



Module 6

Unit 3: Translating audio description

Core video transcript

Module 6

Unit 3: Translating audio description

Transcript

Slide 1

Hi, I'm Anna Jankowska from UAB. In this ADLABPRO video I will talk about translating audio description. This is Unit 3 in Module 6.

Slide 2

There are three different workflows to create an AD script. It can be written by one audio describer or in a team. The third workflow consists in translating AD scripts from one language into another.

Slide 3

This third workflow is thought to be less time-consuming and more cost-effective. But what is really important is that this new workflow is believed to deliver good quality AD, especially in countries where there are few experienced audio describers. How is that possible?

Slide 4

There are some basic steps in the AD workflow. First, you must watch the film. Then it is time to decide what to describe and how to do it. This is followed by cueing and consulting with a second describer or a consultant with sight loss. The final step is often proofreading.

Slide 5

In AD translation workflow many of these steps can be shortened or even omitted. It is already decided what is described and how. The script is cued and consulted. And if the translation is done by a machine and postedited, the entire process is even faster and cheaper.

Slide 6

The industry uses AD translation to train describers in countries with little AD tradition and also to provide AD in countries with few experienced describers. Another reason for using AD translation is to provide a unified AD across languages and countries.

Slide 7

Let me give you some examples. In Greece the European Captioning Institute used AD translation for training purposes. AD for a Greek series was written by experienced describers from the UK and the US and then translated into Greek by audiovisual translators who were training to become describers. Another example are providers of localization services. Imagine they are asked to provide AD in Swedish, but they do not have any Swedish describers on board. What do they do then? They draft the AD in English and translate it into Swedish.

AD translation is also used by VOD platforms that produce their own content. In this case they draft AD in the language of the production and then translate it into other languages.

Slide 8

AD translation has also been researched in the academia, with a focus on

whether this new workflow is really more time and cost-effective. And if it produces good quality AD.

Slide 9

AD translation was considered by López Vera. In a very short experiment he found that translating is not much less time consuming than writing AD from scratch.

Slide 10

Remael and Vercauteren discussed how AD was translated from English into Dutch and what difficulties it implied.

Slide 11

In my study I found out that translating AD from English into Polish can be even three times faster than writing AD. And the tests carried out with final users showed that they are more than willing to accept translated AD.

Slide 12

Matamala and Ortiz-Boix carried out a study in which they tested machine translation engines to translate AD scripts from Catalan into Spanish.

Slide 13

Fernández-Torné and Matamala compared the efforts of scripting AD from scratch, of translating it manually from English into Catalan and of postediting its machine translated version.

Slide 14

AD translation is usually performed from English into other languages.

Currently we are looking into translating AD from other languages. This could be a solution for films produced in less known cultures. Why? Because, it might be very difficult, for example, to find a Spanish describer who would know Polish culture well enough to audio describe a Polish film.

Slide 15

In this case it might be a better idea to translate AD written in Poland into Spanish.

Slide 16

AD translation might seem like a perfect solution. But many issues need to be considered. First, even when translating, the image should be always consulted. It is not enough to "just translate" the AD. It should be also adapted to the local description style. Last but not least, you might need to introduce different strategies to deal with cultural differences.

Slide 17

And with this we finish. I hope you learned a bit about translating AD scripts.

Creation of these training materials was supported by
ADLAB PRO (Audio Description: A Laboratory
for the Development of a New Professional Profile),
financed by the European Union under the Erasmus+ Programme,
Key Action 2 – Strategic Partnerships,
Project number:2016-1-IT02-KA203-024311.

The information and views set out in these training materials
are those of the authors and do not necessarily reflect
the official opinion of the European Union.

Neither the European Union institutions and bodies nor any person
acting on their behalf may be held responsible for the use
which may be made of the information contained therein.

