DEEP FOCUS

AVD NEWSLETTER

audiovisual

A division of the American Translators Association

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.

SPECIAL EDITION

DEEP FOCUS

SUBMISSIONS:

- Articles (800 to 2,500 words): educational, academic, informational, and more.
- Reviews (600 to 1,000 words): books, conferences, software, trends, markets.
- Columns (800 words): news, tips, interviews.

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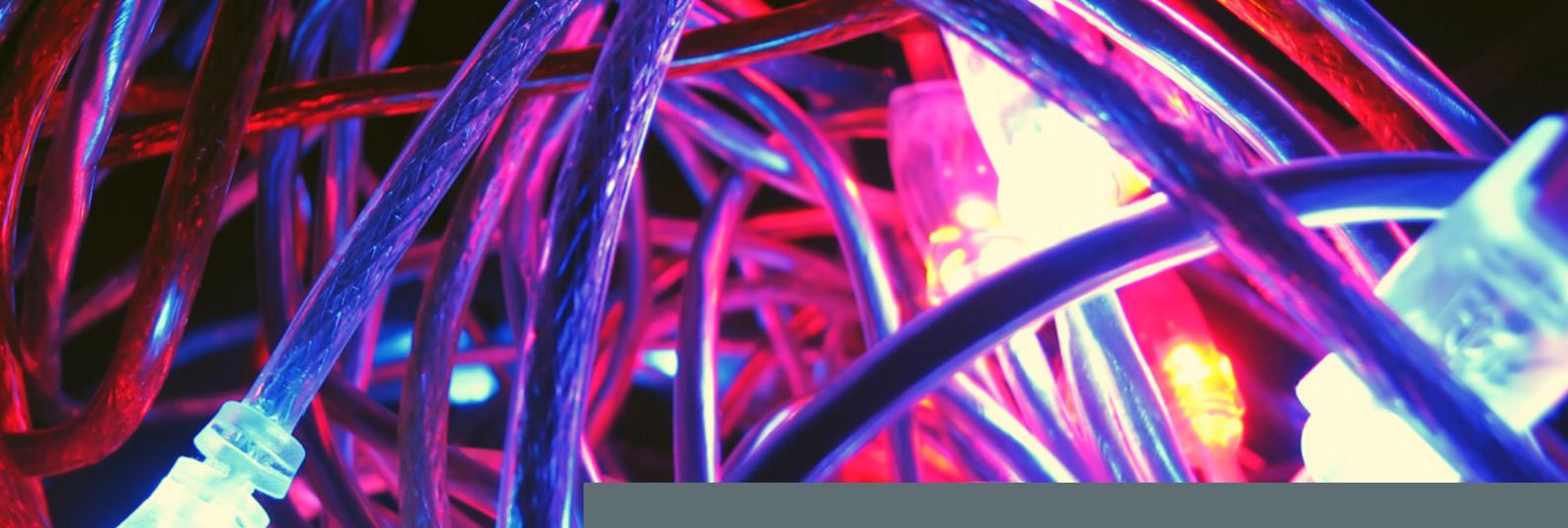https://www.ata-divisions.org/AVD/newsletter/

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A first-hand insight into her inspiring ATA62 presentation that revolved around the success story of how a former travel and tourism translator became a full-blown audiovisual translator working for the largest streaming company.

An account on how she approached the different stages in the production of subtitles with examples of best practices and industry standards for a French-speaking audience of translators interested to make incursions into the audiovisual field.

Educating translators in general, audiovisual and otherwise, on what actually goes into adapting a dubbing script, she prepared a detailed account of every aspect a dubbing translator must cover in order to bring understanding and visibility to the profession.

A lot of translators in the AVT field are not properly informed and thus unaware of the wide range of sub-fields they can specialize in. This presentation intents to draw a parallel between subtitling QC skills and the ones needed to perform dub audio QC.

AUDIOVISUAL TRANSLATION ON THE WORLD STAGE

AVD NEWS

LETTER FROM THE ADMINISTRATOR

DEBORAH WEXLER

Dear readers,

In this special edition, I want to send a special message to the wonderful people that volunteer their valuable time to our Audiovisual Division: The Leadership Council.

My deepest gratitude goes out to the AVD leaders that work so hard to bring us a website, a forum, social media posts, Instagram Live interviews, virtual meetups with colleagues and international organizations, webinars, a mentoring program and, last but not least, Deep Focus. The many, many hours that you dedicate to the Audiovisual Division and the passion you bring to the team are unbelievable. The AVD cannot thank you enough. Personally, I can't wait to keep learning from you in 2022.

And thank you to all those AVD leaders that have ended their volunteering cycles and left us to pursue other activities. We miss you and thank you for everything you did for the AVD.

I wish our leaders the best in this 2022, but also a rarity at this time: the ability to meet new people in public places, to share laughter in person, to create more cherished memories, to have more reasons to smile, to be met with wonderful surprises, and to embrace family and friends again.

My warmest wishes to you all!

Deborah Wexler
AVD Administrator

EDITORIAL

ANA G. GONZÁLEZ MEADE

Dear readers,

We are stepping into 2022 all amped-up and hoping to keep you engaged with our specialized content.

Therefore, we are launching this Special Edition as a look back to the most relevant information gathered on 2021 to help us keep up with this ever-evolving industry.

It is critical to be exposed to the information that is being passed on to address current media evolution at the most consequential international forums covering our industry: the latest topic trends in AVT practice and theory, technology news, and approaches to cater for present-day equality, diversity, and accessibility demands in our global arena.

Keep in mind we are always looking for experienced fellow audiovisual linguists to join us in spreading knowledge and bringing visibility to our amazing field.

Finally, I want to welcome Aniella Vivenzio, our most recent Leadsership Council addition. She is our brand new *Deep Focus* Submissions Coordinator and will surely help us make this newsletter bigger and better!

May peace prevail on Earth,

Ana Gabriela González Meade, M.A.
Deep Focus Editor

ATA 62: AVT PRESENTATIONS SUMMARY

1. How I Went from Translator to Subtitler in Just a Few Months

BY MOLLY YURICK

As a translator specialized in travel and tourism, I saw the Covid-19 pandemic take my business from thriving to flatlining in the blink of an eye. In less than a year, I went from audiovisual newbie to seeing my name in the credits of my first subtitled film. In this session, I provided a detailed timeline and explanation of the steps I followed to diversify my business and transition from full-time translator to subtitler for the world's largest streaming service in just a few months. I was pleased to see a full room at the conference, with lots of attendees standing in the back, and a good group of virtual attendees as well.

I started the session by defining audiovisual translation and media localization and then explained how they're growing industries in need of professionals to meet demand. In this section, I emphasized that subtitling is just one piece of a very large puzzle that is the audiovisual translation world (alongside dubbing, script translation, audio description, and much more). I then briefly defined subtitling and how it can be broken into three main service offerings: CC/SDH subtitles, intralingual subtitles and interlingual subtitles.

The bulk of my session consisted of breaking my transition journey down into a step-by-step guide that audience members could follow to break into the subtitling market themselves. I emphasized that these were the steps that worked for me, and that there were probably many other ways to break into the field, too.

Step 1: I signed up for ATA's Audiovisual Division mentoring program.
Step 2: I took a specialized subtitling course.
Step 3: I set up a rigorous marketing plan.
Step 4: I started working almost full time as a subtitler.

I wrapped up the session with a list of my favorite resources and opened up for questions. I finished my presentation much more quickly than expected, so I had over 30 minutes to answer questions from the audience, and there wasn't a second to spare at the end. On-site and virtual attendees asked a wide array of interesting questions.

Molly Yurick is a Spanish>English translator, subtitler, and copywriter based in northern Spain. Specializing in tourism and hospitality translation, her subtitles can be found on the world's largest streaming service. She serves as deputy chair of ATA's Public Relations (PR) Committee and is also a member of ATA's School Outreach Program and PR Writer's Group.
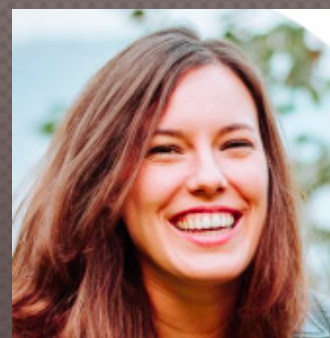
2. Fundamentals of Subtitling into French

BY LAURENCE IBRAHIM AIBO, PHD

According to a report by Cisco, videos will represent over 82% of all consumer Internet traffic by 2022. More and more translators need to become familiar with the codes of audiovisual content to meet the expectations of their clients across all industries. In this session presented in French, with illustrations of English media subtitled in French, attendees learned how image, sound, and text interact and how these interactions help subtitlers condense information.

Attendees were introduced to the difference between visual and auditory perception, basic constraints of time, space, and synchronization as well as subtitling conventions for a French-speaking audience.

The presenter covered the different stages in the production of subtitles, from the creation of a source language (English) template to the creation of translated subtitles into French. Examples of proper line breaks and text distribution over lines to improve readability and media perception, as well as tips and tricks regarding the many ways to condense the message we shared.

Attendees were able to appreciate the creative work that is needed to create audience-friendly and meaningful subtitles—a task that goes beyond the many rules and conventions (and their exceptions based on a complex hierarchy of priorities) that need to be followed by subtitlers.

Laurence Jay-Rayon Ibrahim Aibo is a certified translator (Ordre des traducteurs terminologues et interprètes agréés du Québec) and a certified health care interpreter (Certification Commission for Healthcare Interpreters). She holds an MA and PhD in Translation Studies from Université de Montréal, Canada, and has been translating, teaching, and interpreting in the Americas, Europe, and Africa for the past 30 years. She teaches translation and interpreting at the University of Massachusetts Amherst and New York University, including audiovisual translation. She translates from English and German into European and Canadian French, mostly in the areas of academic content (including humanities and social sciences), human resources, medical content, culture, and subtitling. She is also the 2020–22 administrator of the ATA Educators Division.
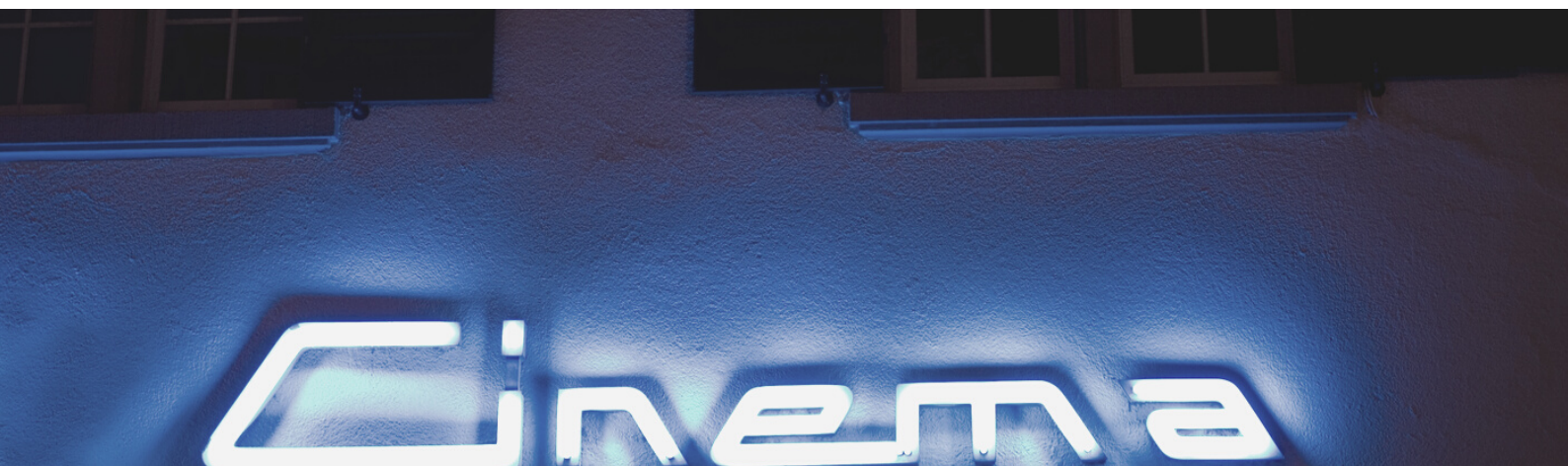
3. Dubbing Adaptation Accuracy in Translation: The Ins and Outs

BY ANA GABRIELA GONZÁLEZ MEADE

Little is known in the translation world, even in the audiovisual translation industry among linguists working mainly on subtitling, about what actually goes into dubbing adaptation and specifically about the accuracy approach when translating content for dubbing purposes. This session will explain the nature of the constraints that dubbing adaptors tackle on a daily basis in order to produce the best possible adaptation while juggling phonetics and isochrony with meaning and, additionally, providing a script that is easily interpreted by actors sitting in the booth and looking to perform their lines.

Script adaptation could be defined as a process in which the original movie script is rewritten in the target language, which entails the reformulation of every line and background voices in a way that makes the target viewer perceive it as original content in their own language.

The original content's soundtrack, sound effects, and music tracks are left intact whereas the audio track containing the oral translation of the totality of the dialogues into the target language replaces the original dialogue audio track.

The key to making this reformulation as smooth as possible is to observe and match three main types of synchronization while translating the script so it can be called an adaptation:

1. Kinesic Synchrony or Body-Movement Synchrony

This is the part of the synchrony that complements the actors' performances with body language and gestures that can be picked up when listening to the dubbing actor by making the translation they read on the dubbing script coherent to onscreen body movements by the original actors.

2. Phonetic Synchrony or Lip Sync

This is the lip movement matching component that is factored in when translating the original lines in the script into the target language. Articulatory movements of the actors, especially in close-ups, extreme close-ups, and detailed shots of the lips, must be phonetically matched so that it is visually natural and credible to the audience that dubbing actors pronounce words that include rounded vowels, bilabial and/or labio-dental consonants the way the original actors pronounce them.

3. Isochrony

Is made up by matching synchrony between utterances and pauses and their duration in the original language and by the original actors. This is achieved by fitting the length of the translation with the length of the original actor's utterance and entails a number of stylistic resources or translation techniques such as syllable count, repetition, periphrasis, gloss, paraphrase, synonymy, among many others.

Furthermore, producing a natural-and-spontaneous-sounding register in the translated script allows the adaptor to domesticate its lines so that audiences can have a more immersive experience as if the content they are watching had been originally written in their language.

4. TheAudiovisual Translator Does Not Live by Subtitling Alone: How to Become a Dub Audio QC Operator in the Streaming Content Industry

BY ANA GABRIELA GONZÁLEZ MEADE

Working for quality trend-setting streaming services providers— and their major fulfillment partners— to deliver quality translation products for the content they provide on their platforms, which includes dubbing as much as subtitling, has never been as challenging and demanding for audiovisual linguists. This session aimed to explain how they have been raising quality of dubbing products by using their experienced subtitling language pools to level the field and bridge the gap between translation and adaptation within acceptable linguistic standards and how linguists on those pools can up their game with the required skills to perform quality checks on dubbing assets as well.

The same jobs up for subtitling translation or qc, undergo two types of dubbing qc:

- Preliminary QC where the background sounds, the sound effects and the music tracks are taken out so that only the recorded character voices track is left on it.

- Final QC is the one that has undergone preliminary QC and has been cleared for final mix with the rest of the auditory tracks.

Subtitlers have working aptitudes that facilitate the training process for them to become dubbing QC'ers, such as timing expertise, text condensation, syntax, collocation, and idiomatic writing skills.
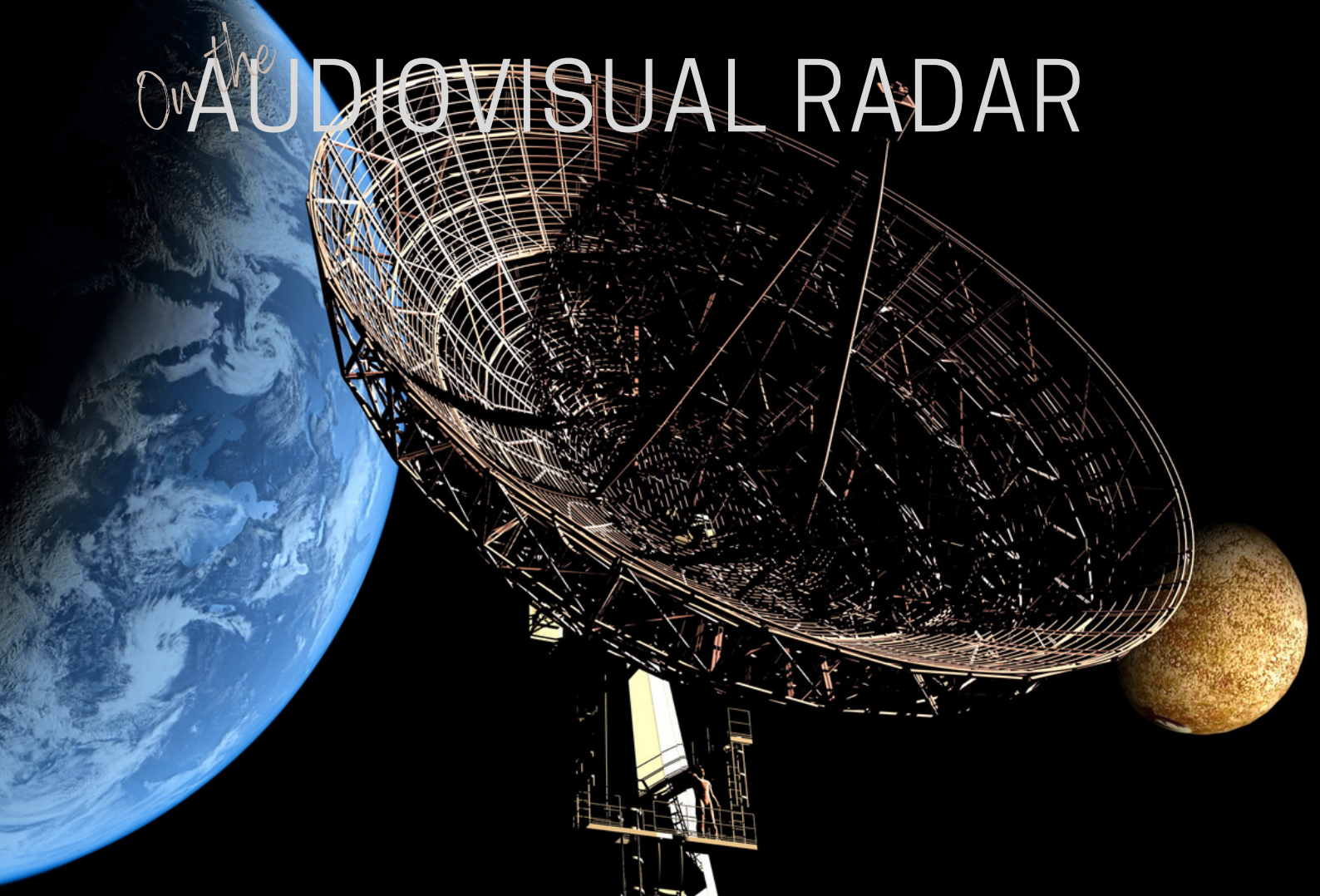
A useful approach for this training is weighing up subtitling QC against dubbing QC and focusing on the latter's main considerations and linguistic dimension special features.

There are shared elements between the two such as error codes flagging, consistency across KNP and reference or timing whereas other elements such as phonetic and utterances duration synchronies are unique to dubbing and therefore should be thoroughly learned. This presentation introduces these new challenges and includes tips for subtitlers to become proficient dubbing QC'ers.

Ana Gabriela Gonzalez Meade, MA in Translation Studies from the University of Portsmouth and certified by the Universitat de Barcelona on Spanish Proofreading and Style, has over 10,000 translated and reviewed program hours under her belt for broadcasting, DVD, Blu-ray, and streaming media found on content from Netflix, Amazon, HBO, Fox, Disney, Apple TV+, and the big screen. A previous Territory Manager for Latin America at Pixelogic, she raises awareness for the field as an active Audiovisual Translation educator speaking at international conferences and AVT courses. As founding member of the ATA's Audiovisual Division, she is the acting Head of Publications and *Deep Focus* newsletter editor.

SOUNDING OUT
AVT IN 2021

How a Text Translator Can Become a Subtitler
Presenter: Deborah Wexler
Subject: Subtitling
Where: CTTIC
Summary: Deborah explored the differences between text translation and subtitling, subtitle formatting, the ins and outs of managing time and space constraints and how a text translator can begin training themselves in subtitling.
https://www.cttic.org/

Oralidad, divino tesoro
Presenters: Alberto Fernández, Pablo Fernández Moriano, Anabel Martínez, Acoidán Méndez, and Aurora Martínez-Esparza Ramírez
Subject: Dubbing
Where: CITA 6
Summary: The panel discussed how the English language influences the translator when they translate for dubbing into Spanish.
https://cita.atrae.org/

Subtitulación y nuevas tendencias en la localización de videojuegos
Presenters: Belén Agulló, Diana Díaz Montón, Carme Mangiron, Pablo Muñoz, and Raquel Uzal
Subject: Videogames
Where: CITA 6
Summary: The panel discussed the challenges that videogame translators find when working with developers, as well as shared advise on how to become a better videogame translator.
https://cita.atrae.org/

TAV más allá de la TAV «tradicional»
Presenters: Anselmo Alonso, Rocío Broseta, Carlos de Vega, Anna Maria Martín, and David Riera
Subject: Subtitling
Where: CITA 6
Summary: The panel discussed non-traditional media that requires subtitles, such as opera and dance presentations, as well as videos for social media.
https://cita.atrae.org/

Realities: la delgada línea entre ficción y realidad
Presenters: Yeray García, Tono Hernández, Oriol Jara, María Martínez, and Zoraida Pelegrina
Subject: Dubbing
Where: CITA 6
Summary: The panel discussed reality shows and talked about how they are created and translated for voiceover, as well as topics relating how they are paid and copyright.
https://cita.atrae.org/

La cadena de trabajo de la TAV
Presenters: Gonzalo Abril, Begoña Ballester-Olmos, Lorenzo Beteta, Amparo Bravo, Borja Cobeaga, Jara Escala, Beatriz Escudero, Carolina Sastre, and Candace Whitman
Subject: AVT Workflows
Where: CITA 6
Summary: The panel discussed the different levels of (in)communication between translators and dubbing studios and production companies and agreed on the importance of consulting between all parties involved in a piece of localized audiovisual work.
https://cita.atrae.org/

La visibilidad de las traductoras
Presenters: Ángeles Aragón, Marta Baonza, Glòria Drudis, Patricia Franco, Milagros Juan, Lía Moya
Subject: Gender Visibility
Where: CITA 6
Summary: The all-female panel discussed the visibility of female audiovisual translators and their presence in other areas of the AVT world.
https://cita.atrae.org/

Today's sermon: Sins and blessings of film translation - The Ten Commandments
Presenters: Candace Whitman, Jeff Davidson
Subject: Audiovisual Translation
Where: CITA 6
Summary: The speakers shared ten "commandments" to improve the quality of our audiovisual translations.
https://cita.atrae.org/

Dubbing Adaptation Accuracy in Translation: The Ins and Outs
Presenter: Ana Gabriela González Meade
Subject: Dubbing
Where: ATA62
Summary: Linguists working mainly on subtitling may be unfamiliar with how an adaptation is dubbed and how accuracy is ensured when translating content for dubbing purposes. The speaker will discuss the constraints that dubbing adaptors tackle on a daily basis to produce the best possible script adaptation while juggling phonetics and isochrony with meaning.
https://ata62.org/

Fundamentals of Subtitling into French
Presenter: Laurence Jay-Rayon Ibrahim Aibo
Subject: Subtitling
Where: ATA62
Summary: According to Cisco's annual report, videos will represent over 82% of all consumer internet traffic by 2022. Translators need to be familiar with the codes of audiovisual content to meet the requests of their clients across all industries. In this session, attendees will learn how image, sound, and text interact and how these interactions help subtitlers condense information. Subtitling conventions for a French-speaking audience and constraints of time, space, and synchronization will be introduced. This session will be presented in French with illustrations from English into French. Attendees will receive a handout with practical information and further resources.
https://ata62.org/

How I Went from Translator to Subtitler in Just a Few Months
Presenter: Molly Yurick
Subject: Subtitling
Where: ATA62
Summary: The pandemic took my tourism-focused translation business from thriving to flatlining in the blink of an eye. I used my empty work calendar to study and train to become a subtitler. In less than a year, I went from audiovisual newbie to seeing my name in the credits of my first subtitled film! In this session I'll provide a detailed timeline of the steps I followed to diversify my business and become a subtitler for the world's largest streaming service in mere months. Attendees will gain an inside look at how to prepare and market for a career in subtitling.
https://ata62.org/

Dictation for Translators, Subtitlers, and Interpreters: Dragon and Beyond
Presenter: Nora Díaz
Subject: Subtitling
Where: ATA62
Summary: Dictation can bring several benefits to a language professional's workflow, including a welcome break for our joints, enhanced focus and mental alertness, and a boost in productivity. This session will explore the options available to those interested in exploring speech recognition for dictation and computer control. We'll use actual use case demonstrations to have a thorough look at Dragon, the leading software in speech recognition, but will also include other alternatives for languages not supported by Dragon.
https://ata62.org/

The Audiovisual Translator Doesn't Live by Subtitling Alone: How to Become a Dub Audio Quality Check Operator in the Streaming Content Industry
Presenter: Ana Gabriela González Meade
Subject: Dubbing
Where: ATA62
Summary: Working for quality streaming services providers--and their major fulfillment partners--to deliver quality translations for the content they provide on their platforms, including dubbing and subtitling, has never been more challenging and demanding for audiovisual translators. This session will explain how these services have increased the quality of dubbed content by using their experienced subtitling language pools to level the field and bridge the gap between translation and adaptation within acceptable linguistic standards. Attendees will learn how translators can up their game with the required skills to perform quality checks on dubbing assets.
https://ata62.org/

Audio Description Training in a Tertiary Interpreting Program in Hong Kong
Presenters: Jackie Xiu Yan and Kangte Luo, City University of Hong Kong, Hong Kong
Subject: Audio Description
Where: Languages & The Media 2021
Summary: This study investigates the AD training practice in Hong Kong, focusing on the course design of an AD training module integrated into an interpreter training program by the authors.
https://www.languages-media.com/conference_programme_2021.php

Using AI for Computer Assisted Subtitling
Presenter: Maarten Verwaest, Limecraft, Belgium
Subject: Subtitling
Where: Languages & The Media 2021
Summary: In this presentation, Maarten will illustrate the different workflow options using real world examples. He will also report the key findings of MeMAD (www.memad.eu), an EU funded R&D project in which Limecraft participated and which delivered many key insights in what Artificial Intelligence is likely capable of achieving in the coming 12 to 24 months, and what is likely to remain Science Fiction for the time being.
https://www.languages-media.com/conference_programme_2021.php

Text Elements in the Moving Image: the Case of Creative Subtitles
Presenter: Rocío Inés Varela Tarabal, University of Vigo, Spain
Subject: Creative Subtitles
Where: Languages & The Media 2021
Summary: The aim was: (1) introduce a new taxonomy of text elements in films based on empirical evidence from movies and previous theoretical work on this matter, (2) present the results of the text elements found after the visualisation, annotation and analysis of 78 movies covering the history of cinema (from 1902 till 2018), (3) explore the concept of film typographic identity through relevant examples and finally (4) show the state of art of creative subtitles.
https://www.languages-media.com/conference_programme_2021.php

The Effects of Interlingual and Intralingual Subtitle Reading on Cognitive Load and Comprehension in an EMI lecture
Presenters: Senne Van Hoecke, Isabelle Robert, and Iris Schrijver, University of Antwerp, Belgium
Subject: Subtitling
Where: Languages & The Media 2021
Summary: The Subtitles for Access to Education project examines the influences of the presence and language of subtitles on cognitive load and comprehension of students in L2 English lectures while taking into account students' language proficiency levels and prior knowledge of the subject.
https://www.languages-media.com/conference_programme_2021.php

Media Technology Development: A Team Study with User Focus
Presenters: Vaishnavi Upadrasta, Sandra Böhm, and Astrid Oehme, HFC Human-Factors-Consult, Germany
Subject: Accesibility
Where: Languages & The Media 2021
Summary: Little technological advancement and development has been seen in the past to make media content more accessible to the deaf community. To address the requirements set by the United Nations Convention on Rights of Persons with Disabilities (2008), a network of six organizations implemented the innovation project, 'CONTENT4ALL', which aimed to investigate technologies and algorithms that would simplify the production of sign language content for television broadcasters, thereby enabling more content to be accessible to deaf communities.
https://www.languages-media.com/conference_programme_2021.php

Machine Automation in Localization
Presenter: Saravanan Theckyam, Amazon, India
Subject: Machine Translation
Where: Languages & The Media 2021
Summary: Today's automated machine translation technologies are not a match for creativity of linguistic talent. Machine translations are challenged in situations that need to retain original creative intent, adapt to local nuances and ensure technical accuracy for the specific media type. But the localization processes can still tap into several automation opportunities assisted with technology.
https://www.languages-media.com/conference_programme_2021.php

Activist Subtitling: Promoting the Linguistic Identity through the Writing of the Spoken Language
Presenter: Patrícia Tavares da Mata, University of Brasilia, Brazil
Subject: Subtitling
Where: Languages & THe Media 2021
Summary: This research proposes to reflect on the translation of linguistic variation in the Brazilian documentary film Catadores de História (2015), directed by Tania Quaresma.
https://www.languages-media.com/conference_programme_2021.php

Split Attention and Monitoring During the Intralingual Subtitling Process
Presenter: Anke Tardel, Johannes Gutenberg-Universität Mainz / TRA& CO Center, Germany
Subject: Subtitling
Where: Languages & The Media 2021
Summary: This poster presents the methodology and results from a small pilot study focusing on intralingual subtitling processes of conventional subtitling software.
https://www.languages-media.com/conference_programme_2021.php

Taking Stock of Audiovisual Translation in the Post-Pandemic World: Where do we go from here?
Presenter: Agnieszka Szarkowska, University of Warsaw, Poland
Subject: Miscellaneous
Where: Languages & The Media 2021
Summary: Departing from the implications the pandemic has had on the way we do things in both the audiovisual localization industry and the academia, the speaker addresses the question of where we are now in AVT in three areas: industry, research, and education. She also discusses the role of AVT research and its role in shaping guidelines and standards.
https://www.languages-media.com/conference_programme_2021.php

Machine Translation of Dutch Audio Description - A Pilot Study
Presenters: Kim Steyaert, Nina Reviers, and Gert Vercauteren, University of Antwerp, Belgium
Subject: Audio Description
Where: Languages & The Media 2021
Summary: The presentation reports on a pilot study that was carried out in the spring of 2019 that looked into the feasibility of using MT to translate English audio descriptions into Dutch.
https://www.languages-media.com/conference_programme_2021.php

An Insider's Perspective on Data-driven Technology and the AVT Industry
Presenter: Volker Steinbiss, AppTek, Germany
Subject: Machine Translation
Where: Languages & The Media 2021
Summary: As machine translation becomes more mature, the question is what does this mean for AV translators? This presentation addressed some of misunderstandings and gaps in knowledge around the subject. Based on over 30 years' experience in research, technology transfer and management of language technologies, the speaker will address some of the misconceptions and add some interesting aspects to the discourse.
https://www.languages-media.com/conference_programme_2021.php

From Artists to Highly Specialized Workers: AV Translators and CAT Tools
Presenter: Valentina Stagnaro, AV Translator & Subtitler, Italy
Subject: Subtitling
Where: Languages & The Media 2021
Summary: Typically, CAT tools are not used in media translation and are generally frowned upon by many professionals in the AV sector, since dubbing and subtitling are often considered a form of art. The aim of this presentation is to spot the differences between Art and Entertainment in the industry, while exploring the incredible potential of CAT tools in audiovisual translation.
https://www.languages-media.com/conference_programme_2021.php

Are You A CAD? (Certified Audio Describer)
Presenter: Joel Snyder, Audio Description Associates, American Council of the Blind, USA
Subject: Audio Description
Where: Languages & The Media 2021
Summary: Over the last ten years, the ACB and its Audio Description Project have established consumer-focused audio description guidelines or best practices that produced a compilation of criteria gleaned primarily from description procedures and guidelines followed by description professionals in the United States, the U.K. and Canada developed with significant input from and endorsement by users of description. They will form the foundation upon which certification is based.
https://www.languages-media.com/conference_programme_2021.php

Manifesto for Anti Racist AD and Audio Description at Large Festivals
Presenter: Rebecca Singh, Superior Description Services, Canada
Subject: Audio Description
Where: Languages & The Media 2021
Summary: This session presented a Manifesto for Anti Racist Audio Description and proposes an end to the oft practiced abandonment of responsibility for conveying racial and ethnic background to AD users on the part of AD writers. It delved into access strategies at large festivals, particularly for Blind and Partially Sighted festival attendees of offerings of contemporary dance, theatre, visual art installations and other public programming.
https://www.languages-media.com/conference_programme_2021.php

A Freelancer's Journey: From VHS to VOD
Presenter: Tina Shortland, AVTE, UK
Subject: Subtitling
Where: Languages & The Media 2021
Summary: Tina Shortland has been an audiovisual freelancer for over 25 years, and she discusses her extensive experience in a continuously-evolving field that has seen major changes during that time. What are the most important issues today, and how do they affect an audiovisual translator's way of working? Have working conditions improved over time? Are subtitlers any more or less visible?
https://www.languages-media.com/conference_programme_2021.php

Double Trouble: Translation of Puns in Lithuanian Dubbing
Presenters: Danguole Satkauskaitė, Vilnius University, Lithuania; Jurgita Astrauskienė, Vilnius University Kaunas Faculty, Lithuania
Subject: Dubbing
Where: Languages & The Media 2021
Summary: The transfer of puns and verbally expressed humor in the film "Double Trouble and the Magical Mirror" from German into English and Lithuanian is analysed.
https://www.languages-media.com/conference_programme_2021.php

Demistifying the Accessibility Role in Cinema
Presenter: Zé Luís Rebel
Subject: Accessibility
Where: APTRAD 2021
Summary: Have you ever wondered what it takes to direct a movie made by the deaf for the deaf? Which hurdles have to be overcome? And how do a hearing director deals with accessibility during the production of his movies? Is the public ready for this type of content? In this lecture-interview, Portuguese directors Zé Luis Rebel and Luís Ismael answered these questions in this presentation.
https://aptrad.pt/1stAVTIntConf/

Media, AVT and Accessibility: From a Legal Right to Social Inclusion
Presenter: Yves Gambier
Subject: Accessibility
Where: APTRAD 2021
Summary: In the last decades, accessibility has been the subject of quite a number of international regulations, laws and acts. In every case, the aim was to identify, prevent and eliminate accessibility barriers of the disable people, with physical or motor disabilities. In a few years, technology has changed the way we access to our world (goods, services, knowledge, interactions) and new forms of discrimination have occurred in many societies. The handicaps, the divides, the discriminations are not only physical, sensory but also social, geographical, cultural, educational, technological.
https://aptrad.pt/1stAVTIntConf/

Similarities and Divergences of the Sign Languages in AVT
Presenters: Tiago Coimbra Nogueira and Susana Barbosa
Subject: Accessibility
Where: APTRAD 2021
Summary: Technology has substantially changed the way we interact with media. As translation and interpretation of sign language is now law, digital tools, interactive navigation systems, and hardware/software in audiovisual cultural production create new challenges and opportunities for the deaf community. The implementation of audiovisual accessibility resources forces us to reflect on the inclusion of translation in audiovisual materials and on which translation possibilities can be implemented, to ensure content accessibility to the deaf community through sign language.
https://aptrad.pt/1stAVTIntConf/

AVT Pricing and Project Management
Presenter: Susana Loureiro
Subject: Management
Where: APTRAD 2021
Summary: The presenter talked about the entire process of working on a project and gave plenty of tips for better managing and made us think about our professional life beyond the art of translation.
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Captioning Puppet Shows for D/Deaf and Hard of Hearing Audiences
Presenter: Soledad Zarate
Subject: Accessibility
Where: APTRAD 2021
Summary: Captioning is a way of making live performances accessible to D/deaf, deafened and hard of hearing audiences.
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Multimodal Film, Monomodal Subtitling, Translating the Verbal and Beyond
Presenter: Sara Ramos Pinto
Subject: Subtitling
Where: APTRAD 2021
Summary: The presenter contended that all resources co-occurring with speech are signs in their own right that might present different challenges to (different) viewers. This was achieved on the basis of empirical data collected by a recent reception study (80 participants) focused on comparing the impact on viewers' meaning-making of a) current subtitling practices focused on the verbal, and b) innovative subtitling procedures aiming at translating meaning expressed by nonverbal resources. The results collected through a triangulated methodology (eye-tracking, questionnaires and interviews) point towards the need for a fundamental shift in our understanding of nonverbal resources, reconsidering the impact of logocentric subtitling practices on the target product's profile and reception.
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Successful Series with Technical Language
Presenter: Sara Morna GonÇalves
Subject: Subtitling
Where: APTRAD 2021
Summary: This presentation showed some of the issues translators face when translating TV series with technical language, as well as certain specificities, constraints and quirks of audiovisual translation, such as reading speed, number of characters, shot changes, characters' inflections, dialogue speed, among others, that must be taken into account.
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Spot Workshop for Advanced Users
Presenter: Renato Barcelos
Subject: Subtitling
Where: APTRAD 2021
Summary: Spot is one of the most popular subtitling software in Portugal. This workshop went over Spot's extensive list of most useful shortcuts and tools within the software and dove into the script manager and video converter, helping subtitling professionals make the most out of their software.
https://aptrad.pt/1stAVTIntConf/

CATs and Software for Subtitling
Presenter: Renato Barcelos
Subject: Subtitling
Where: APTRAD 2021
Summary: Given its artistic nature, audiovisual translation not only requires translators to put their sharp eye to the test, but also calls for very specific software and resources. Despite the programmes and apps available, new demands and the speed required to keep up with the wealth of audiovisual content put on the market every day have led to a new era in audiovisual translation, bringing with it the need for new tools and new resources. CAT tool companies felt they needed to be part of this market niche and are now beginning to offer solutions for audiovisual translators. Are subtitling software companies beginning to think seriously about developing new features for their products, such as translation memories and glossary management? Will the future lie in hybrid tools? Both sides of this issue were heard in this presentation and suggestions were made to map the way for the future of AVT tools.
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Multimodal Film, Monomodal Subtitling, Translating the Verbal and Beyond
Presenter: Raquel Lucas de Sousa
Subject: Corporate Subtitling
Where: APTRAD 2021
Summary: Audiovisual materials permeate our daily lives. Audiovisual translation is a much wider market than commonly believed, and it can't be narrowed down to the entertainment segment alone. It is paramount that we understand the audiovisual industry and position ourselves as specialized professionals that are essential cogs in this machine. Otherwise, a space that is rightfully ours will be taken. What piece are you, the translator, in this industry?
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Audio Description Intensive Training Course
Presenters: Rafael Nimoi and Ana Julia Perrotti-García
Subject: Audio Description
Where: APTRAD 2021
Summary: The training session started with a quick theory basis, followed by hands-on exercises. After each exercise, students received feedback and their final task was also analyzed by a consultant. Individual and group writing exercises helped students improve their writing skills and develop their concentration, description and creation skills. In the narration session, students learned how to use their voices to produce natural and empowered narrations.
https://aptrad.pt/1stAVTIntConf/

Renowned Studios as End Clients
Presenter: Quico Rovira-Beleta
Subject: Dubbing
Where: APTRAD 2021
Summary: The presenter tried to talk about his experience when translating big sagas like Star Wars, Star Trek or Marvel: his relationship with the dubbing studios and with the studios, the working conditions, how they approach such projects, the infamous NDAs, the need to keep the tightest security measures, how to avoid spoilers… He also talked about the creation of glossaries, with all unified terms, as a basic working tool for any other people handling future projects of the saga; the importance of research and documentation and the need to respect intertextuality as a basic framework when translating films based on comic books or old TV series; the reasons to keep the characters' old translated names, known by the audience, or to leave them in English; the translation of the film title… Also, he highlighted the relevance of idiolects: all characters have their particular way of speaking, and we must be aware of it and try to keep it in the translated dialogue. These things are essential if we want to have a faithful translation.
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Audiovisual Translations in Trados Studio 2021
Presenter: Paul Filkin
Subject: CAT Tools for AVD
Where: APTRAD 2021
Summary: The growth in global audiovisual content continues to exceed 10% per annum and is reported to be worth more than USD 2 billion per year. Translation tool providers stepped up to support this demand over the last few years to varying degrees of complexity and success. In 2019 RWS (formerly SDL) created an innovative solution for Trados Studio which was deployed through the RWS AppStore. The latest version of the software is Trados Studio 2021. This session taught attendees how they can use it to handle work for the audiovisual localization market using all of the many innovative and unique features that the software can provide.
https://aptrad.pt/1stAVTIntConf/

Interlingual Respeaking: Where Accessibility Meets Translation
Presenter: Pablo Romero Fresco
Subject: Accessibility
Where: APTRAD 2021
Summary: For the past 30 years, real-time captioning has enabled millions of people with hearing loss to access live TV programmes and events through same-language captions. Based on the results of the EU-funded project ILSA, this presentation focused on interlingual real-time captioning, a new development that requires a combination of interpretation and captioning skills that provides access to foreign language live programs and events for both people with and without hearing loss.
https://aptrad.pt/1stAVTIntConf/

Creativity in Media Accessibility: The Wider Picture
Presenter: Pablo Romero Fresco
Subject: Accessibility
Where: APTRAD 2021
Summary: Recent developments such as the increasing collaboration between creators and translators/media access experts and especially an emerging wave of deaf and blind artists working on this area are pointing to alternative and creative ways to look at MA. This presentation aimed to analyze this new approach and to look at its wider implications. A discussion was provided of current creative MA practices used to make a distinction between creativity in audiovisual translation and creativity in MA (as a necessary and urgent step in the path towards a wider political aim of inclusion and equality). The presentation ended with a discussion of the impact that these new practices can have on current research, teaching and practice in this area.
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Workshop: Advanced Visual Styles for Subtitles
Presenter: Luiz Fernando Alves
Subject: Subtitling
Where: APTRAD 2021
Summary: You don't have to be a video editor to provide your best clients with the distinctive quality they expect and deserve. New technologies allow us more flexibility and customization of our subtitles. This presentation challenge the attendees to leave those bland SRT visuals behind for a change and come learn how to leverage the ASS format, with layouts, colors, fonts and effects.
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Electronic Subtitling
Presenter: Luís Azevedo
Subject: Subtitling
Where: APTRAD 2021
Summary: Electronic subtitling in cultural events such as film festivals, theatre or opera has suffered a major evolution in the world of Audiovisual Translation. But it is still unknown to the general public. Therefore, it was important to present the similarities and differences between electronic subtitling and subtitling for film, television or online streaming platforms. The complete process, from the moment the script/dialogue list is received until the second prior to the screening. As always in this line of business, we only hear about electronic subtitling when something goes wrong and some issues may occur in the split second that separates the actor's line from the touch on the keyboard from the "spotter". The creation of Curtas CRL's translation and electronic subtitling service was a case study that was addressed.
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Subtitling into 24 Languages: A One-Year Journey
Presenter: Kamile Vaupsaite
Subject: Subtitling
Where: APTRAD 2021
Summary: This presentation looked at how the European Parliament's Subtitling and Voice over Unit promotes clear communication. By producing videos subtitled in 24 languages for social media platforms, television, or events, festivals and exhibitions, Parliament aims to get closer to its citizens. The LUX Audience Award, established in 2007 to showcase the best European films, enables citizens to enjoy the jewels of European cinema, subtitled in 24 languages, vote for their favourite, and promote the spread of European culture and ideals. Against this backdrop of large and ambitious projects, it is easy to forget that the Unit is merely a year old. The presenter asked: how can we build on this year's achievements to get where we want to be?
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Workshop: Subtitling for the Deaf and Hard of Hearing (SDH) for Dummies, a Beginner's Approach
Presenter: Helena Cotovio
Subject: Accessibility
Where: APTRAD 2021
Summary: In this short introduction to Subtitling for the Deaf and Heard of Hearing (SDH), participants became aware of the main features of this audiovisual translation modality. They discussed processes and challenges of SDH, identifying the target audience, technical aspects, available technology, and different SDH guidelines. After this overview of the theoretical, technical and linguistic requirements, namely tone of voice, speaker identification and sound effects, participants practiced SDH with two very short clips using SPOT, a professional subtitling software.
https://aptrad.pt/1stAVTIntConf/

Audio Description and Humor: A match made... in Netflix
Presenter: GraÇa ChoraÃo
Subject: Audio Description
Where: APTRAD 2021
Summary: Streaming platforms are steadily expanding, enabling viewers to watch full-featured films, TV shows, and other programs anywhere, any time. This new mediascape offers unlimited possibilities to the audiovisual industry, allowing diversified audiences to easily access these contents. One example is sitcoms, a popular comedy sub-genre in which humour seems to be conveyed through visual and verbal gags. Some sitcoms make use of an additional soundtrack called the laugh track (LT) or canned laughter (CL), added to mirror the reactions of a live audience, highlight the presence of humour and trigger laughter. The presenter looked into a corpus of different audio described sitcoms, with and without CL, to analyze the rendering of visual humour in the AD script and the strategies in place.
https://aptrad.pt/1stAVTIntConf/

Audio Description, Art and Craft
Presenter: Eliana Franco
Subject: Audio Description
Where: APTRAD 2021
Summary: Like any type of translation, and as a mode of intersemiotic audiovisual translation that takes place in cinemas, theatres and museums and that is mainly intended for the visually impaired audience, audio description has its principles, its own dynamics, exercised by trained and experienced professionals. This session aimed at approaching translational, practical and technical aspects of audio description, taking into account not only the role performed by each professional involved in the process of audiovisual audio describing, but also issues related to this professional´s training. Between art and craft, translating images into words requires much more than the simple definition of audio description suggests.
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Creativity to Make your Contents (Really) Accessible
Presenter: Èlia Sala
Subject: Accessibility
Where: APTRAD 2021
Summary: Like any type of translation, and as a mode of intersemiotic audiovisual translation that takes place in cinemas, theatres and museums and that is mainly intended for the visually impaired audience, audio description has its principles, its own dynamics, exercised by trained and experienced professionals. This session aimed at approaching translational, practical and technical aspects of audio description, taking into account not only the role performed by each professional involved in the process of audiovisual audio describing, but also issues related to this professional´s training. Between art and craft, translating images into words requires much more than the simple definition of audio description suggests.
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The Biggest Mistakes that Translators Make in Translation for Dubbing
Presenter: Dilma Machado
Subject: Dubbing
Where: APTRAD 2021
Summary: In addition to the common mistakes we always see in audiovisual translations, be it dubbing or subtitling, there is also a file model error. Everything is important when it comes to translating for voice acting. There is not just one model for all companies, as it does in the voice acting countries we call FIGS- France, Italy, Germany, Spain. In Brazil, each company has its model, each customer has a requirement. Then one has to do his best to accomplish all the tasks requested. The focus is not on indiscriminate criticism of professionals working in the field, but on the teaching of what must be done in a translation so that it flows in the studio.
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Top-ten principles of Subtitle Timing
Presenter: Deborah Wexler
Subject: Subtitling
Where: APTRAD 2021
Summary: If you're the kind of translator who's always updating their skills and considering taking the plunge into subtitling software, you're probably wondering what to tackle first. This presentation focused in on 10 fundamental concepts of good subtitle timing and how mastering these details will help us deliver outstanding timed text files.
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Dubbing and Subtitling Translations – Converging and Diverging
Presenters: Deborah Menezes Cornelio and Dilma Machado
Subject: Dubbing and Subtitling
Where: APTRAD 2021
Summary: In order for the viewer to enjoy all the experience brought by a foreign audiovisual product, the role of the translator for dubbing or subtitling is essential. It is the translator who will give access to textual information to the non-second-language viewer by using characteristic techniques of each modality, making the contact with the product pleasant and the text, consistent with the given message. Dubbing and subtitling have different characteristics that respect the limitation of time and space, types of synchronisms (Agost and Chaume, 1996, p.208) and the viewer's ability to contemplate textual and imagistic information simultaneously. This presentation drew parallels between the two modalities through examples of works by peers and the speakers themselves, and identified possible similarities that can enrich the experience of the main target, the viewer.
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From Audiovisual Translation to Cultural Access: New Avenues for Old Worlds
Presenter: Cláudia Martins
Subject: Dubbing
Where: APTRAD 2021
Summary: Nowadays numerous authors, such as Bączkowska (2015), consider AVT as a "full-blown research field in its own right". The extent of evolution within AVT is a sign of such development, since, on the outset, it mainly covered subtitling and dubbing to then encompass new modes mushrooming at a fast pace, such as audiodescription or subtitling for the deaf and hard-of-hearing. Several scholars have opted for the phrase 'media accessibility' so as to emphasise the particularities of these developing modes that focus primarily on making cultural venues accessible to people with sensory impairments. Starting from these assumptions, the presenter aimed at discussing the particularities of access in cultural venues, especially museums and art galleries, not only focusing on the mainstream guidelines and steering documents, but also drawing on examples of good practices. It reflected upon the role that AVT has played in enhancing cultural access.
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Accessibility in 24 Languages: The European Parliament's Multilingual Content in Text, Audio and Video

Presenter: Cathy Waibel
Subject: Accessibility
Where: APTRAD 2021
Summary: Multilingualism is at the heart of the European Parliament, where all 24 official languages have equal status. The Directorate-General for Translation (DG TRAD) plays a crucial role in bringing the EU closer to the people. February 2020 saw the creation of the Directorate for Citizens' Language in DG TRAD. Citizens' Language stands for clear language in the 24 official languages and in three formats: text, audio and video. The cornerstone of all the new services offered can be summed up in one word: accessibility. The second half of the lecture looked at how the European Parliament's Subtitling and Voice over Unit promotes clear communication. By producing videos subtitled in 24 languages for social media platforms, television, or events, festivals and exhibitions, Parliament aims to get closer to its citizens.
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Game Accessibility and Localization: Bringing Entertainment to the Next Level

Presenters: Carme Mangiron
Subject: Accessibility
Where: APTRAD 2021
Summary: Once regarded as a child's pastime, video games have grown to become one of the main entertainment options in the digital society. Not only can they provide endless hours of fun, but they are also being increasingly used for other purposes, such as education and health. The cost of developing a mainstream game is high, so in order to maximise their return-on-investment game companies strive to sell their products to the widest possible audience. Game accessibility and localisation are crucial to fulfil this goal. However, while game localization has become a standard practice in the gaming industry, game accessibility is still a pending issue, despite the fact that 15% of the world population has some type of disability (WHO, 2020). This presentation provided an overview of current game accessibility and localization practices. First, the concept of game accessibility and the main barriers different types of users face were presented. Secondly, the latest advances in game accessibility were presented, both from an industry and an academic perspective, focusing on sensorial accessibility. Special attention to the Researching Audio Description project (PGC2018-096566-B-I00, MCIU/AEI/FEDER, UE), which focuses on the potential application of audio description to games. Next, the concept of game localization was be introduced, describing the main features and priorities of this emerging type of translation. The latest trends in the industry were also be presented, such as existing localization models and the use of tools and technology. It concluded outlining some of the future perspectives in these exciting fields, which will undoubtedly contribute to bringing entertainment to the next level.
https://aptrad.pt/1stAVTIntConf/

Subtitling for Festivals
Presenter: António Costa Valente
Subject: Subtitling
Where: APTRAD 2021
Summary: Among private audiences, guests and juries, film festivals have new subtitling requirements. These challenges are amplified by the new cinematographic and audiovisual media supports. The presenter took an approach to the specifics and what seems to remain constant among the concerns that continue to link the work of event organizers, translators and subtitlers.
https://aptrad.pt/1stAVTIntConf/

Audiovisual Translation in Pharma and Healthcare
Presenters: Alina Kaverina
Subject: AVT
Where: APTRAD 2021
Summary: Multimedia content today has become an essential part of healthcare. This is especially true in the era of COVID-19, as we all have to adapt to circumstances and learn to interact with each other remotely, avoiding personal contact. Video has emerged as a viable solution, which makes it possible to share information quickly and effectively. Today's healthcare providers use video content in many different ways, so they really need localization services to reach a wider audience. The main types of video content we work with are webinars (recordings of international virtual conferences, training webinars, etc.), «how-to-use videos» for patients, healthcare professionals' interviews, promo videos, commercials, motivational patient stories, etc. These types of content require a particular localization approach. When localizing medical media content, it is important to consider the cultural background of your target audience.
https://aptrad.pt/1stAVTIntConf/

Workshop: 1+1=1 Reading Techniques for Audiovisual Texts
Presenter: Josélia Neves
Subject: Dubbing
Where: APTRAD 2021
Summary: Every translator should, first and foremost, carefully read the text to be translated. When it comes to the audiovisual translator, the source text offers additional challenges given the complex relations established between sound and image, verbal and non-verbal texts, photographic and editing techniques, narrative structures and film genre. For the translation work to be effective, translators need to decode each element separately so as to understand them in the inter-relations established at a given time and throughout the entire text. This workshop dealt with the audiovisual text as a multimodal and relational construct in order to understand it in all its different dimensions. It took apart the components that form the messages: words, images, sound effects, music... talked about each one, saw how they complement and help each other to tell stories, and also how we could help even those who listen and see them to notice that which may go unnoticed.
https://aptrad.pt/1stAVTIntConf/

Webinar: Subtitling: How a Text Translator Can Become a Subtitler
Presenter: Deborah Wexler
Subject: Subtitling
Where: ATA Webinar Series
Summary: Subtitling is a translation job. You're a translator. Shouldn't that be enough? Actually, it's not. When you're translating a book or document, you have a single stream of text to deal with. When you are translating a movie, you have two streams of information coming at you at the same time and are limited by reading speed and the number of characters allowed. And the differences don't stop there.
https://www.atanet.org/ata-events/webinar-series/

Closed Captioning and SDH: An Introduction
Presenters: Mara Campbell
Subject: Captioning
Where: ATA Webinar Series
Summary: This webinar will describe and compare the techniques of closed-captioning (CC) and subtitles for the deaf and hard-of-hearing (SDH), both tasks that can offer entry into the audiovisual translation industry. Presenter Mara Campbell will cover roll-up captions and pop-on captions with and without placement, as well as the pros and cons of available freeware and professional software.
https://www.atanet.org/ata-events/webinar-series/

2021 AVD Social Media Recap

BY ANGELA BUSTOS
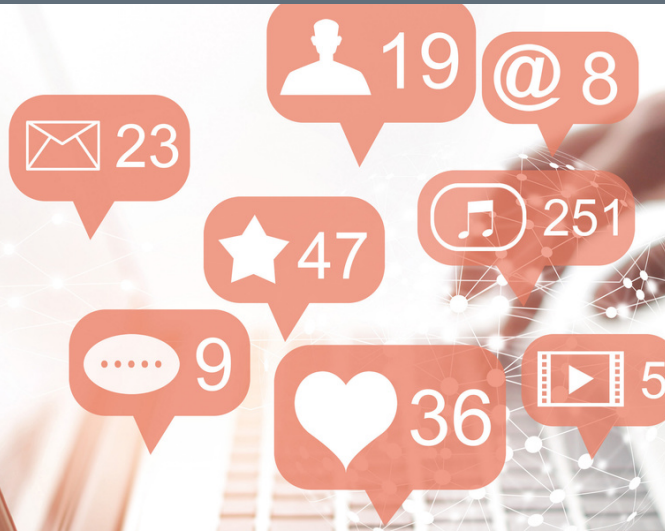
Since time seems to go by at lightning speed, it's nice to pause, take a breath, and look back on a year's worth of progress. AVD social media platforms were more active than ever in 2021 and it's exciting to see where the division has gained the most traction.

AVD is closing out 2021 with both Facebook and Twitter followers on the rise:

AVD Facebook Followers in 2021
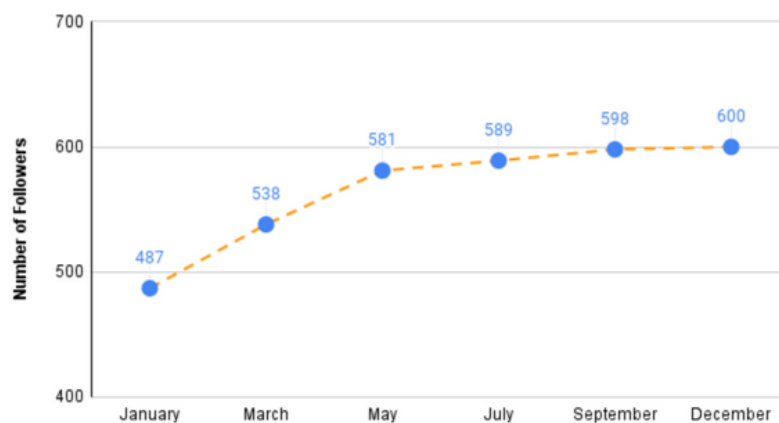
Our Facebook page netted 113 new followers this year, although the increase tapered off in the second half of the year.

The number of Twitter followers increased more sharply. A net gain of 441 followers at the time of publication puts AVD in solid position to break the 2,000 follower mark in late 2022:

AVD Twitter Followers in 2021
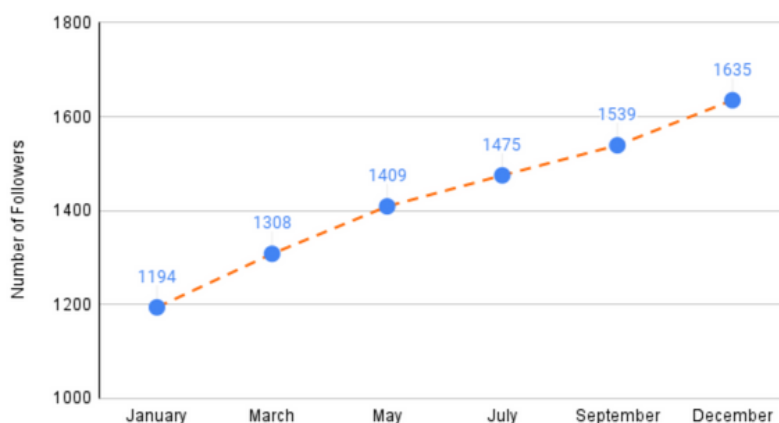
Because the same content is simultaneously posted to both platforms, there is bound to be some overlap in what captures the audience's attention. However, there are some intriguing differences in what content garnered the most response. Let's first look at the posts that had the widest Reach on the AVD Facebook page:

Facebook Posts with Widest Reach in 2021
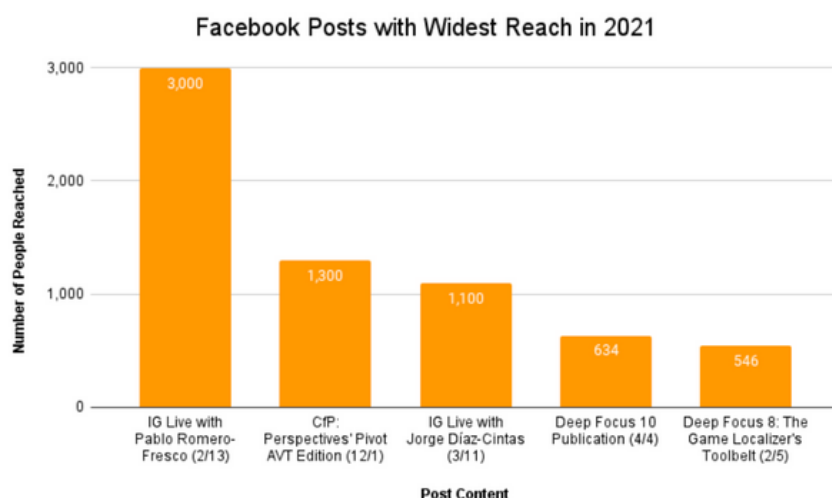
According to Facebook, Reach is an estimated number of people who saw a piece of content at least once. It makes sense that two of the posts with the most Reach were widely-shared posts for events featuring two distinguished AVT professionals: Pablo Romero-Fresco and Jorge Díaz-Cintas. It's also interesting that the post with the second widest reach was a Call for Papers for a special edition of the academic journal Perspectives. Looks like academics have a home in AVD!

The top five Facebook posts that converted the most clicks this year are almost identical to those with the widest Reach:

Facebook Posts with Most Link Clicks in 2021
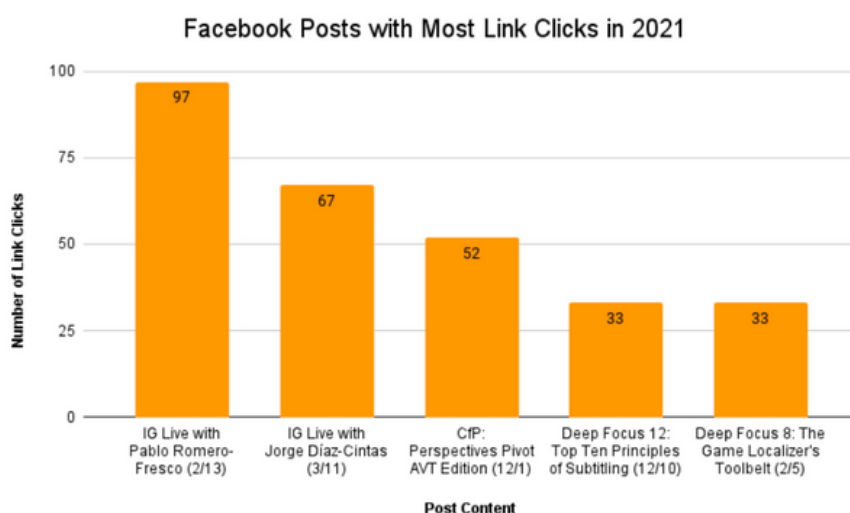
The only "newcomer" to this list is a post that highlighted Top Ten Principles of Subtitle Timing, Division Administrator Deborah Wexler's article in Deep Focus 12. Given the astounding level of expertise packed into that article, it's only natural that people wanted to check it out.

Looking at Twitter, the most liked Tweets of 2021 were completely different than what was popular on Facebook:

Most Liked Tweets in 2021
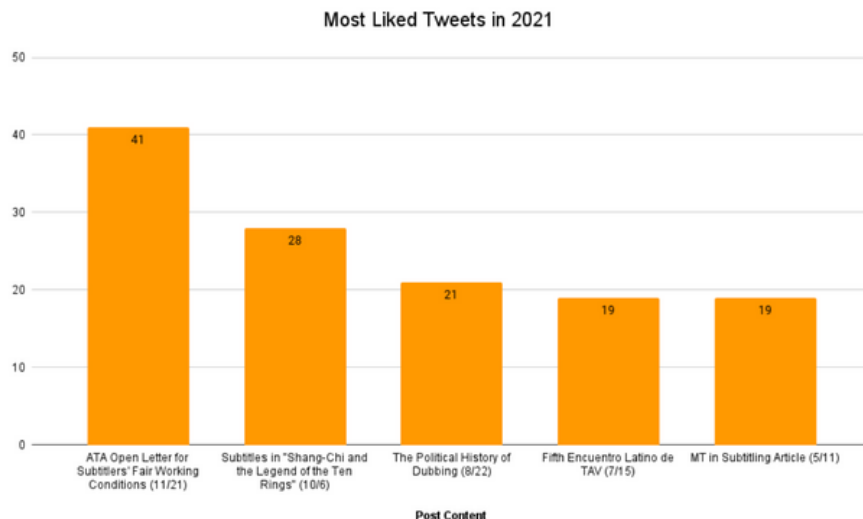
Not surprisingly, AVD's support for ATA's Open Letter calling for fair working conditions for translators in the entertainment industry received a huge response. Forty-one likes may very well be AVD's most liked Tweet ever. However, a link to an article about the role of subtitles in the recent blockbuster "Shang-Chi and the Legend of the Ten Rings" was a surprise hit with our audience. Never underestimate the power of Marvel!

Keeping the academic vibes going, one of the most retweeted posts was a call for subtitlers working from any language into Greek to respond to a research survey:

Most Retweets in 2021
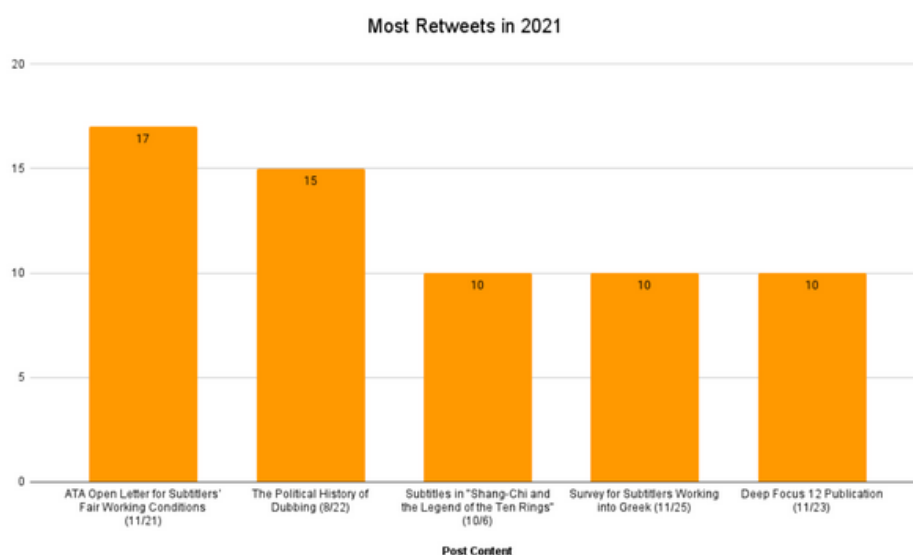
Statistics aside, I must say that one of the most gratifying social media moments of this year was when Troy Kotsur, one of the stars of the film "CODA," liked the Tweet we posted about that film's use of burnt-in subtitles. What more can you ask for than a movie star liking your post?

Big thanks to everyone who follows AVD on social– see you online in 2022!

THE Audiovisual Division's Instagram Lives: a Deeper Look into Project Management with Gisele Garbin Guerra

BY DANIELA COSTA

On August 21, we had the pleasure of talking with Gisele Garbin Guerra, Quality Lead and Project Manager at Plint. Giselle told us about her career in subtitling and then project management, and how she moved from working as a freelance subtitler to being a project manager and quality lead. Then we moved on to discuss the different steps involved in localization project management or, in Giselle's words, "resource management". Giselle explained that resource management is more intrinsically related to the linguists carefully selected, tested, and vetted for each specific project. In this vein, a project manager should ensure that the linguists have everything they need to complete their projects and, at the same time, understand the client's needs and ask all specific questions to be a link between the client and the linguists involved in each assigned task.

Giselle explained that one of the challenges of project management is changes partway through a certain assigned title, so they expect linguists to be flexible to those changes, whenever possible.

In regards to the skills required from translators, Giselle told us that qualifications are important, not only in terms of certificates or diplomas but also of experience. Project managers also value linguists who are curious and ask questions, and Giselle encouraged linguists to ask anything they need to know about the project without being afraid of being considered unqualified or not fit for that specific task. Giselle talked a bit more about the exchange between project managers and linguists and said that "the project managers' support is what brings the best out of our linguists".

We also discussed the challenges of subtitling and concluded that audiovisual projects, in general, involve a lot of research, because you're constantly shifting from one genre to the other. Giselle also told us about the criteria used for assigning projects, especially the manual assignment of high-priority and high-profile projects, as opposed to companies' "shark tanks", where linguists can choose from a list of available assignments. She said that project managers rely not only on the linguists' qualifications but also on their availability and fields of specialization.

Lastly, we talked about the use of technology and how it helps communication between project managers and linguists, as well as the quality control process. Giselle also gave some tips for beginners and recommended starting with some volunteer work to gain experience and also seeking mentoring whenever possible.

All in all, it was a very fruitful chat that let us go deeper into the fascinating world of localization project management.

To see the full version of this and previous interviews, follow the Division's Instagram account, @ata_avdivision, and watch them on IGTV. See you next year with more exciting Instagram lives!

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 translated and proofread blockbuster films and series for theatrical release, dvds, Blu-ray and streaming. She is currently taking a masters in audiovisual translation at the University of Cadiz. She is also the Live Events Coordinator of the ATA Audiovisual Division.
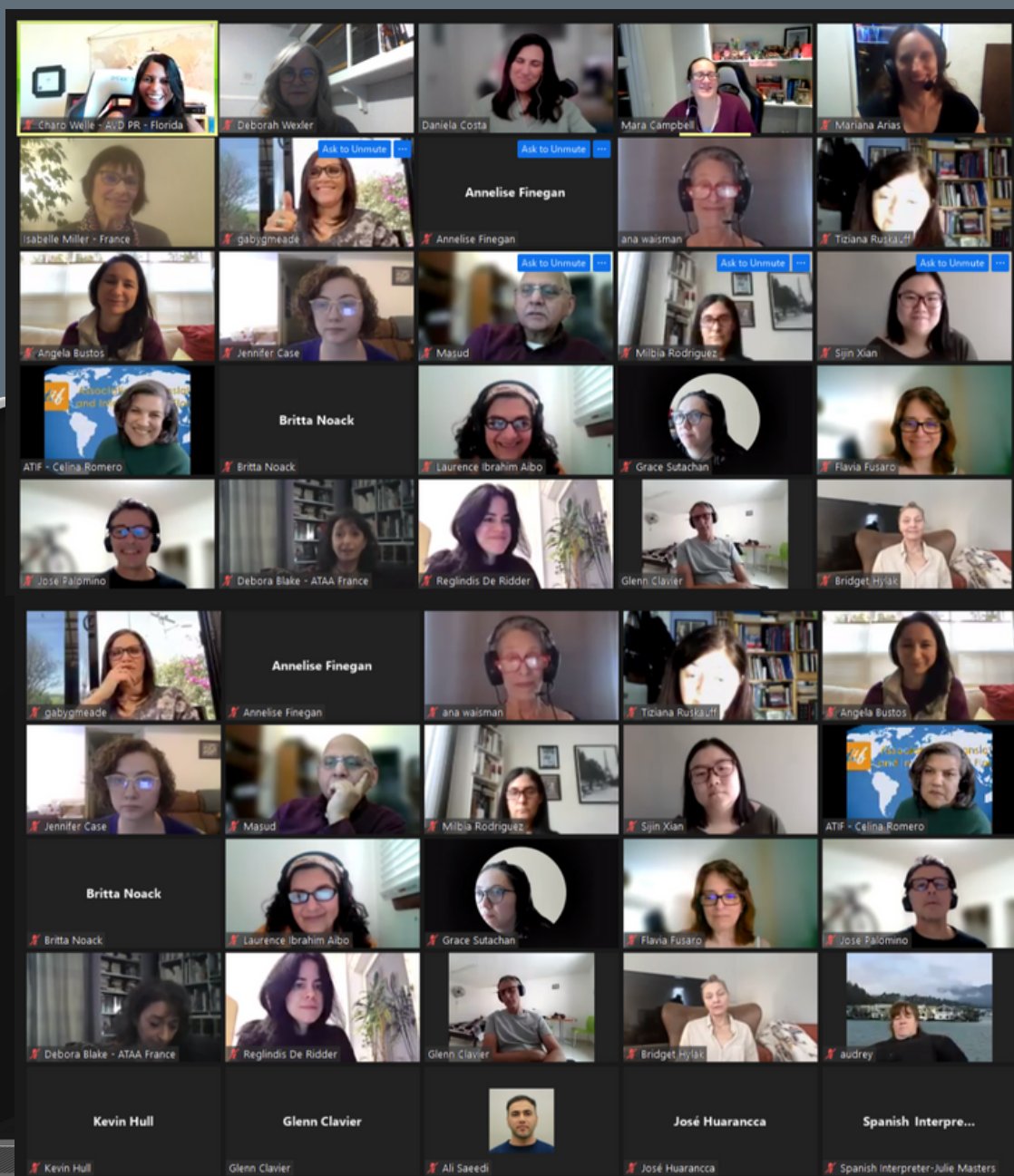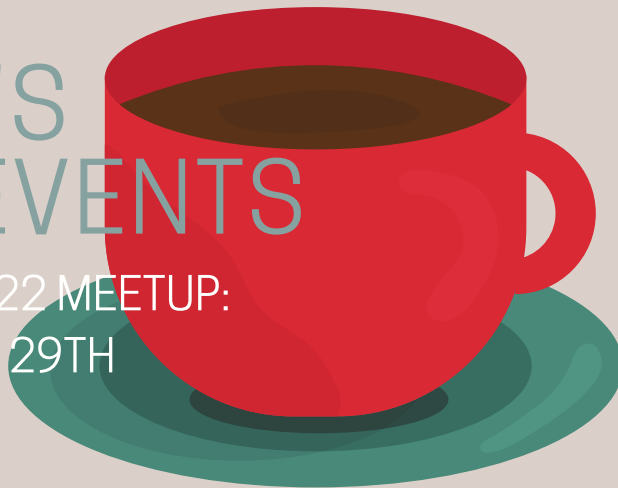
Contact: dcosta@traductorapublica.com.

AVD'S
ONLINE EVENTS

OUR LATEST 2022 MEETUP:
JANUARY 29TH

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 upcoming happy hour meetups for a relaxed chat among colleagues from all over the world, where we talk shop (or not!) and share our passion for audiovisual translation in a private Zoom meeting room, and then split up into smaller groups.

Follow us on social media to catch us every month!

AUDIOVISUAL DIVISION

What we're up to

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📷 @ATA_AVDivision

- Newsletter
- Resources
- Events
- Publications
- Division activities

Website

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audiovisual

Mentoring Program

Forum

How to join

a. Send an email to avdforummoderator@gmail.com

b. Mention your full name and your ATA member number

32

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