With some practice, and lots of video examples, attendees will leave this session knowing what to do when they receive their first audiovisual project.

Presented by: Gabriela Lemoine, CT - Hashtag: #ATA61Dubbing

11) (112) So You Want to be a Subtitler?

When: Oct 24, 2020 5:00 a.m. - 6:00 p.m. EDT

Description: Working as a translator in the entertainment industry has become wildly popular in recent years, and many translators have found their passion in subtitling different forms of media. But where do you start and how do you get your foot in the door? This session will speak to all those who would like to get more insights on how to begin their career as a subtitler. Topics will include the dos and don'ts of the job, how to find clients, the software and training available, and how to land that first subtitling job.

Presented by: Britta Noack - Hashtag: #ATA61Subtitler

AVD'S ONLINE EVENTS

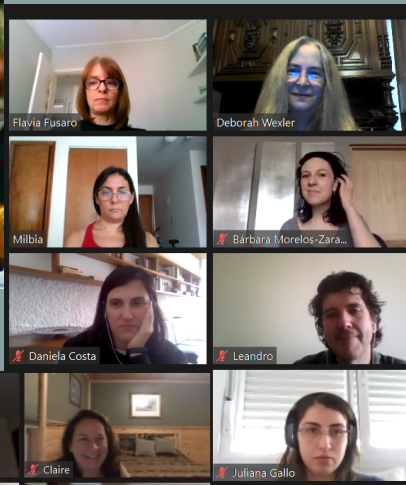


NEXT HAPPY HOUR:
OCT 31

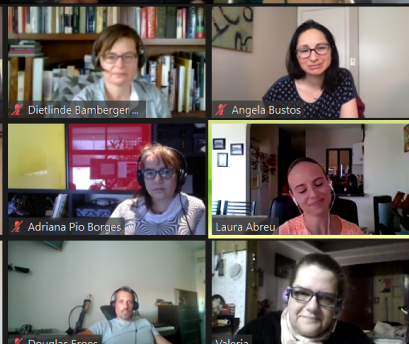
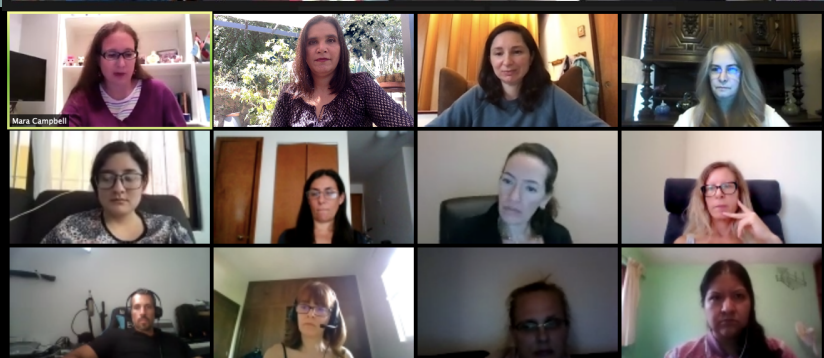
OUR MOST RECENT HAPPY HOURS
AND OUR FIRST INSTAGRAM LIVE!

STAY HOME AND MEET ONLINE

**HAPPY HOUR
FOR
AUDIOVISUAL
LINGUISTS!**



Our first Instagram Live event was held on September 26, 2020, with a great turnout! @dcosta000 interviewed our division's founders: @deborahwexler1, @analissalotti, @anaavd_translator, and @mararules. Stand by for our next IG Live!



**OUR FIRST EVER
INSTAGRAM
LIVE!**

SEPTEMBER 26, 2020
11 AM (PDT)
@ATA_AVDIVISION



As you may already know, the AVD has been bringing audiovisual translators together with happy hour meetups via Zoom, and we will continue moving forward. Unwind with friends and meet new people. Join us for our coming happy hour meetup on Halloween for a relaxed chat among colleagues from all over the world, where we talk shop (or not!) and share our passion for audiovisual translation. We will all meet in a private Zoom meeting room, and then split up into smaller groups. This time APTRAD, and MATI will be joining us!



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Send an email to avdforummoderator@gmail.com

Mention your full name and your ATA member number

- Newsletter
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- Events
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WEBSITE

AUDIOVISUAL DIVISION NEWS

What we're up to



MENTORING PROGRAM

For more information about the ATA Audio Visual Division, visit our website:
<https://www.ata-divisions.org/AVD/>

MY EXPERIENCE AS A NEWBIE AT MY FIRST ATA CONFERENCE

“The first ATA Conference that I attended was in San Francisco, in 2007, and it was an absolutely fantastic experience. I remember thinking that all that world of wonderful presentations and speakers, of information and opportunities, of fellow linguists from so many different parts of the country and the world was an absolutely magical experience, and that I would do my very best to attend the conference every single year from that point forward. Thankfully, I have been able to attend most of them ever since, and it has always been the same amazing experience.”

María Delgado

English to Spanish Audiovisual, medical,
and marketing translator and court interpreter.



PHOTO: [HTTPS://WWW.ATANET.ORG/CONF/2018/](https://www.atanet.org/conf/2018/)

“After a couple of years of dreaming about attending an ATA Conference, I finally made moves for the 60th annual conference, and no regrets! The landscape was astonishing, the food was delicious, and meeting colleagues was fantastic! The whole setting was quite hard to beat.

As a newbie, I tried to make it to every event I could. Unfortunately, I am just one tiny person so I missed more than I wanted to. While scanning the program to select the sessions I would attend, something caught my eye: Audio Description and Audiovisual Accessibility. Perhaps it may be obvious to you that these topics would be included in the program—I now know they have been around for a while—but until that moment I had never heard of them. So, out of curiosity, I attended and my mind was blown! The conference opened my eyes to a reality I knew was there, but I wasn’t seeing. Of all the information I absorbed at the Conference, the themes related to accessibility engaged all my senses. My decision to attend the ATA Conference gave my possibilities as a translator a new scope and also enabled me to meet and speak with colleagues from different parts of the world.”

Mariella Di Bua

English-Spanish Translator

MENTORSHIP IN AN ERA OF RAPID AND SUDDEN CHANGE

BY ALEJANDRA RAMÍREZ OLVERA

For this issue of *Deep Focus*, I had planned on interviewing Angélica Cervantes, veteran dubbing translator who more recently devoted herself to quality assurance (QA) and is my sensei and friend. I would ask about how QA in Mexico has evolved over the last 5 years, the type and quality of products she gets to review on a daily basis and the trends we ought to keep an eye on. But life and the ongoing pandemic got me reflecting on a different issue, albeit prompted by that interview.



Change is the new normal. As we struggle to keep our balance and steer the ship amid the greatest storm many of us have ever seen, rapid change is the currency in which we negotiate our nights and days and the priorities we can fit in them nowadays.

Thinking through this piece, I wanted to stay as far away as I could from Covid-19 and the “P-word”. It turned out to be impossible. Everything is impacted by it these days: the free hours I had to work on this article, the thoughts flooding my mind and casting light on perspectives, worries and questions I might not have considered had we not experienced such abrupt disruption of our lives. Additionally, the changes that came with it.

Interview in a Nutshell

Before addressing specific questions, Angélica walked me through her journey into translation for dubbing and later QA. “It was fate”, she said of the former. As a trained translator and interpreter for the tourism industry, her initial goal was to learn to subtitle. She loathed dubbed movies, that is, of course, until she ended up in the field, prompted by people who saw qualities in her that would serve the industry and helped her get going.

There was the theater-turned-film director who gave her pointers at a time where no formal AVT training programs existed in Mexico, the sound

engineer who would let her in on tips to render a better-timed dubbing script, and the colleagues who helped her take the leap that now sees her reviewing and evaluating not only translated films and TV series but also videogames, something she would have never dreamed about a couple years ago. Her years as stage actress and director also helped lay a foundation that would, for instance, enable her to read and, in turn, translate a script faithfully.

Through this whole account, one thing kept popping up in my mind: mentorship. Afterwards, as confinement enveloped our lives and forced us to reinvent ourselves, I explored it further.

Reinvention and Mentorship During Confinement... and Afterwards

As soon as it became apparent that confinement would last longer than any of us would have thought, thousands of courses—not an overstatement—on everything from baking to mindfulness to, of course, translation, flooded our social media and e-mail inboxes overnight; like mushrooms emerging after rain. Blame it on the uncertainty—and the consequent need to feel in control—many of us were experiencing, the very real need to reinvent ourselves and tap into unused or new talents to secure a job and an income, or perhaps the also very real need for trained professionals to deal with the sudden increase in translatable audiovisual products. There was suddenly an array of short courses and workshops within our reach—many of them devoid of theory and involving minimal teacher-student interaction—promising to turn us into competent subtitling, dubbing, legal or medical translators in a few weeks at most. I will not comment on their quality or rigor. I will, however, point out what many of them overlook: mentorship.

Contrasting Angélica Cervantes' account of how she, despite her lack of training in the field, became a competent professional largely thanks to the guidance she received from others to what these online training options offered, I didn't see overt and intentional attempts to establish

mentorship or collaborative relationships to supplement the content taught. It may be that the goal of this type of education is to cover current practical needs, leaving research, theoretical exchanges and knowledge building—more conducive to developing mentorship—to university programs, as their history, tradition and resources better serve these purposes. Fair enough. Still, as many people reinvent themselves by seeking out new professional opportunities, knowledge about the nitty-gritty of everyday AVT is essential to secure good long-term working and payment conditions, assert our profession's worth among clients, peers and the public, and advance our field in general. This requires mentorship.

So, I call on colleagues launching or scaling-up AVT-training ventures to look past the business side of it. Sure, developing a know-how took you years of effort and study and it is only fair (and necessary; your children can't live off of gratitude) you get financial reward. Putting together a course or workshop to meet demand is a great idea; I applaud every effort that brings AVT out of the empirical realm and into the professional one. But please, don't abandon mentorship altogether. Consider investing in the people on the other side of the screen, beyond offering them the basics of, say, Aegisub, CPS and spotting. Teach them the ropes of successful rate negotiations, tell them the truth about the marketplace, and about their right to be credited. Point them toward higher education programs worth considering. Tell them there's a whole corpus being built as we speak and encourage them to dig into it, so that they have better tools to justify their translation choices.

Being physically isolated or remote (as was already the case for most of us, even before the pandemic) does not mean our training programs have to follow an "every man for himself" approach. I believe that the more collaborative networks and mentorship relationships we establish, the better we will weather not only the Covid-19 pandemic but any and every challenge ahead of us.

So, let's reinvent ourselves, refine our skills and acquire new ones. Let's capitalize on our knowledge in these times of financial uncertainty. But let's not do away with the deep interactions that nurture us not only professionally but personally. We've been presented with a challenge. It's time to act on it.

Alejandra Ramírez Olvera is an audiovisual translator and budding literary translator. Her Spanish translation of the highly acclaimed *Insekternes planet* (Extraordinary Insects) was recently published. She has been working independently since 2009, primarily translating English and Scandinavian languages into Spanish. Alex is a member of the Mexican Translators Association (OMT) and the Mexican Literary Translators Association (Ametli). She has a Bachelor's in Design and Visual Communication from the National Autonomous University of Mexico (UNAM) and studied Audiovisual Translation at the Autonomous University of Barcelona (UAB).

Contact: info@lexolvera.com



GETTING THE BALL ROLLING ON ACCESSIBLE STREAMING

BY MARIELLA DI BUA

Do you agree that innovation arises from a vision? Or do you think it stems from mere observation? I'd like to share a story of innovation with you.

This innovation is the result of both: a vision and observation. And it put a service considered ordinary by most at the fingertips of a not-so-small minority without access to it.

This story goes back to the year 2011, when a small group of students from a local university of Córdoba, Argentina, detected a need in their society. Deaf, blind, hearing- and sight-impaired people from their city needed access to audiovisual content. They noticed these people were left out of these experiences and decided to do something to bridge that gap.

In order to achieve this ambitious goal, they started a project to adapt film content and present it in small cultural centers to groups of people with vision and hearing impairment.



More and more people from other cities in Argentina learned about this endeavor and contacted the young innovators with interest. It was then they understood their project needed to grow further to meet the high demand for adapted content in these communities.

Step by step, the team made up by filmmakers, programmers, and blind and deaf people made the audiovisual accessible, allowing many people to enjoy content they otherwise couldn't. After eight years of research and work, they finally made it mold to their idea.

What's the idea?

It is a platform streaming accessible shows and movies for people with vision and hearing impairment. Its name, Teilú, is taken from the Celtic and means "community."

How do they do it?

They adapt the content through audio description, subtitling for the deaf and hard-of-hearing, and Argentine Sign Language. A highlight worth mentioning is that the final product is proofed by deaf and blind people, which guarantees its quality.

How does it work?

In the platform, users select between versions with audio description, subtitles or sign language. Each person chooses the option most suitable to their needs, hits play and enjoys the experience at no cost!

In the near future, the team wants to offer new releases with corresponding adaptations and charge a "ticket" for this service. This will allow people with vision or hearing impairment to enjoy a film at the time of its premiere, living the experience simultaneously without requiring the intervention of their friends and family, since it is normally people close to the deaf and the blind who provide inaccessible information. In turn, this move would be a way for filmmakers to reach a new worldwide audience.

AUDIO DESCRIPTION

Let's guarantee equal access for all



This story is proof that if we take the time to observe different realities around us, we can identify specific needs in our society. Then we can find a starting point to help others, because once you know, you can't go back to ignorance. You can't stay still. You start to feel the need to do something and to drive change. Let's get the ball rolling, and hopefully, this story will become just one of many on our way to greater accessibility.

Mariella Di Bua is an English to Spanish Translator, born and raised in Argentina.

Since 2003, she has been working as a freelancer for different SMEs, and for the last 11 years, fashion and sustainability have shaped her



specialization. At present, she is taking different courses on subtitling translation and has just finished her first training on Audio Description.

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REGEX: PICKING THE LOW-HANGING FRUIT

BY NORA DÍAZ

For a translator looking to save time and improve productivity, regular expressions, also known as regex, provide a valuable tool that can be used whenever a pattern can be identified. However, at first sight, regular expressions can be intimidating and seem difficult to learn, keeping us from what could be a fantastic asset. While learning everything there is to know about regular expressions may seem like a daunting task, there is in fact a lot that can be learned in a short amount of time that can have a positive and immediate impact on a translator's productivity. Read on to start picking the low-hanging fruit right away.

What are Regular Expressions?

Regular expressions are representations of patterns that can help us match strings of text. These matches can then be used, for example, in Find and Replace operations to help save us time.

As an example, the regular expression `\s\d{2}\smm` signifies a space, followed by two digits, followed by a space, followed by the letters mm.

A Sample Use Case

So, what can regular expressions do for you? Imagine that you have to deal with a document where there are extra blank spaces in front of different punctuation marks. To delete the extra blank spaces, you have several options:

1. You could go through the text and manually delete the extra spaces one by one.

2. You could run several individual find and replace operations to find "space followed by a comma", "space followed by a period," "space followed by a question mark," and "space followed by a closing parenthesis" patterns and remove the spaces.

3. You could use a regular expression in the Find and Replace operation to find all instances of "space followed by a punctuation mark that is either a period, a comma, a closing parenthesis or a question mark" to find all instances at once and remove all the extra spaces in a single sweep.

To achieve number 3, you could use a regex such as this one,

`\s[.,)]?`

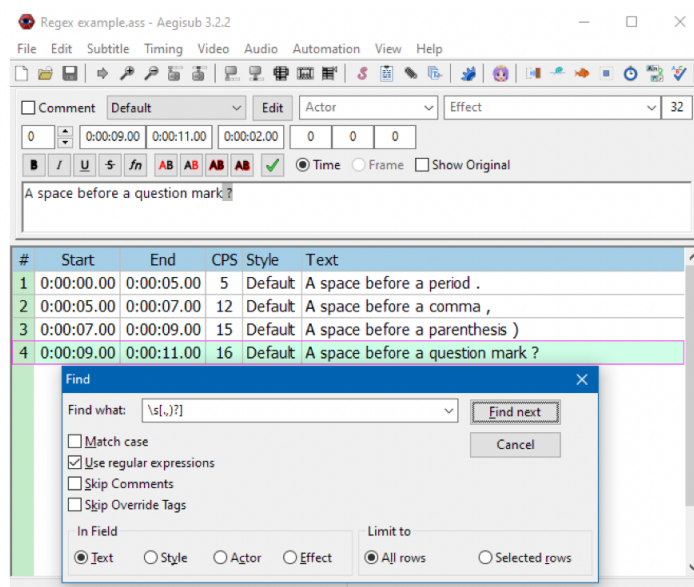
which signifies the following:

<code>\s</code>	A space
<code>[.,)]?</code>	Any of these characters: a period, a comma, a closing parenthesis, a question mark

Where Can Regular Expressions Be Used?

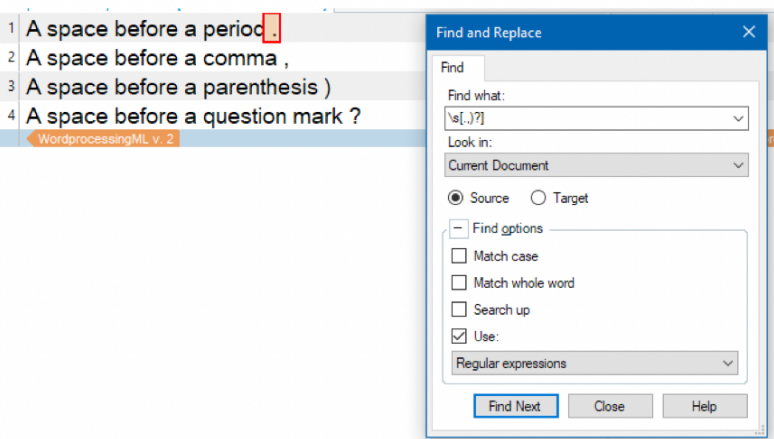
There are many programs that support regular expressions in a variety of operations.

For example, Aegisub supports regex in Find and Replace operations. To enable regular expressions, you must check the appropriate box.



Regex in Aegisub

CAT Tools such as SDL Trados Studio, MemoQ and WordFast also support regular expressions, not only in Find and Replace operations, but also for actions such as filtering, segmentation and verification. In fact, in SDL Trados Studio the display filter has regular expressions enabled by default.



Regex in Trados

An important factor to keep in mind when it comes to regular expressions is that there are several "flavors," and one must use the appropriate one for the program at hand. For example, both Trados and MemoQ use .NET regular expressions, while Aegisub uses Perl.

This means that there are variations in syntax that have to be taken into account when building regular expressions.

How Are Regular Expressions Built?

Regular expressions are made up of elements that have special meanings.

The following is a summary of elements used in .NET regex that are relevant for translators.

Regular Expressions for Translators

Cheat Sheet

by Nora Díaz

Metacharacters	
^ [. \$ { ?	
* () \ + < >	
Escape character	
\	
Special characters	
\n	New line
\t	Tab
Anchors	
^	Start of segment
\$	End of segment
\b	Word boundary
\B	Not word boundary

Quantifiers	
*	0 or more
+	1 or more
?	0 or 1
{2}	Exactly 2
{2,}	2 or more
{2,4}	2, 3 or 4
Adding a ? to a quantifier makes it lazy.	

Groups and ranges	
.	Any character
(a b)	a or b
(...)	Group
(?:...)	Passive (non-capturing) group
[abc]	Range (a or b or c)
[^abc]	Not a or b or c
[a-z]	Lowercase letter from a to z
[A-Z]	Uppercase letter from A to Z
[0-9]	Digit from 0 to 9

Character classes	
\s	White space
\S	Not white space
\d	Digit
\D	Not digit
\w	Word char. [A-Za-z0-9_]
\W	Not word character

Lookaround	
(?=...)	Lookahead
(?!...)	Negative lookahead
(?<...)	Lookbehind
(?<!...)	Negative lookbehind

String replacement	
\$n	nth capturing group
\$2	"xyz" in (abc(xyz))
\$1	"xyz" in (?:abc)(xyz)
\$0	Entire string

A detailed explanation of every element in this cheat sheet is beyond the scope of this article, but let's have a look at just two of the element groups shown here: metacharacters and character classes, with a brief mention of quantifiers.

Metacharacters

Metacharacters
^ [. \$ { ? * () \ + < >
Escape character
\

These characters have a special meaning in regular expressions and therefore cannot be used literally. To use a metacharacter with its literal meaning, it must be escaped with a backslash. This means that when using regular expressions, one can't just use a dollar sign or a question mark and expect it to be interpreted literally. Instead, these characters must be preceded by a backslash.

For example, to create a regular expression that means "a dollar sign followed by any digit," we need to escape the dollar sign as follows:

`\$d`

The above regex would match the following:

\$1
\$2
\$3

and every other dollar-sign-plus-digit combination, in fact.

You may be wondering why in one of the first sample regular expressions presented in this article, `\s[.,)?)]`, the period, closing parenthesis and question mark are not escaped, since they are all metacharacters and according to the explanation above would, in fact, need to be escaped. The reason is that in this regex they are being presented as part of a range, inside square brackets, and this is the only case when they don't need to be escaped.

Character Classes and Quantifiers

Character classes	
<code>\s</code>	White space
<code>\S</code>	Not white space
<code>\d</code>	Digit
<code>\D</code>	Not digit
<code>\w</code>	Word char. [A-Za-z0-9_]
<code>\W</code>	Not word character

<code>*</code>	0 or more
<code>+</code>	1 or more
<code>?</code>	0 or 1
<code>{2}</code>	Exactly 2
<code>{2,}</code>	2 or more
<code>{2,4}</code>	2, 3 or 4

The character classes listed here, in combination with quantifiers (how many times the character class should be found in a match), are extremely useful to start building regular expressions.

For example, a regex that matches a word character (any letter from a to z), any number from 0 to 9, or an underscore, repeated one or more times (represented by the plus sign) can match full words and alphanumeric strings.

`\w+`

Testing Your Regular Expressions

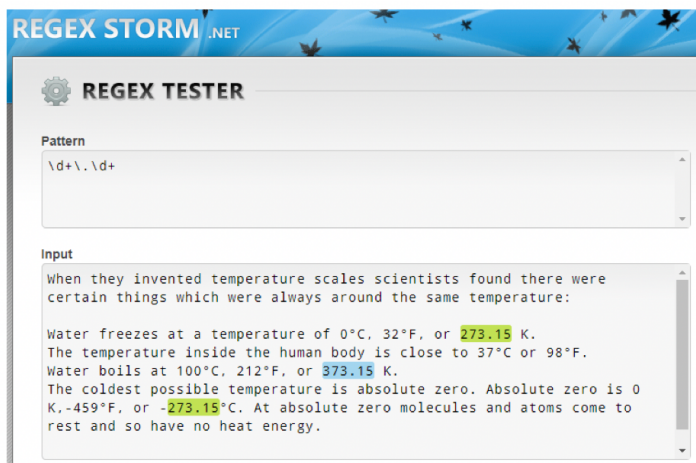
Building regular expressions, especially when you're first starting out, can feel like guesswork: will this match what I need it to match? Luckily, there are several free online tools to test your regexes and even help you build them as you go. You enter your regex and provide a sample text or strings to test it on. The tester will color the sections of your sample text matched by the regex. To find a tester, just go to your browser and search for "regex tester." Play around with the various options until you find one that you like.

Here's an example of one such tester, called Regex Storm .NET, using the above regex and a sample text:



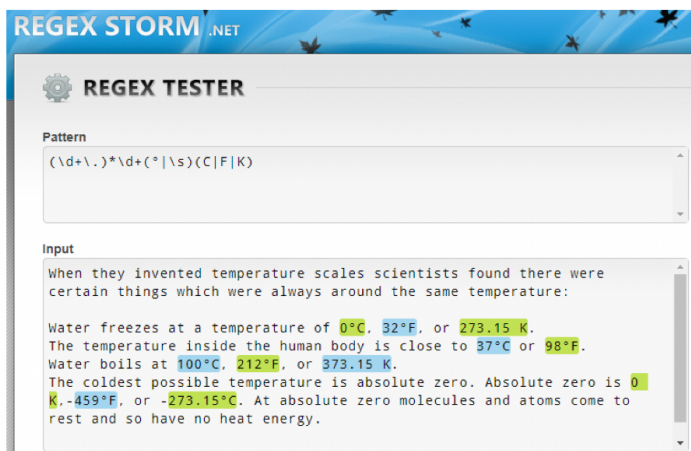
Every colored string is one match for the regex provided, so "When," "they," and "invented" are each individual matches for the regex `\w+`.

A regex to match the figures with decimals in this text could look like this:



This regex is matched by any digit, one or more times, followed by a period, followed by any digit, one or more times, which is why 273.15 and 373.15 are found as matches, but 37 and 100 are not.

And, finally, a regex to match all the temperatures in this text could look like this:



This regex may seem more complex, but it actually only introduces two additional concepts: groups and alternation. To interpret the regex above, we break it down as follows:

(\d+\.\.)*

Any digit, one or more times, followed by a period. This is all placed in a group, indicated by the parentheses. This entire group can occur zero or more times, as indicated by the quantifier *****.

\d+

Any digit, one or more times.

(°|\s)

The degree symbol or a space. The vertical bar indicates alternation, one element or the other.

(C|F|K)

The letter C or the letter F or the letter K. Again, the vertical bar indicates alternation.

While regular expressions may seem difficult at first, once we start using them, it's easy to think of many use cases that can help us work faster and more efficiently, and the time we invest in learning how to use them is certainly well spent.

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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