ILSA Interlingual Live Subtitling for Access

Co-funded by the
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The **ILSA** Course
on Interlingual Live Subtitling

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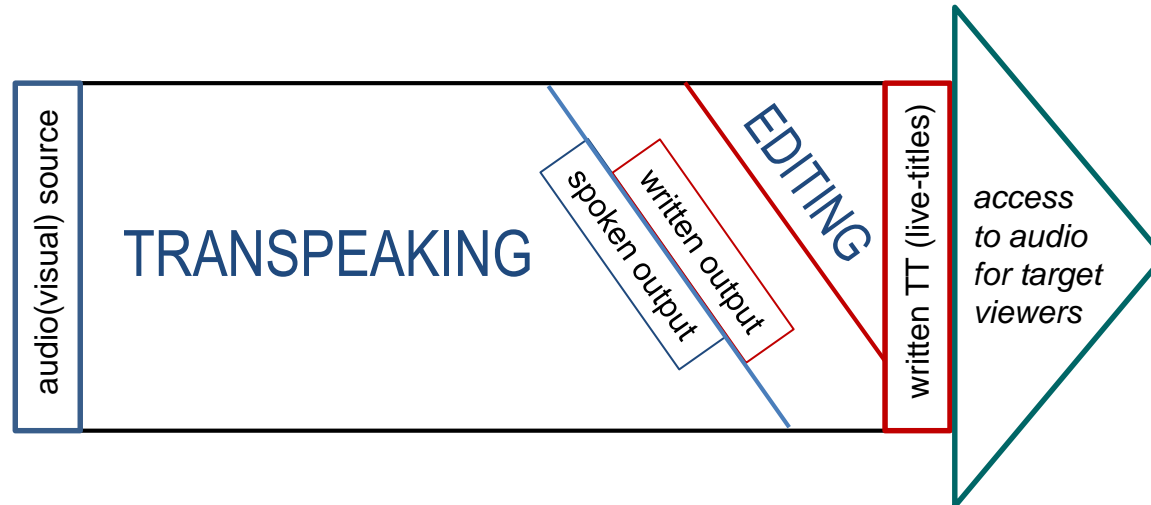of the European Union

Outline

- Foundations

- Course structure

- Modules and units

- Learning outcomes

- Unit structure

- Materials

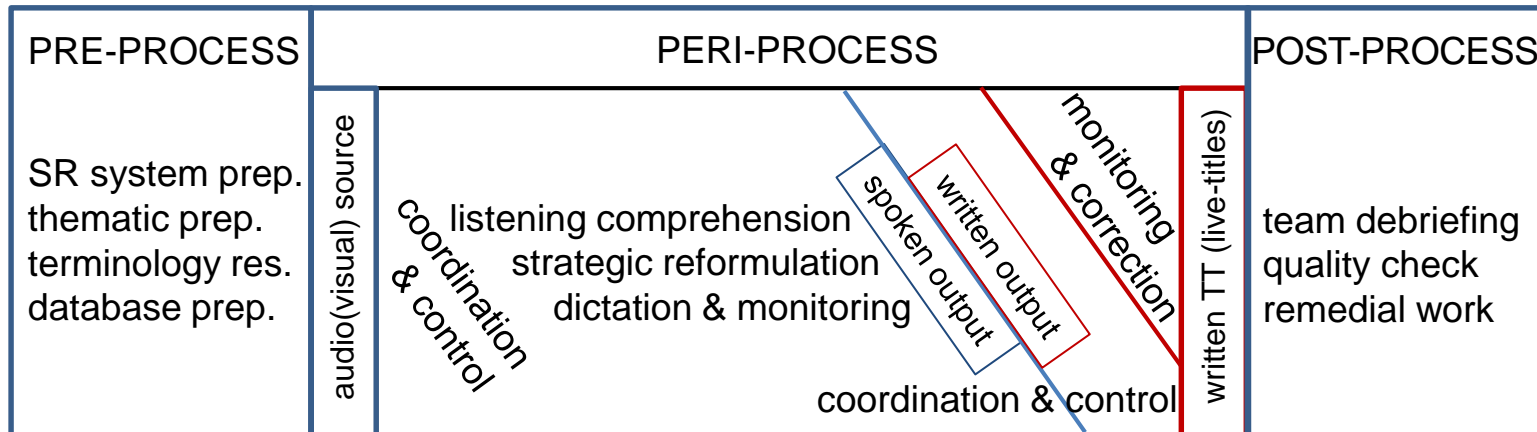- Examples

TASK: Interlingual Live Speech-to-Text

TRANSPEAKING

audio(visual) source

spoken output

written output

EDITING

written TT (live-titles)

access to audio for target viewers

Core Skills:

- Subtitling (using speech recognition)

- Live translation (simultaneous interpreting)

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PROCESS

PRE-PROCESS	PERI-PROCESS	POST-PROCESS
SR system prep. thematic prep. terminology res. database prep.	audio(visual) source — coordination & control — listening comprehension, strategic reformulation, dictation & monitoring — spoken output — written output — monitoring & correction — written TT (live-titles) — coordination & control	team debriefing quality check remedial work

Core Skills:

- Subtitling (using speech recognition)

- Live translation (simultaneous interpreting)

Course Structure

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Course Structure

FOUNDATIONAL COMPONENTS → CORE COMPONENTS → APPLIED COMPONENTS: SETTINGS

Course Structure

> **MODULES**

7

>> **Units**

27

>>> Learning outcomes

203

1a: Media and live events accessibility	2: Accessibility and inclusion	1	The student is able to define the notion of accessibility and inclusion
1a: Media and live events accessibility	2: Accessibility and inclusion	2	The student is able to describe the various types of international, European, and national/regional legislation on inclusion and accessibility and how it can be applied to media and live events
1a: Media and live events accessibility	2: Accessibility and inclusion	3	The student is able to interpret relevant legal stipulations for accessibility in order to apply them to media and live events

Modules & Units

FOUNDATIONAL

1a	Media and live events accessibility

Unit 1. Disability
Unit 2. Accessibility and inclusion
Unit 3. Live events accessibility
Unit 4. Media accessibility
Unit 5. Users and services

1b	Prerecorded subtitling

Unit 1. Introduction to subtitling
Unit 2. The fundamentals of pre-recorded subtitling
Unit 3. Introduction to subtitling for the deaf and hard of hearing

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Modules & Units

FOUNDATIONAL

1c	Simultaneous interpreting
Unit 1. Introduction to interpreting	
Unit 2. Preliminary exercises	
Unit 3. Pre-process skills	
Unit 4. In-process skills	
Unit 5. Post-process skills	

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Modules & Units

CORE

2a	Intralingual respeaking

Unit 1. Live subtitling and respeaking
Unit 2. Speech recognition and dictation
Unit 3. Initial intralingual respeaking
Unit 4. Advanced intralingual respeaking

2b	Interlingual respeaking

Unit 1. Introduction to interlingual respeaking
Unit 2. Training in an interlingual setting
Unit 3. Advanced interlingual respeaking

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Modules & Units

APPLIED (SETTINGS)

3a	TV
Unit 1. Introduction to respeaking for television Unit 2. Beginner level respeaking for television Unit 3. Intermediate level respeaking for television Unit 4. Advanced level respeaking for television	

3b	Live events and education
Unit 1. Introduction to respeaking for live events and education Unit 2. Workflow and software Unit 3. Advanced practice	

Unit Structure

- **Introduction**

- **Video presentation**

- **Reading materials**

- **Case studies**

- **Video tutorials**

- **Practice activities**

- **(Self-)assessment tools**

- **Other materials**

COURSE MATERIALS

examples

- **Introduction**

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ILSA

DEFINITION

"saying what has just been said in another language"

o speech vs writing / interpreting vs translation

   interpreting as 'oral translation'

o defining characteristic = immediacy

   Kade (1968):- source-text available only once

         - target text cannot be reviewed or revised

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Fundamentals

Díaz Cintas, J., & Remael, A. (2007). Audiovisual translation: subtitling. Manchester: St. Jerome.

Gottlieb, H. (1998). Subtitling. In M. Baker (Ed.), Routledge Encyclopedia of Translation Studies (pp. 244-248). London and New York: Routledge.

Ivarsson, J., & Carroll, M. (1998). Subtitling. Simrishamn: TransEdit HB.

Extra reading
Díaz Cintas, J. (2004). Subtitling: the long journey to academic acknowledgement. Journal of Specialised Translation, 1, 50-68.

Gambier, Y. (2003). Introduction. The Translator, 9(2), 171-189. doi:10.1080/13556509.2003.10799152

O'Sullivan, C., & Cornu, J.-F. (2018). History of audiovisual translation. In L. Pérez-González (Ed.), The Routledge Handbook of Audiovisual Translation (pp. 15-30).

- Introduction
- **Video presentation**
- **Reading materials**
- **Quizzes**
- Case studies
- Video tutorials
- Practice activities
- (Self-)assessment tools
- Other materials

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1. **True or false?**

   Subtitling is often called a 'constrained translation'. The two major types of constraints are temporal and spatial contraints, related to the time and space available for subtitles, respectively.

2. **True of false?**

   It is standard practice that in pre-recorded interlingual subtitles linguistic phrases do not need to be kept together and can be broken between the lines.

3. **What is the typical maximum of lines in traditional interlingual pre-recorded subtitles?**
   a. 1
   b. 2
   c. 3
   d. 4

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1. **True or false?**
   Subtitling is often called a 'constrained translation'. The two major types of constraints are temporal and spatial contraints, related to the time and space available for subtitles, respectively.
   Key: TRUE

2. **True of false?**
   It is standard practice that in pre-recorded interlingual subtitles linguistic phrases do not need to be kept together and can be broken between the lines.
   Key: FALSE

3. **What is the typical maximum of lines in traditional interlingual pre-recorded subtitles?**
   a. 1
   b. 2
   c. 3
   d. 4

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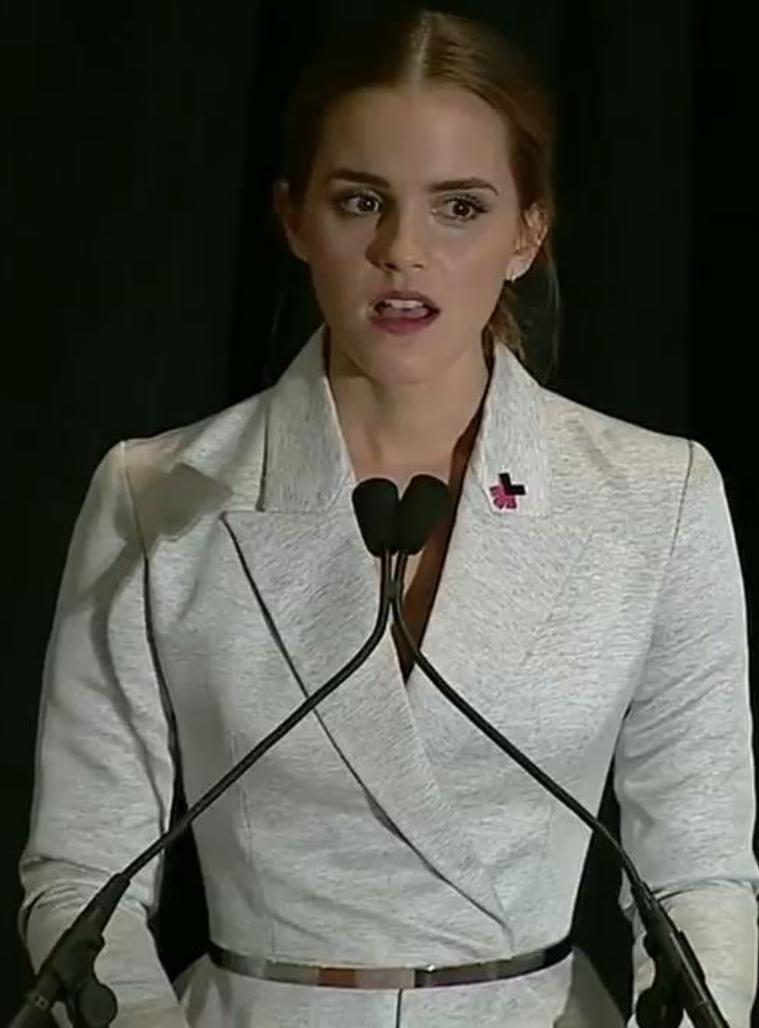- **Other materials**

UNIT 7: Task 7

NTR Template – Ellen 1

Original text (transcribed audio)	Respeaking-based subtitles	NTR analysis
-Every day I end each show with a reminder to be kind to one another and this next story is a perfect example of how one small act of kindness can go very long way. Come on down, Kelly Maguire.

-Really, your story is great. So you live in Chicago and you were coming home from a Bear's game, right?

-Yes. | | |

Original text (transcribed audio)	Respeaking-based subtitles	NTR analysis
Welcome back. What comes next, is the toughest challenge that MasterChef can actually throw at you. That is the chef's table. However, only three if you will be taking part.

So, the deal is coming all this way, do you really want to go home at this stage? Your job today is to cook one classic dish with your stamp on it. It should show process, it should be technical, and it should be absolutely delicious. 90 minutes and at the end of this, three of you will be finalists. Ladies and gentlemen let's cook. | Bienvenidos de nuevo. Lo que viene ahora es el desafío más duro que MasterChef puede ofrecer. Se trata de la Mesa del Chef. Pero sólo tres de vosotros participar es (1).

La cuestión es, después de todo este tiempo, ¿queréis iros para casa ahora? Vuestra misión hoy es cocinar un plato clásico con vuestro sello. Debe mostrar saber hacer, debe ser técnico y debe ser absolutamente delicioso. 90 minutos al final de los cuales tendremos tres finalistas. Señoras y señores, a cocinar. | 1. MinR (0,25). participaréis> participar es*.

2. MinR (0,25). porque> por que*.

EE: No queda muy claro a qué corresponde el 'It's fine', pero su omisión no supone una pérdida de sentido relevante, así la que he considerado un caso de EE.

EE: condensed text.

3. MinR (0,25). mostraros> mostrarlos*.

4. MajT (cont-omiss) (0,5). Omisión de idea independiente.

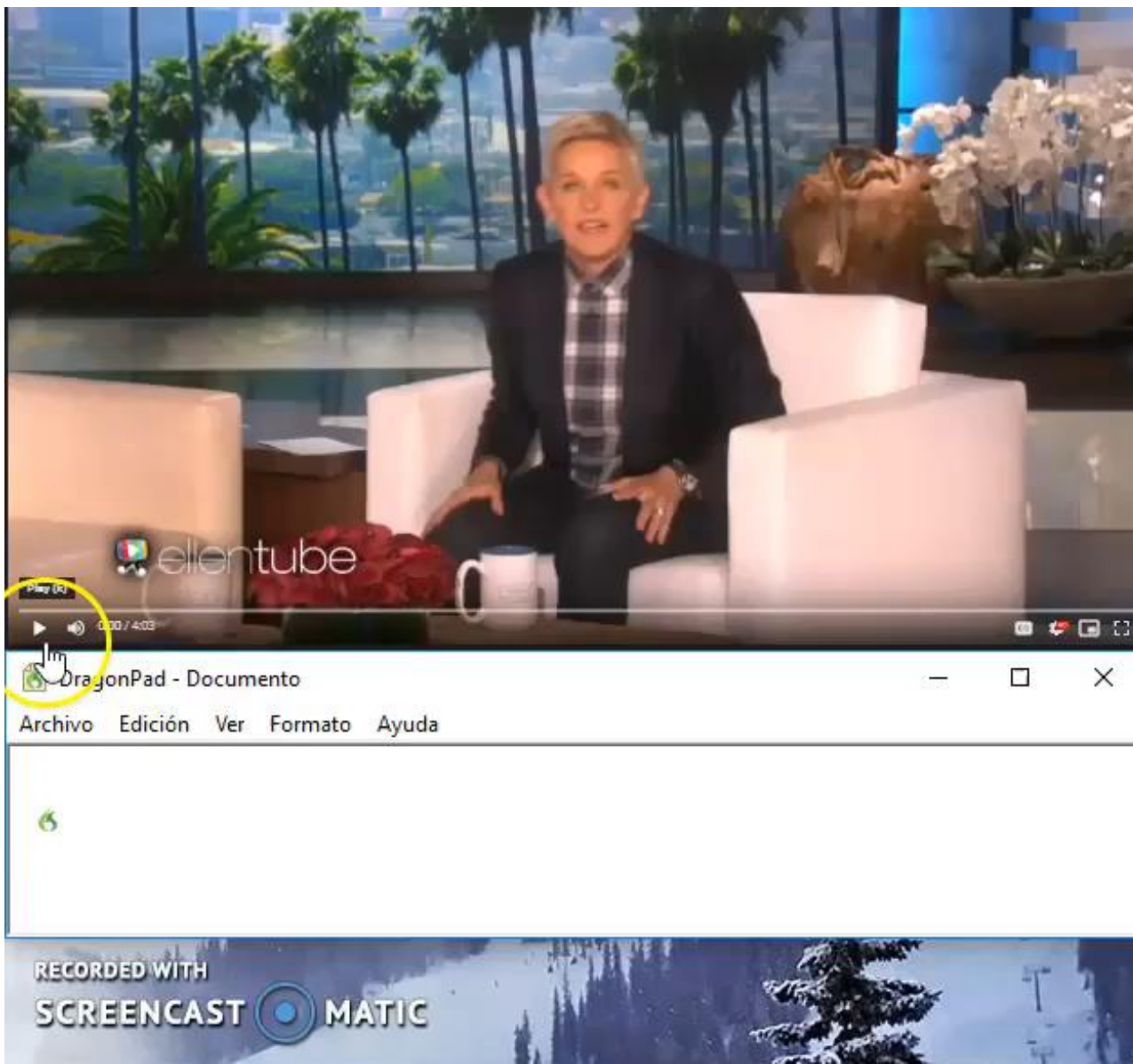5. MajT (cont-omiss) (0,5). Omisión de idea independiente. |

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DragonPad - Documento   —   □   ✕

Archivo   Edición   Ver   Formato   Ayuda

hablar y a conectar. Fue muy especial. Sólo
fueron unos minutos pero le dije que había
visto su letrero que decía que necesitaba

RECORDED WITH
SCREENCAST ⦿ MATIC

Interviews with practitioners

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