DEEP FOCUS

AVD NEWSLETTER

16

audiovisual

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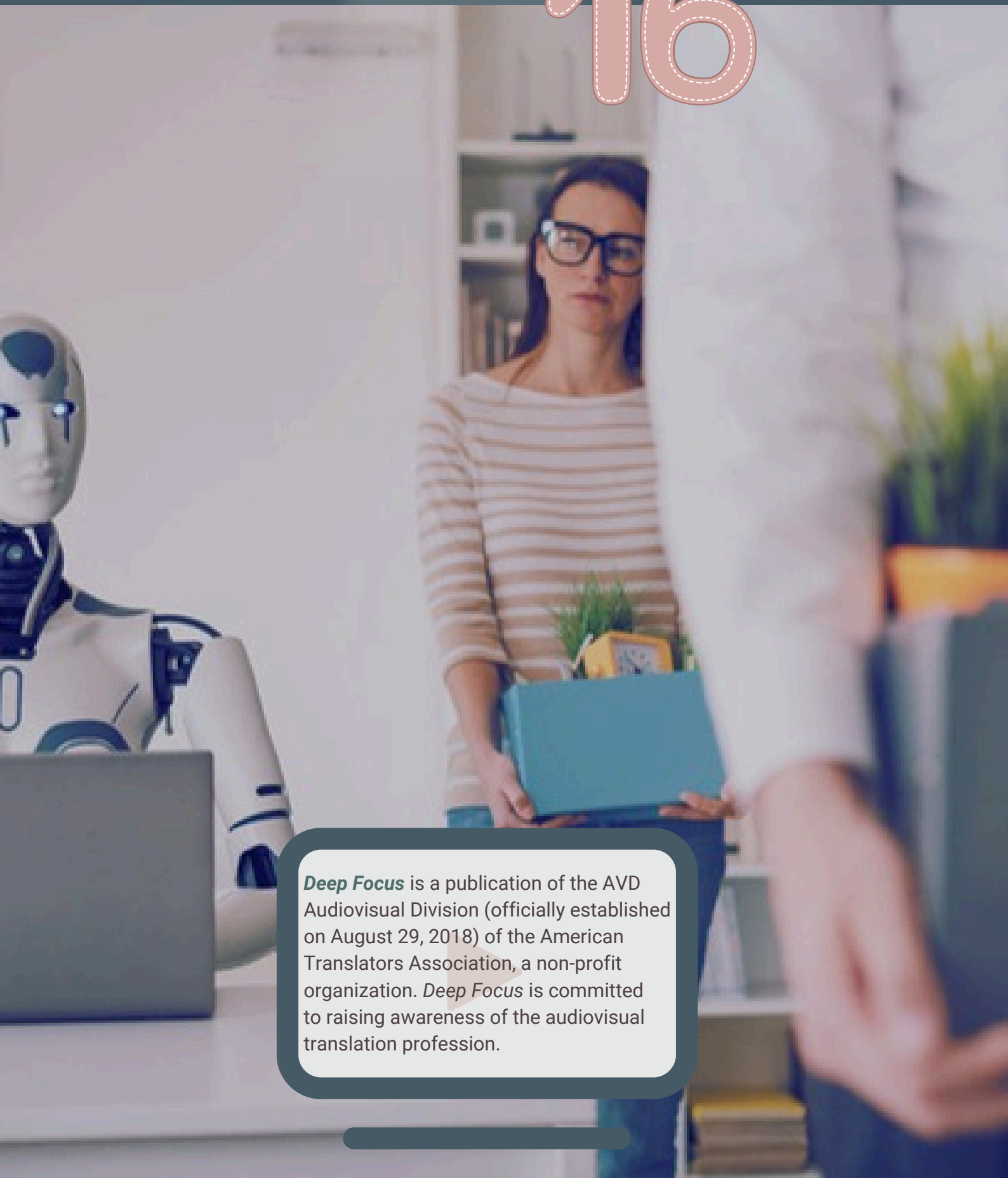
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DEEP FOCUS

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- Articles (800 to 2,500 words): educational, academic, informational, and more.
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Throughout 2024 and 2025, I have attended different industry conferences and events, and personally witnessed a distressing disconnect between the two polarizing outlooks to the overpowering AI takeover of media localization as an irreversible means of job automation. Surprisingly, I overheard high-level AVT employers expressing how unexpected the overwhelming rejection of AI by linguists was for them. Therefore, having performed different roles in this industry for two and a half decades, I want to share my insights on this clashing matter after what I witnessed at round tables with industry-wide stakeholders and what I separately discussed with attendants on both sides, which goes far beyond a simplistic reduction of it as technophilic-versus-technophobic opposing views.

On one hand, the way most major content producers and AVT language services providers' (LSP's) and AI solutions companies' executives handling of industry-wide panels discussions seems to suggest:
1. Technological solutions are within the industry's reach, so it makes all the sense to use them.
2. AI-based tools increase profit margins, which facilitates reducing costs.
3. Technologies evolve autonomously, including AI technology.
4. Technology is beneficial for humans and should be looked at with an open mind.
5. Technology tools (AI/MT) offer feasible ways to keep LSP's lights on.
6. AI/MT solutions used by LSP's are a tool intended to make the linguists' work easier and faster.
7. It is a game of "adapt or perish" for linguists. If they are smart, they should embrace AI.

On the other hand, listening to industry linguists, for a change, will hopefully convey:
1. Technology solutions are unethical in an industry that invests less and less in localization, which translates in 15 years of uninterrupted rates decline across the board for AVT professionals versus astronomical income for LSP's and content owners' CEO's, executives, main casts, directors, and producers. Needless to say, with the exception of supporting casts, crews, and screenwriters. _And us._
2. Investing in new technologies alone has obliterated a sound balance of automated solutions and human translation/post-editing thus crushing fair rates and workloads for the latter, which sanctions exploitation and abuse of industry professionals, thanks to world-wide deregulation and no labor law.
3. AI/MT solutions in the AVT field evolved thanks to LLM's deep learning from outputs originated from scratch by its professionals day in and day out, which they do not get royalties for: no one asked them if they would voluntarily feed the monster, for free, _and_ at the cost of their well-being.
4. These technologies used in the AVT field are only beneficial for heads of LSP's, the eternal client-pleasing middlemen in the entertainment localization industry, and heads of studios, who decided to invest less than 1% in localization of their content—regardless of how much they invest in production—and to turn a blind eye to unfair localization outsourcing practices to keep dropping the rates.
5. From the time when I started writing this editorial to this date, indisputably, most industry's LSP's have implemented AI tools to replace most subtitling translators, adaptors, and reviewers, rarely keeping a few freelance linguists in their pools to perform post-edition at much lower rates, which has also prompted in-house peers layoffs as managing ousted linguists is no longer needed. Non-stop layoffs that, despite being justified with, "The company is struggling," happen always on our linguists ranks, as high-level managerial or directorial staff affectations are, to this day, unheard of.
6. Even those who still hold an audiovisual translation job currently find it impossible to, at the same time, adapt to a dramatic drop in wages, task types, and workloads—which no longer allow for a decent living systematically dropping below minimum wage—thus forsaking all AVT linguists alike below the poverty line, all over the world, regardless of what the local cost of living is.

7. No other industry has constantly used, chewed up, and spit their professionals as much as the content localization industry, so if there were ever tech-savvy workers who have managed to constantly self-train in new circuitry, TV broadcasting mediums, delivery and distribution mediums, video and text formats, upscaling of platforms, hardware, software and technologies, new guidelines, language rules and technical updates, that's _us:_ the chameleon bunch doing <u>subtitle and CC</u> translation, transcription, and review; <u>dubbing and audio description</u> script adaptation and review, audio mix review, and dialogue list transcription. Not to mention pivot language creation across the board so non-dominant-languages content can be localized. Some of us have been working with AI-integrated platforms and software for over five years, which has never delayed or prevented our income decline to any extent.

In a nutshell, to those AVT employers' representatives, think twice before delivering ludicrous and condescending pitches at AVT working conditions panels or debates, which insult our intelligence — adding insult to injury—. For us, it is a simple matter of one-sided loyalty after our hard-earned work inadvertently fed AI tools used to deal the backstabbing coup de grâce to our profession and to secure our employers' usual large slice of the cake. What all those outside select AVT programs and pools can now look forward to is seldomly tweaking faulty MT outputs with no time to put them up to standard for viewers around the planet, many of whom have long relied on subtitles for language learning and who will be watching increasingly mediocre localization. Because _it is_ faster and _it is_ cheaper, but _it is also_ clearly inferior as it lacks context and AV feedback. A victory of unethical, immoral, dehumanizing practices. The century-long golden rule in entertainment, "to provide the viewer with the best viewing experience" is now history. The ball is in your court now, viewers. We literally died trying. To rest my case, the latest 100 largest industry-wide "struggling" AVT revenues:

Rank	Company	Country	2023 Revenue (USD million)	Note	Main business
01	TransPerfect	United States	1,200.0	v	translation, life sciences, legal
02	LanguageLine Solutions	United States	963.0	v	interpreting, translation & localization, healthcare, government
03	RWS	United Kingdom	912.7	fy	translation, patents, life sciences, IT
04	Sorenson Communications	United States	858.0	e	sign language interpreting
05	Keywords Studios	Ireland	844.2	e	video game services
06	Lionbridge	United States	569.5	v	translation, life sciences, technology, legal, games & entertainment
07	Iyuno	United States	420.0	e	media localization
08	Translate plus	United Kingdom	379.6	v	translation, dubbing, manufacturing, marketing
09	President Translation Service Group International (PTSGI)	Taiwan	353.0	v	translation & localization, interpreting, healthcare, video games, financial & legal, ife sciences
10	Poletowin Pitcrew Holdings	Japan	323.2	e	translation, video game services
11	Welocalize	United States	306.2	v	translation & localization, data & AI, technology, legal, life sciences
12	Hogarth Worldwide	United Kingdom	298.0	v	communications company, localization
13	Acolad Group	France	281.4	v	translation & localization, manufacturing, life sciences, government
14	Appen	Australia	273.0	fy	data company
15	AMN Language Services	United States	260.0	v	interpreting, healthcare
16	GienTech	China	241.7	v	translation & localization, language testing & QA, technology, IT & software
17	Centific	United States	238.0	v	localization, data curation, global experiences
18	STAR Group	Switzerland	213.6	v	translation & localization, platform licensing, automotive & aviation, manufacturing
19	CyraCom International	United States	192.5	v	interpreting, translation, healthcare, insurance, government
20	Translation Bureau	Canada	158.0	v	translation & localization, interpreting, government
21	Pixelogic Media	United States	141.6	e	media localization
22	Dubbing Brothers	France	132.0	v	dubbing & audio, subtitling, media & entertainment
23	Propio Language Services	United States	125.0	v	healthcare, government
24	STAR7	Italy	113.6	e	translation & localization services, manufacturing, IT
25	VSI	United Kingdom	108.2	v	media localization

Revenues in **USD MILLIONS**

fy **Fiscal Year**, figures for the latest financial year (verified with financial reports)

v **Verified**, data provided by companies

e **Estimated Revenue**, based on extensive industry research

• Some companies may appear to have the same revenue due to currency rounding. However, the ranking order is accurate considering the second decimal.

The overwhelming response from AVT linguists to how they felt in the industry during the Languages & The Media Conference on November 14th, 2024:
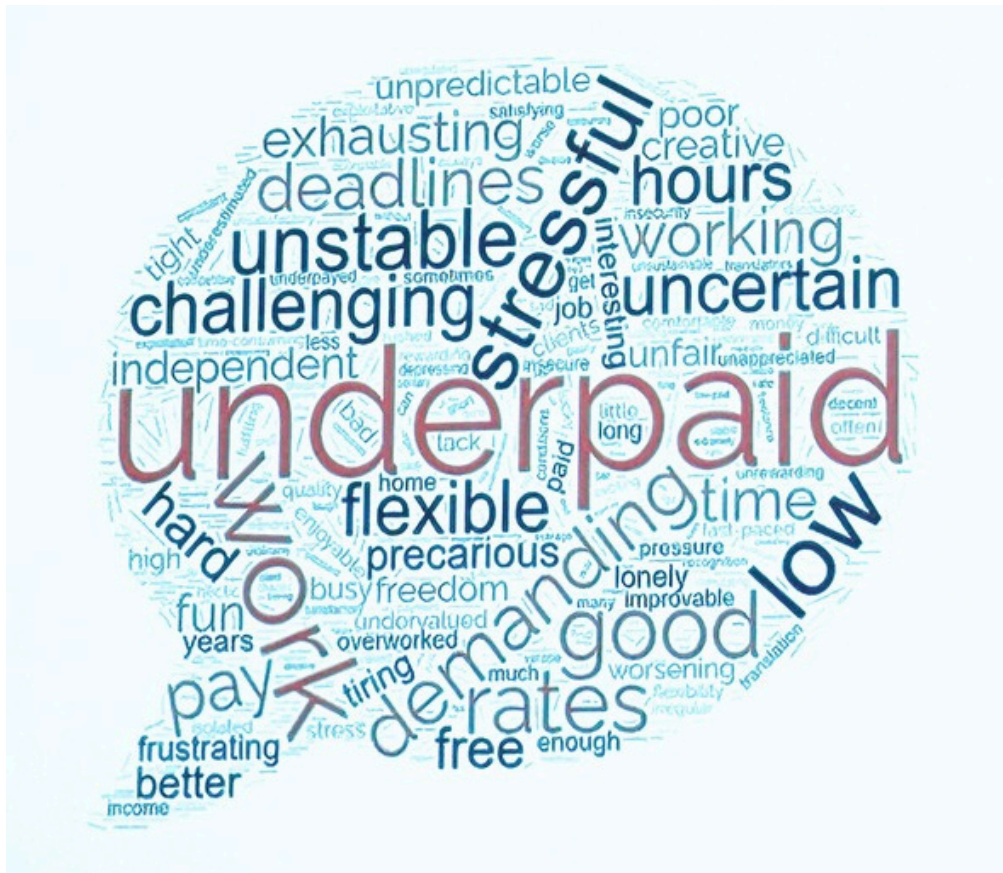
How can you, your friends, or family help?
By reporting poor localization in any streaming, cable TV, or VOD service.

On Netflix: https://help.netflix.com/en/node/104515

On Amazon Prime Video:
Report from a web browser
1. Go to the Prime Video website and find the movie or series with the localization issue.
2. Navigate to the video's details page.
3. Scroll down until you see the Feedback section, then select Send us feedback.
4. Describe the poor localization in detail. Include specific examples, such as the timestamp of a mistranslated subtitle or a description of an on-screen graphic with the wrong language.
5. Submit your feedback to the Prime Video team.

Report from the Prime Video app
1. Open the Prime Video app on your smart TV, Fire TV, mobile phone, or desktop.
2. Go to the My Stuff or Settings section.
3. Navigate to Help & Feedback, then select Provide Feedback.
4. In your feedback, specify the title of the video and provide as much detail as possible about the poor localization.
5. Submit your feedback.

On Disney+:

Method 1: Use the feedback form
1. Navigate to the <u>Disney+ Help Center</u> at help.disneyplus.com.
2. Select the Give Feedback button on the home page.
3. Choose "Suggest a Disney+ improvement" or "Report a problem" from the feedback type options.
4. Provide specific details about the localization error. Include the following information:
   - The title of the movie or show.
   - The specific season and episode number, if applicable.
   - The timestamp in the video where the error occurs.
   - The language the error is found in (e.g., German dub, Spanish subtitles).
   - A brief description of the problem (e.g., mistranslation, incorrect voiceover, bad timing).

Method 2: Contact customer support
If the feedback form isn't sufficient, you can speak directly with a support agent.
Live chat
1. Go to the Disney+ Help Center and click the "Chat with Us" button, which is often found at the bottom of the page.
2. Begin by explaining the issue to the virtual assistant.
3. If the virtual assistant can't help, ask to be connected with a live agent to report the localization problem.

Some providers like Apple direct users to built-in feedback tools to collect issues.

For Spanish speakers, please click on the link below for instructions on how to report it on Netflix, Amazon, Disney+, Crunchyroll, and more:

https://bsky.app/profile/marinaborras.es/post/3lsszdjtysk2b

Audiovisual translation can ONLY be done by trained humans.
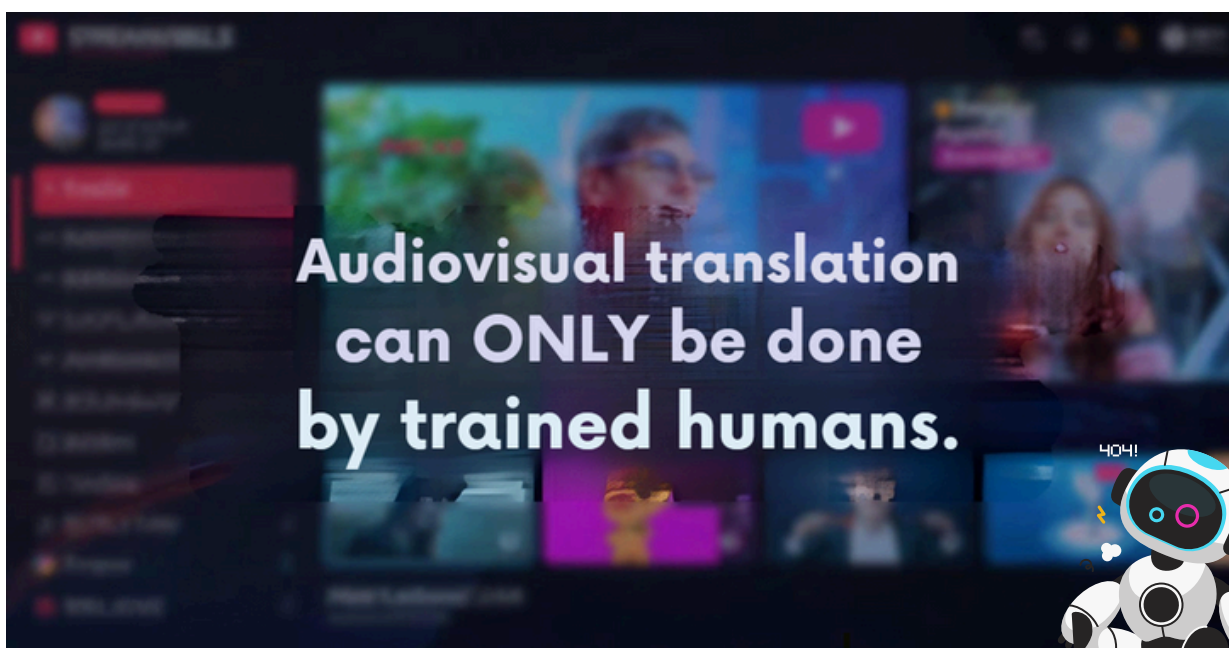
Brown Playdough: A New Challenge in The Age of Neural Machine Translation

BY BÁRBARA MORELOS-ZARAGOZA

It's here, fellow translators. Machine Translation (MT) has reached a level of accuracy that makes its use possible for the broadest variety of languages and topics to date. The benefits are undeniable: shorter turnaround times, the ability to deliver higher volumes of translations and, in some cases, lower costs.

How Does MT Work?

A Quick Overview Statistical machine translation (SMT), which was the type of MT that started to replace rule-based MT in the early 1990s, "uses large volumes of bilingual data to find the most probable translation for a given input. [These] systems learn to translate by analyzing the statistical relationships between original texts and their existing human translations." (Yalangozian 1.) Since 2013, the next generation of MT, neural machine translation (NMT), has considerably improved the quality of translations by using "large neural networks to predict the likelihood of correct translations. [...] Neural networks use training data to create vectors for every word and its relations [...]. Words with similar meaning cluster together, and words with more than one meaning appear simultaneously in different clusters. [...] Neural networks use cluster information to disambiguate the meaning of input words and generate the most relevant translations." (Yalangozian 2.) The result is a much more context-accurate MT translation output, which makes it increasingly attractive for clients, agencies, and translators to adopt. In turn, this means that, sooner rather than later, translators will be required to learn a new skill: postediting (PE).

But there's a catch.

The statistical nature of MT means that it will always yield "the most probable output (translation) of each element that makes up a sentence." (Barroso 3.) This is an advantage in areas like medicine and legal (in which MT is already well established), where consistency, uniformity, and predictability are convenient attributes for a translation. However, in creative areas such as literary or audiovisual translation this is not a desirable outcome. Translations yielded by NMT are "brown playdough translations." Let me elaborate. Whenever you mix individual, multi-colored bars of playdough you will always end up with a big chunk of dull, boring, uniform brown playdough. In the same way, a translation created from the most statistically common sentences will be a "brown playdough translation": dull, boring, and uniform, lacking human uniqueness, richness, and diversity.

Human Involvement Through PE

Human involvement is essential to ensure that linguistic diversity is not lost as a result of using MT. The role of the human posteditor is different to that of the quality checker (QCer) for a human translation: a translation created by a human already involves a process of self-QC, the product delivered to QC is already regarded by the translator as a deliverable asset that will only require fine-tuning. On the other hand, the output of MT is not a final, deliverable product, and will require corrections and adjustments from the human posteditor. While nowadays any kind of content is considered suitable for MT, the type of PE required for each individual case will depend on the type of source text and the translation's purpose (Rossi 4).

No PE

When the purpose of a translation is to provide audiences with quick information (like the "See Translation" option that we find at the bottom of posts on social media), direct MT with no PE is good enough, because having an instant MT output that enables us to have a general understanding of the text is all we need. Linguistic diversity is not a priority in this case. Because no human linguists are involved, costs are undoubtedly lower.

Light PE

For content such as product descriptions, user support, or instruction manuals, where the purpose is to inform or to instruct, light postediting (LPE), which involves just enough modifications to the MT output for it to be understandable, accurate and grammatically correct, is the advisable workflow (Densmer 5.) The fact that this type of PE is much faster than translating from scratch makes it possible for agencies to offer very fast turnaround times and to handle an enormous volume of content and translators to work on a significantly higher volume of words/minutes per day, so LPE allows for lower rates and leads to significant savings.

Full PE + QC

When it comes to creative translation, in which the source text is more complex and context-dependent, including metaphors, ambiguities, anaphoric references, and figurative language, involving a full human postediting workflow is mandatory: MT + PE + QC (Koglin and Cuhna 6). The goal is to achieve the same quality level as a human translation end-to-end, so the PE process aims to provide accuracy while communicating the tone, style, and register of the original in a natural-sounding translation. Given the nature of the errors generated by MT, which are very specific and objectively different to the errors made by a human translator, the posteditor will need to focus on fixing inconsistencies, additions, omissions, literal translations, and downright mistranslations. While doing so, some unnatural sentences may fall through the cracks: the posteditor may lose sight of phrases generated by the MT that are grammatically and syntactically correct and that may sound good in the target language, but that are ultimately wrong. This is where the QCer comes in to perform a critical task: taking a step back from the MT, already filtered through the posteditor, and making sure that the final translation is human-like, natural-sounding, and semantically accurate. Thus, the cost reduction expected from introducing MT in creative translation workflows, which is the case of audiovisual translation, will not be as significant as in other areas where no PE or light PE are the way to go.

Raising the Bar in PE for MT in Audiovisual Localization

When discussing best practices in MT postediting, the concept of an appropriate "postediting effort," not under-editing but also not over-editing, is frequently mentioned. While using as much of the MT raw translation as possible is desirable to minimize postediting effort in areas in which getting the message across in the plainest, most accurate language possible is the target (for example, the already mentioned medicine and legal), in creative translation we should not set the bar here. Making sure that the final translation is in multi-colored, rich human language by making stylistic choices is the role of the MT posteditor and QCer in the effort to avoid the large-scale uniformity and lack of original thinking of brown playdough translations.

Preserving Linguistic Diversity: A Responsibility in Translators' Hands

The challenge of preserving the quintessence of humanity in the face of artificial intelligence (AI) is an urgent, delicate, and crucial one, and keeping language human, with everything that it entails, is a huge responsibility that will land on language specialists, translators in particular. Involving professional, culturally attuned, experienced human linguists in the design of MT workflows and in the roles of posteditors and QCers will help ensure that the diversity of human language, which is a reflection of the vastness of human experience, is not watered down to a brown puddle in the brave new world.

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Training Spanish Translators for Subtitling Projects: An Effective Two-Way Feedback-Process

BY ANDREA LEDESMA

Working with translation companies on a regular or daily basis is common practice for many translators. Sometimes it becomes a steady source of work and income, and it is no exception when it comes to audiovisual translation. And in order to start a client-vendor relationship, there is one common workflow that many companies tend to follow: as a translator, you need to pass a translation test to be added to the company's database and start collaborating with them.

In localization, especially in subtitling, there is one extra step that can be taken after a subtitling test: training translators before assigning audiovisual projects to them. It is a highly effective two-way process to catch and correct errors, and to get familiar with clients' specifications. It involves two—and sometimes more—parties: a translator and a QCer. But why do I say more people can be involved? In my case, even though I work with translators and follow up with their training separately, there have been many times in which I turn to my colleagues for help. This is either because I'm not sure whether I am correct in catching a mistake, or because, while doing research to back up my corrections, I find out that guidelines or resources (documentation we usually rely on) need to be updated according to new rules. In this sense, as a QCer, training translators implies translating and giving and receiving feedback.

On the one hand, almost every translator is aware of what it takes to pass a translation test: having an in-depth knowledge of their mother tongue, understanding the source text (whether it's a paragraph, or a template, as in subtitling), and being able to communicate that message in their native language accurately. On the other hand, failing a test is also common, and there may be different reasons for that: typos, mistranslations, inconsistency, stylistic issues, to name a few. Successfully passing one does not mean we know all the client specifications compiled in a style guide (SG). But, being trained and constantly checking the SG is a great start to reduce the number of errors, if any, we can later make in a real subtitling project. Besides, it's a great opportunity to become acquainted with subtitling systems, especially because many of them share pretty much the same interface and features. But how does this training work? There may be different methods, here is one I'm familiar with.

A segment is meant to be translated (by the translator), reviewed (by the QCer), and corrected (by the translator again). This is the usual procedure before moving on with the training. It takes all these steps because it is essential to make sure errors are reviewed, understood, and amended, so that they are not made again. And here lies, to me, the most interesting part of this process: sharing feedback.

While reviewing a project, as a QCer I need to have eyes wide open and on the lookout for any mistakes or translation that could be improved. Translators are often told to doubt even the simplest word, phrase, or sentence, i.e., to look up its meaning and make sure a translation fits that context correctly. This results in doing lots of research in order to double-check translation choices. "Am I understanding this segment correctly? Does this sentence sound natural? I have time and space restrictions; how can I transmit the message effectively and concisely?" All these questions come in handy when working, whether it is during the translation or revision stage. Sometimes, meaning is taken for granted, and this can affect the quality of work.

It goes without saying that context is everything. And it is more than helpful to first look up a word or phrase to find out its meaning in English (if this is the source language) and then come up with the best translation that is accurate for that context. Now, whenever a correction is made, it is important to support it with trustworthy sources, and not to correct just for the sake of flagging mistakes. Providing a reliable source of information helps translators understand why a certain instance has been corrected. This way they can turn to that resource and read a detailed explanation on grammar, syntax, or whichever category a mistake belongs to.

When reviewing this subtitling training project, I have found that most errors tend to be grammatical mistakes, typos, mistranslations, or not-so-natural-sounding translations. Fortunately, there are tons of resources online with useful data, which are worth compiling and using during QC tasks. Of course, it is also necessary to be careful to not trust everything on the net. In my case, for example, some of the websites that have become "a must" for excellent command of the Spanish language are those of RAE, Fundéu, Diccionario panhispánico de dudas, among others.

Has this training proven to be effective? It definitely has. Once it is over, many translators have acknowledged that it has helped them improve their translations and pay close attention to the tricky—and "easy"—parts they may come across in a project. And as I have stated above, not only is this a valuable instance for translators, but it is also for us QCers. Personally, it has deepened my knowledge of my mother tongue, reinforced the idea that working in a team is more beneficial than I thought, and is an excellent opportunity to keep growing professionally. Besides, it creates a rewarding feeling to know other linguists' benefit from our work, and that they can actually use our suggestions to achieve high-quality translations. I went through this training some time ago, and even today those notes from my QCer are a practical tool.

Andrea Ledesma is an Argentine English to Spanish audiovisual translator. She has been translating and reviewing subtitles for over five years now —a passion that started during the Covid pandemic. She is a LAS Territory Coordinator for a major subtitling localization company, where she oversees audiovisual projects and trains new translators.

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Subtitling for d/Deaf And Hard-of-Hearing Children

BY GABRIELA PALACHI

Something I really like about subtitling for d/Deaf and hard-of-hearing audiences, and accessibility in general, is the need to try and put myself in someone else's shoes in order to make the best decisions possible. I find myself changing criteria constantly: it depends on the genre, the background music, the general tone or rhythm of the movie, how much the characters speak, how many characters there are, and it greatly depends on the age range of the audience.

In my case, I'm not really sure if it was by pure chance or not, but I have found myself working with several tv shows and movies for children under 12 (much of that content is actually for kids under 7), and it has really posed a challenge. I really enjoy it. I find it really pleasing to connect with my inner child and laugh at jokes and situations intended for kids.

However, it's a more complex and creative task than simple verbatim transcription. It involves adaptation, intralingual translation, summarizing, rephrasing, and also identifying the words that matter most for the sake of the show.

Before I began doing this work, some of the questions I asked myself were:
Do the viewers communicate orally or with signs?
Do they have implants or aids?
Are they totally deaf or hard-of-hearing?
Unfortunately, these questions remain unanswered, but I try to remind myself of the heterogeneity of audiences with a hearing impairment.

Here, I'll try to sum up some of the main aspects I've encountered when working with content for kids in Latin American Spanish.

Adapting Speed
Considering a, say, 5-year-old kid reads slower than an adult, you have to prioritize and make certain choices to adapt subtitles to a certain number of characters per second (CPS). But a kid that age with a hearing impairment will probably have to work even harder to process this information. I believe this goes beyond the technical requirement for a maximum number of CPS. Visually, fewer words, good segmentation and proper positioning may also be of great help for a more satisfying viewer experience.

On top of this, sometimes content is not originally in Spanish, but dubbed. This means we see a lot of dubbese, which might pose some challenges in terms of terminology comprehension, expressions and onomatopoeias added for the sake of isochrony and lip synchrony, as well as fast-paced dialogue to fit in the information.

Adapting Syntax
Considering the differing needs of kids with a mild or moderate hearing loss, on one or both ears, and kids with profound deafness is a challenging task. A hard-of-hearing individual might prefer a verbatim subtitle so they can follow exactly what is being said, while someone who is completely deaf might require simplified syntax that allows them to follow the plot.

Unfortunately, accessible subtitles aim to encompass all of these audiences, so a balance must be struck. In any case, simplifying complex verb phrases for the sake of reducing words per line and characters per second always proves useful. E.g., Creo que iremos instead of Creo que vamos a ir.

For sound effects, I always try to choose basic subject verb structure when a noun or a noun phrase is not possible or might be difficult to understand. This is especially important in Spanish, whose flexible syntax allows for changing the word order or omitting the subject. E.g., [cristales estallan] instead of [estallan cristales], [viento ulula] instead of [ulula el viento], [aves trinan], instead of [trino].

Vocabulary

We also have to consider children start watching tv before they can read a book, so children's content is usually educational. Given this intent, subtitles should promote this. Thus, we have to pay attention to words that are repeated or emphasized and reflect them in subtitles.

I usually choose simple vocabulary for sound IDs, but without being patronizing or trying to pigeonhole moods or emotions into "sad", "happy" and "angry."

Sound IDs

Let's imagine a show for an audience under 7 years old, where the characters are a 5-year-old, her older brother, mom and dad. Is it preferable to use [mamá] and [papá] or the parents' names? I think the viewer will probably identify with the 5-year-old, and the parents will be easier and faster to recognize as [mamá] and [papá], especially when they are called by their names by other adults, which happens only on rare occasions in shows like this.

Another example that comes to mind is a series where there is a mix of animal and human characters. In this case, I would decide to identify the secondary animal characters as [vaca], [búfalo], [cóndor], etc. when they talk, instead of using their full names, given the vast number of characters and different animals that are featured, and considering it might be challenging to remember certain names that perhaps only appear once or twice.

I write down certain sound identifiers for consistency throughout the series. The same way some vocabulary is repeated for kids to learn, IDs to describe certain sounds should also be consistent, so as not to confuse the viewer. This applies to ways of laughing that certain characters have, or certain sounds they make when they are irritated or come up with a good idea.

This criteria also applies when background sound or music is used at certain moments. For example, if whenever a certain character appears there are sparkle sounds, we should describe it in the subtitle, e.g., as [tintineo mágico], and use it the same way throughout the show.

Reverso

While this app doesn't work with voices, it could be invaluable to a dubbing translator. Reverso is a multilingual thesaurus that contains all the usual resources found in a dictionary, and using AI and its Rephraser tool, also offers analogies, reformulates phrases, offers alternatives and improves the flow of poorly written sentences.

Is the future synthetic?

Deep Blue's victory over Kasparov in 1997 made us question the limits of professional chess players. Nevertheless, some 20 years later, computers are used to train players to get better and be more creative, and chess is more popular than ever.

Perhaps dubbing will go through similar changes. In some genres, the use of synthetic voices is no longer science fiction, but reality. The fact remains, though, that for film, while some aspects can be improved, voice acting still cannot be replaced by a machine. Nonetheless, with the speed at which technology is advancing, this could change. For example, in the time it took to write this article, Vox News, Sky News, and even the BBC, The Guardian and The Washington Post started to localize their content using Papercup.

Gabriela Palachi is a subtitler and freelance translator for Latin America. She is a member of the CTPCBA, the Buenos Aires Association of Public Translators. She worked as an in-house translator and reviewer at an agency with clients in the United States, Canada, and Europe. She honed her skills in audiovisual translation and accessibility at ISTRAD, in Spain.

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ATA64 RECAP: The Particularities of Annotating Spanish-to-English Subtitle Pivot Language Templates

BY MOLLY YURICK

As many of us know, it's common practice in the audiovisual translation industry for streaming platforms to use English subtitle pivot templates to "bridge the gap" between the source and target language. In my work as a Castilian Spanish to English pivot template creator, it took me a while to get the hang of writing effective annotations, and I wanted to share the knowledge I've gained from my work with conference attendees.

In my session, I started by defining the difference between subtitle and pivot templates. I then dove into the pros and cons of pivot templates, how to identify what requires annotation, and tips for writing clear and effective annotations. Then, we had some fun by going through examples of real annotations I've written in my pivot template files.

I gave examples for the most common categories that I annotate in my work: singular/plural, formality, spatial location and distance, gender, idioms, jokes, play on words, culture, age, intent, cursing, names or nicknames, sentence order, and others. Each example included a context note, the Spanish original, English translation, and annotation. Here's one example I gave in my presentation:

CATEGORY: Culture
CONTEXT: Two men are in a heated argument. One is German and one is Spanish.

SPEAKER	SPANISH	ENGLISH	ANNOTATION
GERMAN MAN	Baje el tono, torero.	Take it down a notch, macho man.	Formal address. He literally says: "Lower your tone, bullfighter." Meaning: "bullfighter" in this context refers to the stereotypical image of a Spanish macho man, from the Spanish tradition of bullfighting. The German man is mocking him for being a cocky Spaniard in a condescending way.

This and all other examples were used to show the important role annotations play in the success of downstream subtitle translation and how, without them, downstream translators can't do their best work. With this example, I explained how important these annotations are. Perhaps in Portugal, the meaning of "bullfighter" is similar within the context, and this annotation gives the Portuguese translator the tools they need to stay as close to the Spanish source as possible, even if they don't understand Spanish.

I wrapped up the session with questions and invited attendees to keep in touch. Writing annotations is one of my favorite things to do, so I had a lot of fun giving this presentation! I hope to have the opportunity to give it again at another conference in the future.

Molly Yurick is a Spanish>English subtitler, translator, and transcriber. Her subtitles can be found on Netflix and she also specializes in tourism and hospitality translation. She serves as deputy chair of ATA's Public Relations Committee and is also a member of ATA's School Outreach Program and PR Writer's Group.

ATA64 AVD Distinguished Speaker Recap: A Journey Through the History of Audiovisual Translation

BY FREDERIC CHAUME

The Birth of Audiovisual Translation
The history of audiovisual translation unfolds, unsurprisingly, in parallel with the history of cinema and, later, audiovisual media. Despite an extensive body of literature on the birth of cinema, there are few sources specifically addressing the history of audiovisual translation.

Perhaps the most comprehensive to date is Cornu's work (2014), albeit heavily focused on the French context. From a historical analysis perspective, researcher interest is piqued when cinema begins incorporating written language into iconic representation. This marks the need to translate written text for the comprehension of film narratives in countries where the language of intertitles is not spoken or understood. The so-called universal esperanto of silent cinema ceases to be universal long before the advent of sound cinema, as argued throughout film history. In the early days of silent cinema, intertitles—written in the film's language—were inserted to aid plot development. With the birth and immediate popularity of cinema, directors became obsessed with reaching an even broader audience. To achieve this, they needed to condense story development, accelerate plots, and convey more in less time, as filming every movement and action of screen actors would be tedious. Thus, written language quickly emerged as a complement to iconic representation and helped audiences understand the temporal, spatial, and narrative ellipses necessary for condensing a story into a few minutes. Initially, the use of language was limited strictly to a few intertitles, aptly called "subtitles" during the silent film era, later rebranded as intertitles with the advent of sound cinema. These intertitles, usually consisting of one or more words written in white on a dark background, were typically interspersed between different scenes of a film. Before intertitles, various types of captions had been attempted. The early attempts involved superimposing words spoken by characters onto their heads with a dark background. In other instances, the scene would freeze, and words would appear printed on the static image (Izard 1992). However, these techniques did not lend themselves easily to translation. The white intertitle on a black background quickly became the most convenient way to reflect dialogues, as it was easy to cut and replace with another intertitle in the target language.
Intertitles did not always follow homogeneous patterns. Their formal diversity (iconic, graphic characters, decorative) could lead to the creation

of sentences with spelling mistakes to suggest a special accent or a specific sociolect. German expressionists in the 1920s took a step further, choosing to integrate titles into the film's diegesis to avoid interrupting visual narration. Examples of this technique, where titles appear in the form of letters, notes, or posters, include The Cabinet of Dr. Caligari (Robert Wiene, 1920), Nosferatu (Friedrich Wilhelm Murnau, 1931), or Der Letzte Man (Friedrich Wilhelm Murnau, 1927), creating a greater sense of naturalness by eliminating visual discontinuity.

There were two ways to translate intertitles: the most comfortable method was to simply cut the part of the film reel containing the intertitles and replace them with the negative of the photograph of other titles in the target language. The other technique involved someone interpreting the intertitles simultaneously during the film's projection. This technique was particularly popular in Japan, Thailand, Mexico, France and Spain, among many other countries. In his memoirs, Spanish filmmaker Luis Buñuel mentions that those responsible for translating intertitles were known as explicadores (Fuentes Luque, 2019, adds other terms like commentator, interpreter, and public reader, especially in Mexico), bonimenteurs in France or benshi in Japan. However, their work went beyond mere linguistic and cultural transfer; it delved into the domains of dramatic art. They used various devices to mimic noises visible but inaudible on the screen, such as horns to reproduce barking dogs or sounds of other animals, a hollow wooden wheel with pellets inside to simulate the sound of the sea, or the classic coconut shells to mimic the galloping of horses –all of which benefited dubbing in later years. They could even be ventriloquists producing different voices for different characters. Their translation transcended the boundaries of mere linguistic and cultural transfer to enter the realms of dramatic art: they used different devices to imitate sounds that could be seen but not heard on the screen. Mentions of explainers go back as far as 1901.

The Rapid Transition to Sound Cinema: In Search of Imaginative Solutions

With the advent of sound cinema, explainers disappeared. The first sound film, with a mix of intertitles and some spoken dialogues, is generally considered to be The Jazz Singer (Alan Crosland, 1927). However, the discovery of a film in 2010 at the United States Library of Congress might indicate that Spanish actress and singer Concha Piquer starred in the first sound film in Spanish in 1923, four years before the production of The Jazz Singer. This film, eleven minutes of footage that seems more like a recording in a theater than a proper film, was exhibited at the Rivoli cinema in New York that same year. Lee DeForest filmed it with a teenage Concha Piquer, featuring recited monologues, an Andalusian "cuplé," an Aragonese "jota," and even a Portuguese "fado". According to Fuentes Luque (2019), there had been previous attempts to incorporate sound into films, like the experiment with the Vitaphone system during the screening of the film Don Juan (Alan Crosland, 1926) by Warner Brothers. This system involved projecting a film while simultaneously playing a disc with the soundtrack and special effects. Nevertheless, The Jazz Singer marked a new era for the history of cinema and, consequently, for the history of audiovisual translation. In 1928, Warner released the first fully spoken film, The Lights of New York (Bryan Foy).

The transition to sound cinema triggered resistance throughout the film industry. Actors were not prepared to perform with sound, as their dramatizations had been very exaggerated to compensate for the lack of dialogue in silent cinema. Directors believed that sound could destroy cinema as an artistic representation, as argued by Eisenstein, Alexandrov, and Pudovkin in the well-known Manifesto published in the magazine Close Up in October 1928, titled "The Sound Film. A Statement from USSR." There was a belief that the arrival of sound would end the era of the universal esperanto that the iconic language of silent films had represented. For the signatories of the famous manifesto, writing and word were integral parts of audiovisual narration, so there was no need to disguise them; they added drama to the film.

In fact, the legendary October by Eisenstein has 270 intertitles. Others, like Louis B. Mayer of Metro Goldwyn Mayer, were not opposed, but they were convinced that the immense popularity of cinema would make audiences accept English as the universal language, so the first Metro films were exported without subtitles or dubbing. However, reality overcame the ethnocentric dream and the need to translate films in some way became imperative. David W. Griffith, as early as 1923, realized that, at the time, only 5% of the world's population spoke English, and rhetorically wondered why he had to lose 95% of his potential audience.

The first large-scale attempt at audiovisual translation was to make subtitled versions of American films in French, German or Spanish. But the big problem the film industry encountered was that in the 1930s millions of viewers still could not read. The Netherlands in 1930 and Sweden shortly afterwards quickly accepted the subtitling system, given the literacy level already available in these countries and, especially, the cheapness of this modality.

The Introduction of Dubbing and Subtitling in the Film Industry
In 1928, Paramount engineers successfully recorded synchronized dialogue for The Night Flyer (Walter Lang, 1928), marking the commercial potential of dubbing. Despite early attempts by major studios like Radio Pictures, Metro, United Artists, Paramount, and Fox, the poor quality of early dubbing and artistic objections led to initial audience backlash, prompting a reconsideration of the relationship between facial expressions and voice in the era of sound cinema.

Simultaneously, the industry experimented with multilingual versions or double versions, filming the same scenes in different languages. This approach faced success initially, especially after the poor quality of the first dubbings, but gradually lost ground as viewers preferred American films with dubbed stars over multilingual versions with secondary actors. Audiences increasingly favored American films with Hollywood stars dubbed into their language, leading to the decline of multilingual versions.

Technological advancements, including postsynchronization, played a crucial role in the consolidation of dubbing as a translation method, which led to the widespread adoption of dubbing by major studios by the late 1930s, contributing to the survival and success of Hollywood. Edwin Hopking of Paramount invented postsynchronization to dub actors with voices considered unsuitable for international stardom and to replace original dialogues in outdoor scenes with acoustic contamination. Jakob Karol, also at Paramount, was the first person to replace original dialogs recorded in a booth with dialogs in another language. This marked the technical origin of dubbing.

By the 1950s, with the introduction of magnetic soundtracks, dubbing became an easy and profitable practice. Despite initial resistance from audiences and specialized critics, the advancement and perfection of dubbing led major studios to adopt it almost exclusively by the end of 1931, ultimately contributing to the salvation of Hollywood.

However, dubbing was not the exclusive method for translating films. In Mexico, the 1949 Cinematographic Industry Law, later amended in 1952, mandated films to be screened in their original language with subtitles. Similarly, in countries such as Norway, Sweden, Denmark, Greece, the Netherlands, Belgium, and Portugal (during a military dictatorship), subtitling gained traction as a cheap and straightforward method of translating audiovisual content.

Technically, subtitling has evolved from optical subtitles to electronic files that can be activated in any device nowadays when watching a foreign show. In optical subtitling, subtitles were photographed onto the film negative. In 1930, Leif Eriksen invented mechanical subtitling, which involved typing subtitles onto the film's protective emulsion, replacing the earlier optical method. Thermal subtitling is attributed to Hungarian O. Turchányi, who used heated letter plates to burn characters onto the film's emulsion. Simultaneously, chemical subtitling, invented by R. Hruska and Oscar I. Ertnaes, covered the film with a wax layer, imprinting characters by melting the wax.

The longevity of the chemical subtitling method was due to its superior letter quality. Electronic subtitling (patented as Softitler) was developed by Italian architect Fabrizio Fiumi in 1984. This method involved simultaneous subtitle display on an electronic screen adjacent to the movie screen. Laser subtitling, introduced by Denis Auboyer in 1988, replaced earlier techniques, using a controlled laser beam for precise, high-quality, and less damaging subtitling. Video projection constitutes a big step forward, since this was the first clean method that did not harm the film. This technique overlays subtitles during projection without damaging frames, allowing for multilingual subtitling and compatibility with films already subtitled using other methods. Nowadays, on both TV and streaming platforms, subtitles are saved in a file which can be activated or not while viewing an audiovisual show.

The key moments in subtitling history start with the first film subtitled in another language: The Singing Fool (Al Jonson, 1929), shown in Copenhagen with Danish subtitles the same year. However, mention must be made of the symbolic significance of The Jazz Singer (Alan Crosland, 1927), translated into French in 1929 with French intertitles replacing the original English ones and French subtitles for the English dialogues that were not dubbed (see above). The first Spanish-subtitled film in Argentina was The Broadway Melody (Harry Beaumont, 1929), screened on August 29, 1929, with notable success. The first instance of subtitling on television was the BBC aired the German film Der Student von Prag (1935) with English subtitles in 1938.

These days, together with accessible modes of audiovisual translation, such as subtitling for the deaf and the hard of hearing, audio description for the blind and the visually impaired and sign language interpreting, dubbing and subtitling play an essential pivotal role in the world of media localization, making fiction and non-fiction shows accessible to diverse audiences worldwide.

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Frederic Chaume is Professor of Audiovisual Translation at Universitat Jaume I and Honorary Professor at University College London, Universidad Ricardo Palma and Universidad Peruana de Ciencias Aplicadas. He is the author of numerous articles and books on audiovisual translation, especially on dubbing, such as Audiovisual Translation: Dubbing (Routledge, 2012). A pioneer in audiovisual translation, Frederic has trained translators all over the world, has been a guest speaker at numerous international conferences and has offered his services as a consultant to several institutions and companies. He directs the monographic TRAMA book series and has received the Berlanga Award (Acadèmia Valenciana de l'Audiovisual, 2010), Xènia Martínez (ATRAE, 2016) and Jan Ivarsson Award (ESIST, 2020) and for his services in the field of audiovisual translation.

AVTpro: Transforming Media Localization with Professional Certification

BY SERENELLA MASSIDA

In the dynamic world of media localization, the demand for skilled professionals continues to grow, creating challenges for both language service providers and translators alike. With the plethora of training courses available in recent years, distinguishing the right talent for media localization projects has become increasingly complex. AVTpro emerges as a groundbreaking solution, representing the first-ever professional certification in media localization. Developed with the support of media localizers and powered by OOONA, AVTpro aims to set a new standard for excellence and proficiency in the field.

The Birth of AVTpro
Certifications are common in the more traditional sectors of the translation and interpreting industry and are a sign of maturity in any industry sector. While several certifications have been available for a long time with respect to general translation and interpreting services (e.g., the ATA certification, or the Chartered Institute of Linguists), or for specialized fields such as medicine (e.g., the National Board of Certification for Medical Interpreters) and law (e.g. the Federal Court Interpreter Examination), the specific needs of the audiovisual localization industry had not been addressed until now.

Netflix was the first to recognize the need for certifying capable professionals in the media localization sector when they launched the Hermes test in March 2017 to ensure the quality of the resources working on their content.

However, the highly ambitious[LH1] initiative was eventually abandoned and the company resolved to leave onboarding decisions to LSPs. Media localization continued to grow at an even faster pace in the years that followed. The utility of a relevant certification became even more apparent and was frequently discussed among industry groups at events such as Languages & The Media or Media & Entertainment Services Alliance (MESA)'s Innovation and Transformation Summit (ITS): Localisation conferences.

As with any significant endeavor, the establishment and continued success of AVTpro required the collective efforts of multiple stakeholders. Launched in 2023, it addresses the talent recruitment needs of the sector and marks a milestone in the industry's evolution. This collaborative spirit remains essential for the certification to realize its full potential. Spearheaded by OOONA, a leading software provider, and supported by nine prominent media localizers, AVTpro was made possible through their financial backing and the provision of the very platform on which the certification operates.

Leading the charge is esteemed Prof. Jorge Díaz-Cintas, from University College London, whose guidance has been instrumental in shaping the design, development and implementation of AVTpro. Without a source, these quotation marks create doubt in the term, which I don't think is the sentiment. The realization of this project, however, owes much to the tireless efforts and dedication of a diverse team of seasoned translation professionals, researchers, and academics. Aside from endorsing the certification, these individuals have played a pivotal role in refining its design, drafting the style guides integral to the process and creating the necessary testing materials for its smooth operation. Many of these professionals also serve as AVTpro evaluators, assessing applicants' exams and producing reports on their performance to maintain the certification's integrity.

Certification Options

So far, AVTpro offers two distinct subtitling certifications, corresponding to the most common media localization tasks.

● Subtitle Translation: This certification focuses on the nuanced art of translating subtitles from an English template, ensuring candidates possess the skills required for accurate and culturally sensitive content adaptation while adhering to provided style guides. The inaugural exam period for AVTpro Subtitle Translation took place in December 2023 and the first AVTpro-certified translators are now in the market. The following language pairs are on offer: English into Chinese Simplified, French, German, Indonesian, Italian, Japanese, Norwegian, Polish, Brazilian Portuguese, Castilian Spanish, Latin American Spanish, Swedish, and Turkish.

● Subtitle Creation : This certification is geared towards the process of subtitle creation from audio, which includes spotting the subtitles as well as translating the dialogue into the target language, always adhering to the requirements detailed in language specific style guides. This certification is set to launch in April 2024 in the same language pairs as the subtitle translation certification and will assess candidates' abilities to craft compelling and visually appealing subtitles that contribute to an immersive viewer experience.

Before being able to sit any of the two certifications, candidates are required to pass the automated AVTpro Subtitling Basics exam. This preliminary screening ensures that individuals possess the foundational knowledge necessary for the more advanced certification process. This comprehensive screening is designed to test the linguistic and cultural knowledge of the candidates' working languages as well as the basics of subtitling theory and practice through a series of automated tasks and sets AVTpro apart as a reliable indicator of a candidate's proficiency in media localization.

Impact

AVTpro is poised to be a transformative force in the media localization landscape. For aspiring and seasoned professionals alike, obtaining this certification can be a career-enhancing journey. In an industry where linguistic and cultural precision as well as creative skills are paramount, AVTpro provides a standardized measure of excellence, enabling individuals to stand out in a very competitive and crowded market.

The AVTpro certification is not only a testament to an individual's skills but also a valuable asset for LSPs seeking qualified professionals for their projects. The recognition of AVTpro by industry leaders underscores its importance and potential to elevate the standards of the industry as a whole. As certified professionals become synonymous with excellence, LSPs can streamline their recruitment processes and ensure they are working with the best in the field. Professor Jorge Díaz-Cintas expressed his enthusiasm stating, "After the hard work of the past year, with a fantastic team of committed professionals, I am thrilled to see the certification is now live! The project is the fruit of enthusiastic input from a wide range of stakeholders, and we hope it will contribute to the maturity of our industry."

Expanding into the Future

As media localization undergoes yet another transformation triggered by technological progress and artificial intelligence, AVTpro stands as a beacon of innovation, offering the first standardized benchmark for excellence in the dynamic field of audiovisual language services. Developed through collaboration, endorsed by industry leaders, and relying on the advice of its steering committee and advisory board, AVTpro promises to bring a new level of proficiency to the industry. The collaborative spirit that has fueled the creation and launch of AVTpro persists, with ongoing efforts to expand language pairs and introduce additional certificates to meet the evolving needs of the industry.

As AVTpro takes its first steps, it invites industry leaders and professionals to join in embracing this certification. Aspiring and seasoned professionals are encouraged to embark on this career-enhancing journey, while LSPs can rely on AVTpro certification as a reliable indicator of a candidate's expertise. The website, https://avtpro.ooona.net, serves as a hub for detailed information and updates. With its commitment to ongoing development and expansion, AVTpro is more than just a certification, it is a catalyst for excellence in media localization.

Interviews

En Sincronía Podcast

(also available on YouTube with subtitles)
https://www.youtube.com/c/ensincroniapodcast

1. Episode 41 - AVT Pro: about the upcoming subtitling certification with Serenella Massidda (9:23 to 50:50, and 59:24 to 1:28:56).
https://www.ensincroniapodcast.com/1112315/12731819-episode-41-avt-pro-about-the-upcoming-subtitling-certification-with-serenella-massidda
2. Episode 46: A deep dive into the AVTpro initiative with Jorge Díaz-Cintas (10:09 to 50:32, and 58:29 to 1:45:50).
https://www.ensincroniapodcast.com/1112315/14105242-episode-46-a-deep-dive-into-the-avtpro-initiative-with-jorge-diaz-cintas

AVT Masterclass

Full playlist of the interview:
https://www.youtube.com/playlist?list=PLFM0XtpnUpZS9wmNJBB3o4ChZqlVj3lzf

ATA's Audiovisual Division

Full IG Live:
https://www.instagram.com/p/C6jec_2rZkA/

Dr Serenella Massidda is Senior Researcher at Chieti-Pescara University and Honorary Research Fellow at University College London. She holds a European Doctorate in Audiovisual Translation and an MSc in Scientific and Medical Translation with Translation Technology (Imperial College London). A professional subtitler and member of the Executive Committee of the European Association for Studeis in Screen Translation (ESIST), she is also an academic consultant.

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AVD'S 2022-2025 INSTAGRAM LIVE Report

BY DANIELA ACOSTA

January 2022
Frederic Chaume (Jaume I University)
Dr. Frederic Chaume is a renowned researcher and teacher in the field of audiovisual translation. In this interview, he explains many fundamental differences between the arts of subtitling and dubbing which translators need to be aware of. He also explains how the COVID-19 pandemic has accelerated pre-existing technological progress in the audiovisual translation industry. In addition, he states that script translation for dubbing has what he calls a pre-fabricated reality, and he outlines this reality's four pillars.

April 2022
AVD Mentoring Program
The Audiovisual Division of the American Translators Association has a free mentoring program open to all aspiring audiovisual translators ready to work hard to launch their careers in this fascinating field. Mentoring program coordinator Britta Noack, CT; mentor Mara Campbell, CT; and 2020 mentee Molly Yurick offer all the information you need to take the first step.

July 2022
Max Deryagin (SUBTLE, AVTE)
Max Deryagin is Chair of the British Subtitlers' Association (SUBTLE), Vice President of Audiovisual Translators Europe (AVTE), co-organizer of Languages & the Media, Russian language lead at entertainment localization agency Plint, as well as a frequent conference speaker, independent researcher, tech consultant and writer. This interview is about his very important activism for the rights of audiovisual translators.

Isabelle Miller and Debora Blake (ATAA)
Qualified audiovisual translators have to complete many years of schooling, often earning master's or doctorate degrees, in addition to many years of language acquisition. There is no shortage of these highly- educated professionals. The problem in the industry is actually the lack of respect that audiovisual translators tend tooften receive. Veteran audiovisual translators Isabelle Miller and Debora Blake of France's ATAA (Association des traducteurs/adaptateurs de l'audiovisuel) are working fearlessly and tirelessly to change that.

September 2022
Shana Priesz and Charles Fathy (Pixelogic Media)
The dubbing producer and director for the latest Predator movie, spectacular movie "Prey", talk about the brilliant and arduous collective effort to impeccably dub it into Comanche. We addressed the difficulties and challenges of translating the script, adaptating cultural terms and expressions and preserving the ancient language.

December 2022
Iris Permuy (ATRAE)
Iris Permuy, MA is the President of ATRAE, Spain's advocacy organization for audiovisual translators. In this IG live, she answers some of today's most pressing questions: Is there really a worldwide shortage of quality audiovisual translators? Is machine translation ever appropriate for audiovisual material? Although industry rates are often exploitative, is collective bargaining possible for freelancers? Are audiovisual translators always given fair deadlines? Why are translators' names so often left out of a show's credits? What role do localization agencies play in creating fair working conditions? Do production studios need to increase their localization budgets from the beginning? She also poses many great questions of her own.

May 2023
Mona Shetty (Sound and Vision Studios)
Bollywood's very own Mona Shetty gives us an inside look into the life of a voice actor and dubbing studio director in multicultural India. Sound and Vision India dubbing studio was founded by Shetty and her mother, Leela Ghosh, in the early 1990s, with Jurassic Park being their first feature film project. Since then, they've localized an extraordinary number of Hollywood and foreign productions for Indian audiences, as well as an extraordinary number of Indian productions in many languages (India has 22 official languages, many with their own film industries) and for export to global audiences. Shetty also discussed how localization trends and public's awareness of localization have evolved in India over the years, as well as the fascinating ways that streaming and COVID have both changed India and its cinema and television.

January 2024
Amanda Chow (City University of Hong Kong)
Amanda Chow, PhD candidate, joins us from Hong Kong to tell us about her current research in both audio description for the blind and visually impaired and gender studies.

In this interview, she talks about the challenges and opportunities in Chinese audio description brought about by the way spoken Cantonese and Mandarin approach gender, and how this affects audio descriptions of LGBTQ+ characters, using some examples from the Hong Kong LGBTQ+ movie "Tracey."

Amanda also explains how Chinese intellectual property law affects how audio description is produced in the Chinese film and TV industry, as well as the additional art forms that audio description serves in the country. She then relates the history of audio description in China and the work of Chinese NGOs and universities that made it possible.

Most importantly, Amanda explains how accessibility translators worldwide need to develop a high level of self-awareness to overcome their own potential ableism and best serve their audiences. Finally, she talks about the audio description of Wing Chun, a Chinese martial art, in the 2008 action movie "Ip Man" and why it is life-changing for both sighted and blind people alike.

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May 2024
Jorge Díaz Cintas and Serenella Massida (AVT Certification)
Jorge Díaz Cintas and Serenella Massidda answered all our questions about the AVT Certification, the benefits of a standardized test for freelancers, and the developments for the future. This was a candid conversation about the new trends in the AVT field and how this certification could help professionals and LSPs in the long run.

June 2025
Soledad Etchemendy (Subtle) and Leonardo Simcic (AATI)
The representatives of Subtle (UK) and AATI (Argentina) shared with us their views about the current reality of the AVT field and how it has been impacted by AI. We discussed the roles of their associations in advocating fair working conditions and to what extent can each of them publish suggested minimum rates in their own market.

In this enrichening conversation, Soledad and Leonardo generously shared their experiences with us. They also offered practical advice that we will carry with us moving forward. They taught us plenty and inspired us with their passion and commitment.

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