Welcome to our webinar

Introduction to Subtitling

with Lindsay Bywood

19 March, 2014

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ENTER QUESTIONS:
Communicate with the moderator by typing your comments or questions here, then clicking "send"

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Lindsay Bywood

- Studied German
- Social work
- Translator
- Subtitler
- Worked in languages for 16 years
- Director of Business Development
- PhD/Lecturer

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Roadmap

- Subtitling in context
- Subtitling in the UK
- Translation subtitling
- Subtitling for the Deaf and hard-of-hearing (SDH)
- Subtitling strategies
- Live subtitling
- Fansubbing
- Working in the industry

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Subtitling may be defined as a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letters, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off).

(Díaz Cintas & Remael, 2007:8)
What is subtitling?

- Form of audiovisual translation

Also includes:

- Surtitling
- Subtitling for the Deaf and hard-of-hearing (SDH)
- Live subtitling
Poll number one
television works broadcast in Europe
Why subtitling?

- Language community size
- Economic factors
- Custom and habit
- Artistic and aesthetic value
- Fast and cheap
七人の侍
Released 2001: 
Grossed $174 million worldwide

Top film 2001: 
Harry Potter 
and the Philosopher's Stone 
Grossed $975 million worldwide
Vicky Frost, *The Guardian*:

[The Killing] "paved the way for a wave of subtitled European crime dramas"

Toby Etheridge, Head of Programming, FX:

"The Killing proved it was possible [to successfully show subtitled drama]".
The evolution of the subtitling industry (I)

<table>
<thead>
<tr>
<th>Date</th>
<th>Technological developments</th>
<th>Subtitling</th>
</tr>
</thead>
<tbody>
<tr>
<td>1940s</td>
<td></td>
<td>• Birth of subtitling: spotting, translation, transcription, insertion</td>
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<tr>
<td>1970s</td>
<td>• Teletext</td>
<td>• Open/closed captioning/subtitling</td>
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<td></td>
<td>• Caption generators</td>
<td>• Dedicated subtitling software</td>
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<tr>
<td>1980s</td>
<td>• Cable &amp; satellite</td>
<td>• Home video</td>
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<tr>
<td></td>
<td>• Desktop PC; Unicode</td>
<td>• Profile of subtitler (single person handling entire job) is established</td>
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<td></td>
<td></td>
<td>• Live intralingual subtitling/captioning</td>
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<tr>
<td>1990s</td>
<td>• Digitisation, DVD, content expansion</td>
<td>• Standalone &amp; server-based subtitle software</td>
</tr>
<tr>
<td></td>
<td>• Web 1.0; word processing, spell checking, grammar checking</td>
<td>• Single person still handles entire job</td>
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<tr>
<td></td>
<td></td>
<td>• Section 508, Rehabilitation Act, USA (1998)</td>
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<tr>
<td></td>
<td></td>
<td>• ITC Standards on Subtitling, UK (1999)</td>
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</table>
### The evolution of the subtitling industry (II)

<table>
<thead>
<tr>
<th>Date</th>
<th>Technological developments</th>
<th>Subtitling</th>
</tr>
</thead>
</table>
| 2000s | • Globalisation & centralisation  
• Web 2.0; online content  
• Broadband, wifi, VOIP  
• Digital TV; HD; content volume expansion  
• Voice recognition                                                                 | • Mushrooming of subtitling software & freeware  
• Templates; homeworking; outsourcing  
• Fansubbing  
• *Communications Act, UK (2003)*  
• Respeaking (SR) in live subtitling/captioning  
• Automated captions on YouTube |
| 2010s | • Mobile web; social networks  
• VOD; UGC; online content volume explosion                                                                 | • *21st Century Communications and Video Accessibility Act, USA (2010)*  
• Online subtitle management systems & editors  
• Crowdsourcing |
Poll number two
Translation subtitling: two workflows

1. **Origination** – timing, translation, editing
   
   Subtitling software required

2. **Template method** -
   
   No software required
Reduction

- Delivery of original
- Reading speed

Change of medium

- Oral to written
- Maximum of 2 lines
- Safe area
Bambi is a film about a young deer growing up in the wild after his mother is shot dead.
Temporal considerations

Spotting, cueing, timing, originating

- Synchronisation
- Frames per second
- Timecodes (TCR)
- 6 second rule
- Words per minute (wpm)
- Characters per second (cps)

Shot changes

Gap between subtitles so that they can be read

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Subtitles ought to be semantically self-contained, when possible

Line breaks ought to consider syntax

Punctuation must be consistent throughout

Follow original order as close as possible

Different clients and different territories have different conventions
Examples of different conventions
- Maximum exposure time: 6”
- Minimum exposure time: 1”
- Gap between subtitles: 2 frames
- Maximum number of lines = 2 lines
- Maximum line length = 39 characters
Wincaps demo

Other software:
- Swift
- Cavena
- Eztitles
- FAB
- Spot
- Titlevision
- SoftNI

Free software – Subtitle Workshop
Subtitling for the Deaf and hard-of-hearing

My brother - he's really, REALLY cool - he says being cool is about looking good, sounding good.
Main differences between translation subtitling and subtitling for the Deaf and hard-of-hearing

Usually same language
Speaker labels
Sound effects and music
Still often created by translators/subtitlers
(but often respoken)
More than two lines acceptable
News commentator: THE CURTAIN RISES ON THE GREATEST MILITARY EXPERIMENT EVER UNDERTAKEN.

(off: Arthur) "Les illes Caiman, la joia de les Índies Occidentals."
Nunca vi mar com uma cor tão linda.

I hope she burns in hell. That's terrible. You watch your attitude in front of Yolande. Don't you start!
SDH - noises (1/2)

Oh, dear! Tsk, tsk, tsk!

(Sighs)

Were they important?
This place is full of vultures! Vultures EVERYWHERE.

MOUTHS: "...commit suicide".
You haven't made it easy, have ya?

Oh! I'll carry on looking then, shall I(?)
Strategies
Yeah, but it’s a great theory. Have you been paying attention? This is a great theory.
  ⇒ Yes, but it’s a great theory.

So, tell me something Miss Thelma, how’s you ain’t got any kids?
  ⇒ Miss Thelma,
      why don’t you have kids?

I wonder if you can really find the car.
  ⇒ Can you find the car?

We are going to go after we have had our dinner.
  ⇒ We’ll go after dinner.
My whole life, I’ve been followed by loneliness.

My whole life, I’ve been followed by loneliness.

My whole life, I’ve been followed by loneliness.

My whole life, I’ve been followed by loneliness.

My whole life, I’ve been followed by loneliness.
Welcome to the first of four programmes in this series. Every four weeks we will show how big money governs England and how your money can be used to change society. We’ll see a commercial, soon to be shown in our cinemas.
Surtitling
Live subtitling

Used for programmes that are not available in advance e.g. news, live debates, also topical documentaries.

Live subtitles used to be delivered either by a stenographer or a pair of live subtitlers.
Live subtitling

Previous workflow:
Live subtitling

Now - respeaking

Trained respeaker
Classic respeaking mistake
Working in subtitling

In-house positions – SDH and translation
Freelance work – origination/template translation
Corporate work
Transcription work
Individual producers/production companies
Working in subtitling

Major subtitling companies

www.vsi.tv
www.broadcasttext.com
www.deluxemediaeurope.com/
www.redbeemedia.com
www.sdimedia.com
Fansubbing

Using material without permission is illegal

Legitimate crowdsourcing:

http://www.amara.org/en/
http://www.viki.com/
http://www.ted.com/about/programs-initiatives/ted-open-translation-project
Courses

Short courses: UCL, University of Roehampton, other universities who offer MA courses in AVT

Conference workshops:

Media for All http://www.mediaforall.eu/

Languages & The Media http://www.languages-media.com/

ITI and CIOL training

Translation and the Digital – 25 April 2014

http://www.heacademy.ac.uk/events/detail/2014/Seminars/AH/GEN916_UCL
Basic resources


Code of Good Subtitling Practice

Thank you!

Any questions?

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