



KARKONOSKA AKADEMIA
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Project Management in Audiovisual Translation

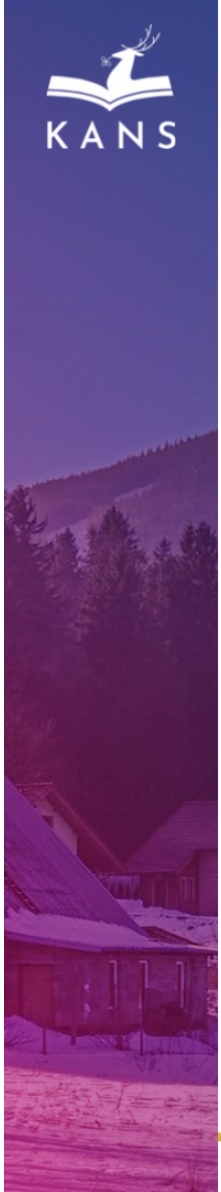
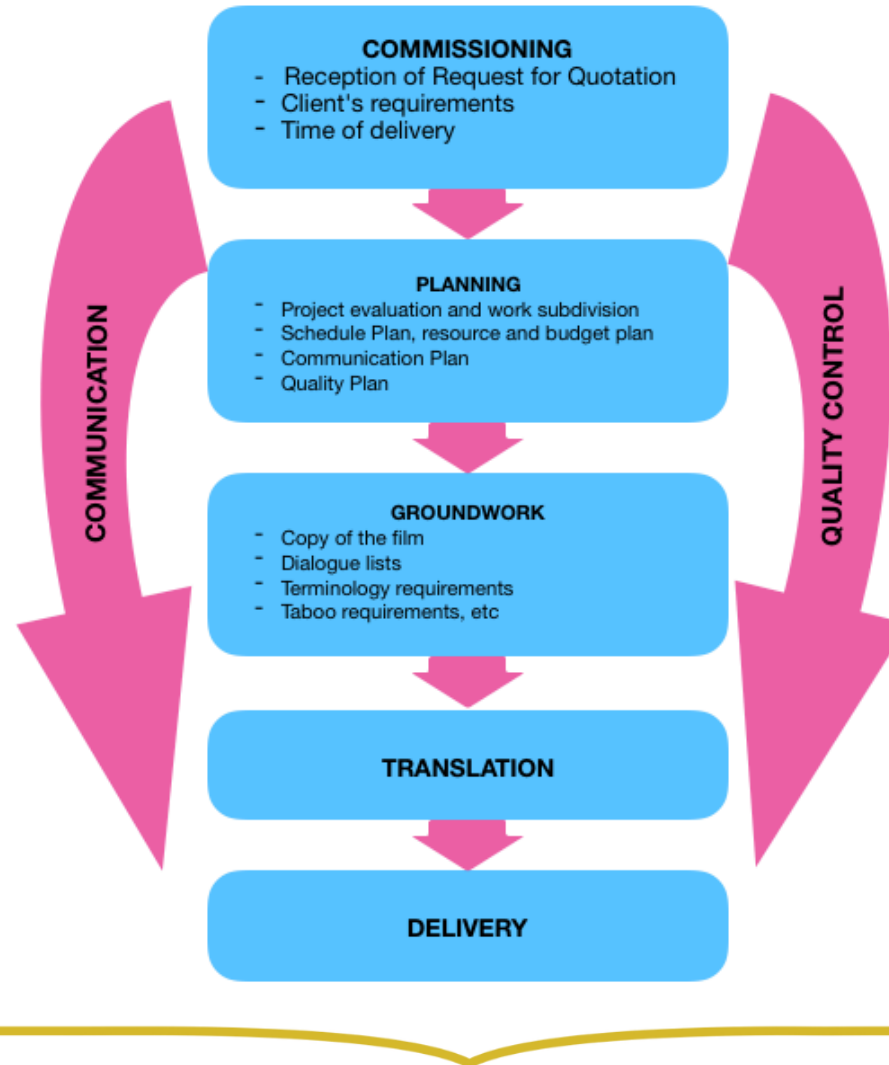
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Introduction

- Project management in translation is subject to the 'Triple Constraint' of **time**, **cost** and **quality**.
- A translation project is only successful when it is completed on **schedule**, within the **budget**, and according to previously agreed **quality** standards.
- A project manager will, thus, be required to plan the budget, track the workflow to ensure the project is completed on time and control all the phases of the project to make sure its outcome will meet the client's requirements.

Fig 1. Audiovisual Translation Project's Life-cycle based on workflow proposed by Perez (2002).



Request for Quotation

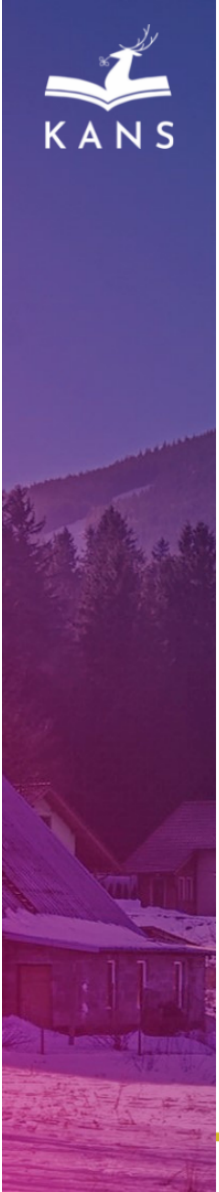
TEXT

- Characters with spaces
- 1600 per page
- 1800 per page
- Specialised vocabulary

- **With** or **without** subtitles
synchronisation and time codes

MINUTE

- Per 2 minutes
- Per 10 minutes
- Per reel (circa 10 minutes)



Client's needs and objectives

- The first task a project manager should perform at this phase is another project evaluation that aims at identifying the client's needs and objectives from the project.
- By identifying the client's short- and long-term goals, project managers are better positioned to plan the project, adequately subdivide the work involved in it and foresee any future scalability needs they may have.
- Identify the scope and requirements of the audiovisual translation project.
- Determine the target audience, language, and cultural considerations.
- Assess the content for technical specifications, such as video format, duration, and quality.

Client's needs and objectives:

Mall Girls (2009)

Feature film

1 language

Drama

Festivals and worldwide distribution



Teens on the TOP! (2024)

Series

3 languages

Educational

Educational platform and schools



Resource Allocation

- Assign roles and responsibilities to team members, including translators, editors, and proofreaders.
- Allocate resources such as time, budget, and technology tools required for the project.
- Ensure access to necessary reference materials, glossaries, and style guides.
- (Set up folders for the Source Text files and Target Text, raw material, references, ready files, etc.)

Groundwork: Pre-Translation Preparation

- Research the subject matter, cultural references, and terminology used in the audiovisual content.
- Create a project-specific glossary and style guide to maintain consistency in translation.
- Set up translation software and tools for efficient workflow management and quality assurance (various software for subtitles or audio-description).
- (Dialogue lists, script, a copy of the film, any other copies, i.e. Audio Description text in SL, terminology, proper names, taboo terminology, etc., other resources necessary for translator/s to complete translation (phone numbers to director, scriptwriters, postproduction manager, editor, etc.))

Fig 2. Working copy of the movie for the postproduction (*Mall Girls*, 2009).

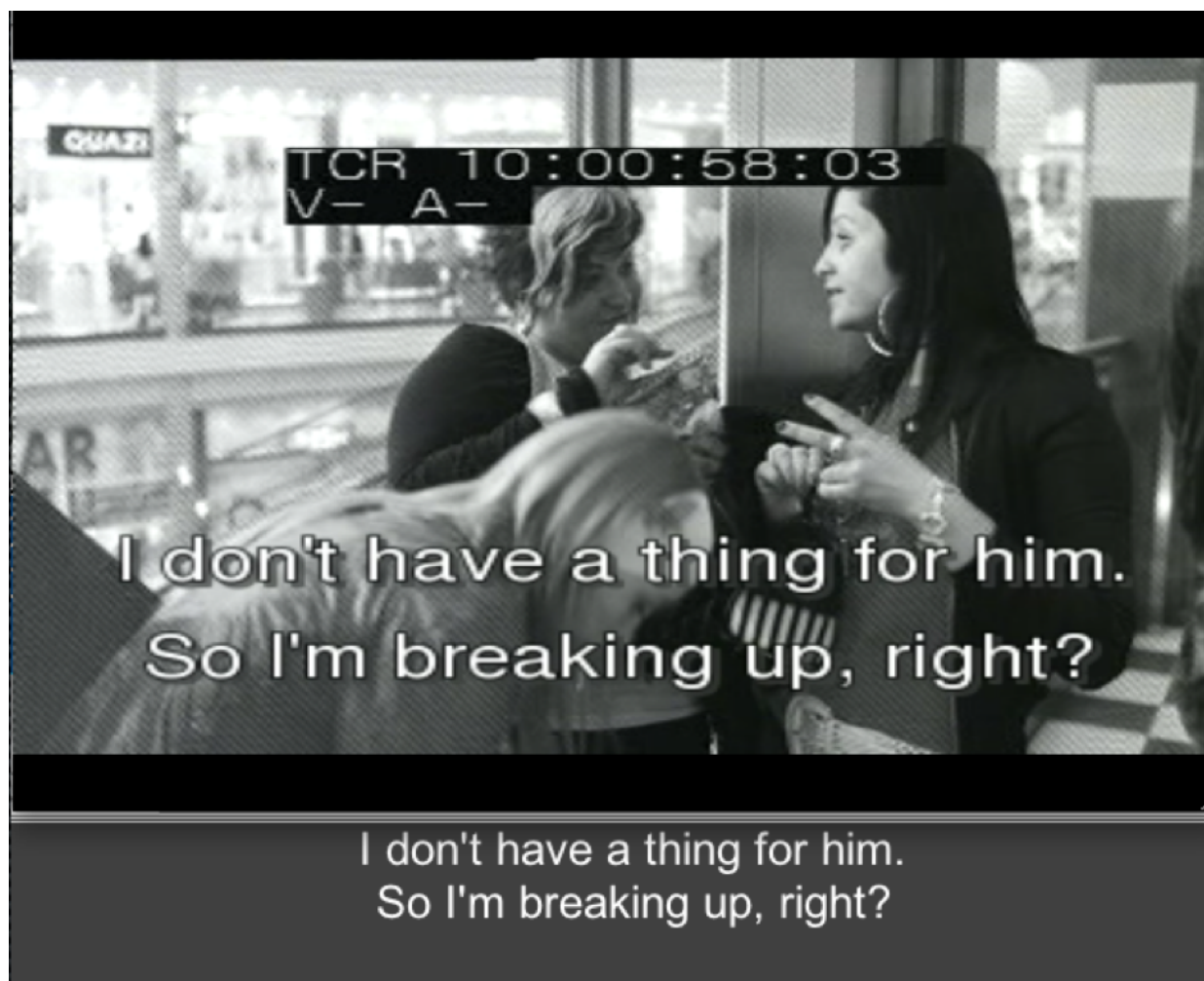


Fig 3. An actual frame from the film (*Mall Girls*, 2009).



Fig 4. Copy of the script for the translator (*Teens on the Top*, 2024).

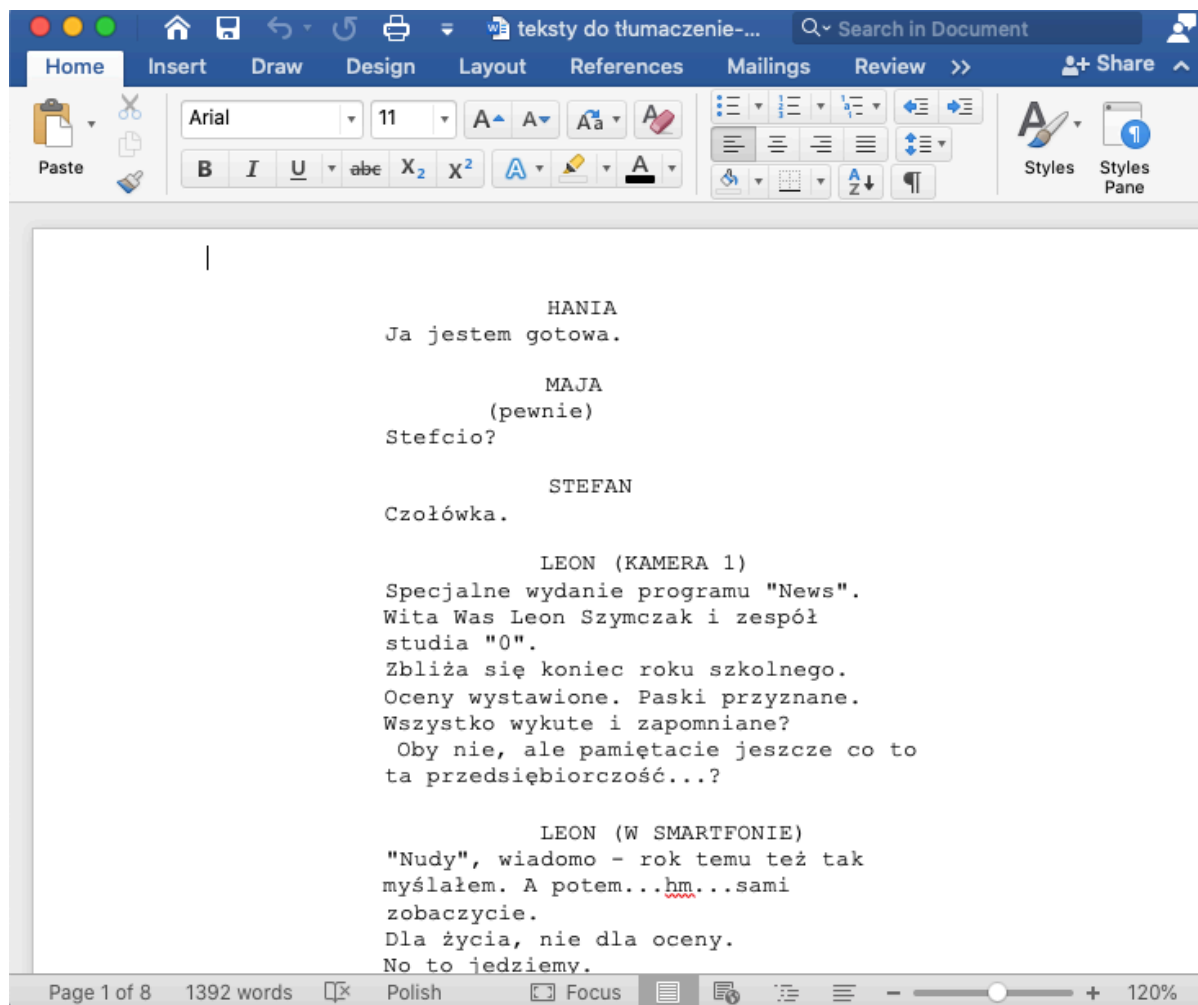


Fig 5. Copy of the dialogues with the time codes (*Mall Girls*, 2009).

00:00:51	Plansza	Przedstawiają film
00:00:57	Plansza	Współfinansowany przez Polski Instytut Sztuki Filmowej
00:00:54	Milena	-Odwiózł mnie pod klatkę i jak wysiadałam to, zanim jeszcze, to mu powiedziałam, żeby się nie wkurwiał zbyt, ale to ostatni być może raz się widzimy bo ja do niego żadnego uczucia nie mam i dlatego zrywam z nim w tym momencie właśnie, nie? Przystojny dość był, inteligentny na tematy różne rozmawialiśmy, nie powiem że nie, ale co z tego jak ja dla niego uczucia nie mam. To z nim zrywam, nie? Zresztą, miłość w naszych czasach nie istnieje, trzeba robić melanz i się nie przyzwyczajać, nie? Więc mu powiedziałam baj, fajnie było, fajne chwile

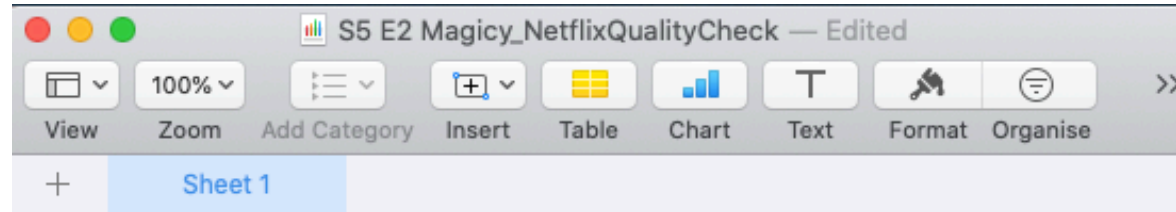
Translation Phase

- The translation phase is the backbone of a translation project. While communication, both external, i.e. with the client and internal, i.e. with the project team members, is very important throughout the project's life-cycle, its role in the translation phase cannot be stressed enough.
- The project manager has to ensure that the translators have all the necessary information about to the project, including its objectives, deadlines, the frequency of feedback and the function of the translation.
- S/he should keep all translators in his/her team updated on any development that might affect the translation. Any breakdown at the level of communication may have significant consequences.
- (Further editing of the film, any changes in the dialogues, etc.)

Quality Assurance

- Review and revise the translated content for linguistic accuracy, grammar, punctuation, and spelling errors. (run Netflix Quality check, Synchronisation errors).
- Ensure consistency in terminology, style, and formatting throughout the translated materials.
- Conduct spot checks and peer reviews to identify and rectify any issues or discrepancies.
- Assessing quality in translation is particularly difficult in as much as criteria and requirements differ from client to client and even from one translation services provider to another.

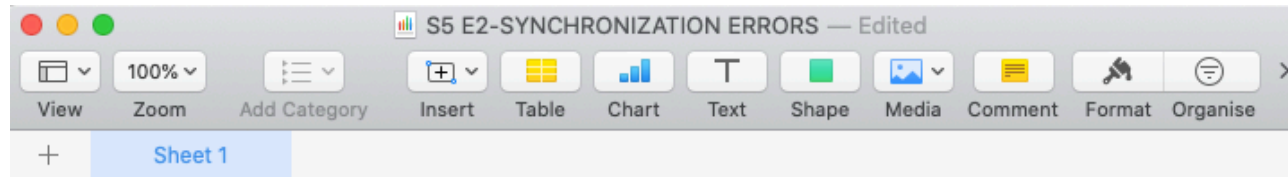
Fig 6. Netflix quality check.



S5 E2 Magic_NetflixQualityCheck

LineNumber	TimeCode	Context	Comment	
48	00:02:35	400		Two lines maximum
48	00:02:35:12	tników'rn,	Invalid white space found at column 46.	
325	00:18:16	440		Text can fit on one line
345	00:19:28	160		Text can fit on one line
415	00:22:55	560		Text can fit on one line
415	00:22:55:17	zkocj'rn,	Invalid white space found at column 19.	
427	00:23:38	320		Two lines maximum
427	00:23:38:10	o domu'rn,	Invalid white space found at column 52.	
465	00:25:57	560		Two lines maximum
465	00:25:57:17	sterze'rn,	Invalid white space found at column 49.	
466	00:26:00	920		Two lines maximum
466	00:26:00:28	domem'rn,	Invalid white space found at column 47.	

Fig 7. Netflix synchronisation errors.



S5 E2-SYNCHRONIZATION ERRORS

1	00:00:12,880	00:00:14,520	1,640	Czas zabłysnąć.	Gap to next too small (80 < 500)
2	00:00:14,600	00:00:15,960	1,360	MAGICY MAKIJAŻU	
3	00:00:16,800	00:00:18,400	1,600	CENTRALNY LONDYN	
4	00:00:20,440	00:00:22,320	1,880	O co chodzi?	Gap to next too small (80 < 500)
5	00:00:22,400	00:00:24,360	1,960	W ramach drugiego zadania	Gap to next too small (80 < 500)
6	00:00:24,440	00:00:27,160	2,720	uczestnicy pracują w studiu fotograficznym.	Gap to next too small (80 < 500)
7	00:00:27,240	00:00:29,160	1,920	Uwielbiam to. Świetnie.	Gap to next too small (80 < 500)
8	00:00:29,240	00:00:30,880	1,640	Boże, patrzcie, kto to!	Gap to next too small (80 < 500)
9	00:00:30,960	00:00:35,440	4,480	Cześć, wizażyści. Co słyhać?	Gap to next too small (80 < 500)
10	00:00:35,520	00:00:37,440	1,920	- Jak się macie? - Jaramy się.	Gap to next too small (80 < 500)
11	00:00:37,520	00:00:38,880	1,360	- Dobrze. - Tak?	Gap to next too small (80 < 500)
12	00:00:38,960	00:00:40,960	2,000	Dzisiejsze zadanie skupia się	Gap to next too small (80 < 500)
13	00:00:41,040	00:00:45,000	3,960	na jednym z najbardziej konkurencyjnych obszarów w branży –	
14	00:00:45,760	00:00:48,200	2,440	kampanii kosmetycznej.	
15	00:00:49,720	00:00:53,000	3,280	Pozwólcie, że przedstawię was waszej szefowej.	Gap to next too small (80 < 500)
16	00:00:53,080	00:00:54,800	1,720	pani Arieście Mujaj,	Gap to next too small (80 < 500)
17	00:00:54,880	00:00:59,200	4,320	dyrektorce marki Sephora UK.	Gap to next too small (80 < 500)
18	00:00:59,280	00:01:00,120	0,840	- Co? - Rany...	Gap to next too small (80 < 500)
19	00:01:00,200	00:01:01,480	1,280	Mój Boże.	Gap to next too small (80 < 500)
20	00:01:01,560	00:01:03,360	1,800	Miło mi was poznać.	
21	00:01:05,160	00:01:08,440	3,280	Z tysiącami sklepów i marek na całym świecie,	Gap to next too small (80 < 500)

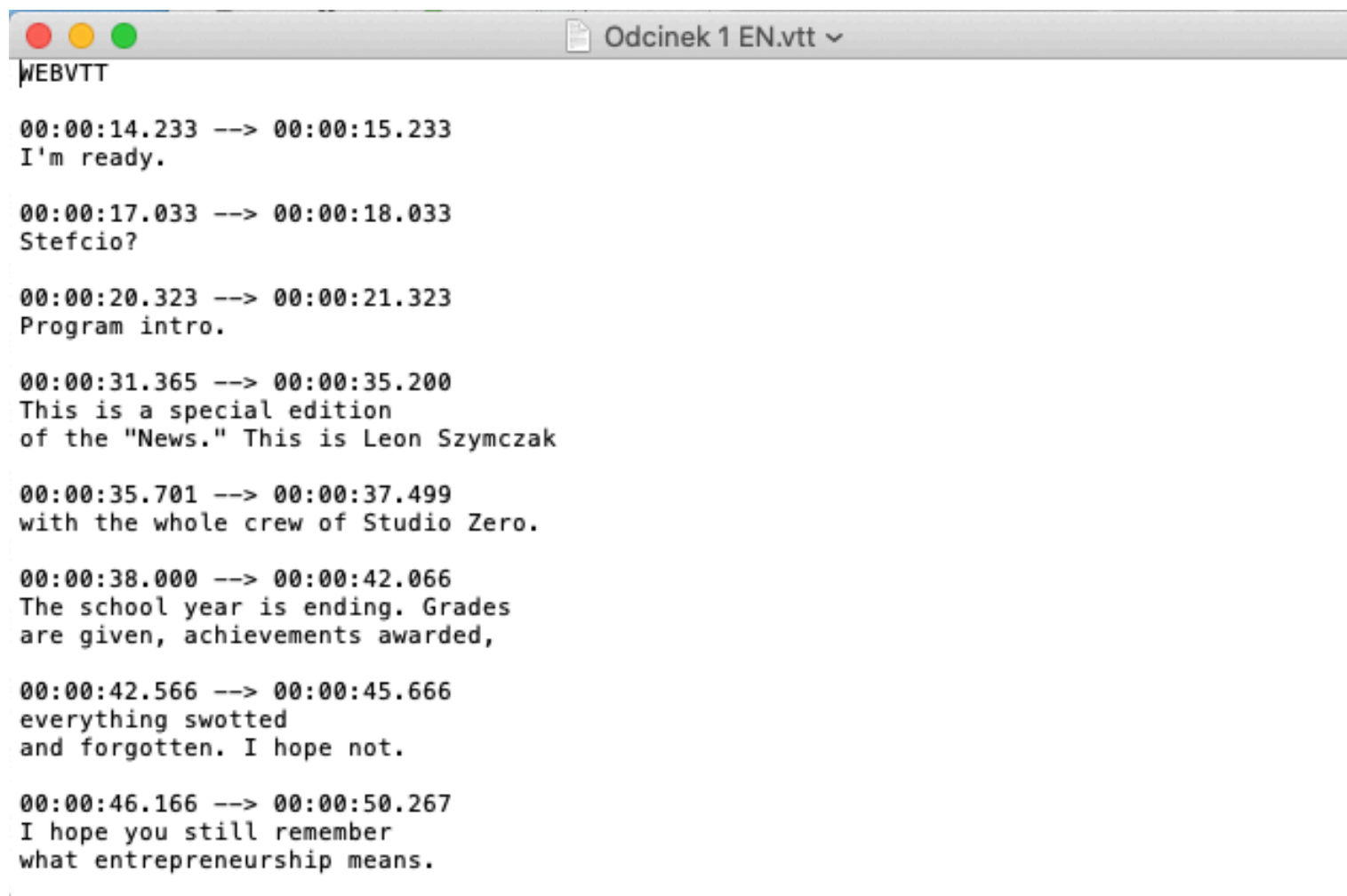
Integration and Testing

- Integrate the translated audiovisual content with the original video or audio files using appropriate software tools.
- Conduct testing and quality checks to ensure proper synchronisation, audiovisual quality, and functionality.
- Address any technical issues, errors, or discrepancies identified during testing.
- (Use different software and different modes of screening to ensure that subtitles fit the screen properly. Watch the movie without the sound, to make sure that subtitles are readable).

Finalisation and Delivery

- Finalise the translated audiovisual content, including packaging, labelling, and documentation.
- Prepare deliverables according to client specifications, such as subtitle files, dubbed audio tracks, voiceover scripts, or audio-description files.
- Deliver the completed project to the client within the agreed timeframe and format, ensuring satisfaction and compliance with contractual obligations.

Fig 8. VTT file as requested by the client.

A screenshot of a text editor window. The title bar at the top shows three colored window control buttons (red, yellow, green) on the left, and a document icon followed by the text "Odcinek 1 EN.vtt" and a dropdown arrow on the right. The main content area of the window displays a VTT file with several entries, each consisting of a time range followed by a line of text.

```
WEBVTT

00:00:14.233 --> 00:00:15.233
I'm ready.

00:00:17.033 --> 00:00:18.033
Stefcio?

00:00:20.323 --> 00:00:21.323
Program intro.

00:00:31.365 --> 00:00:35.200
This is a special edition
of the "News." This is Leon Szymczak

00:00:35.701 --> 00:00:37.499
with the whole crew of Studio Zero.

00:00:38.000 --> 00:00:42.066
The school year is ending. Grades
are given, achievements awarded,

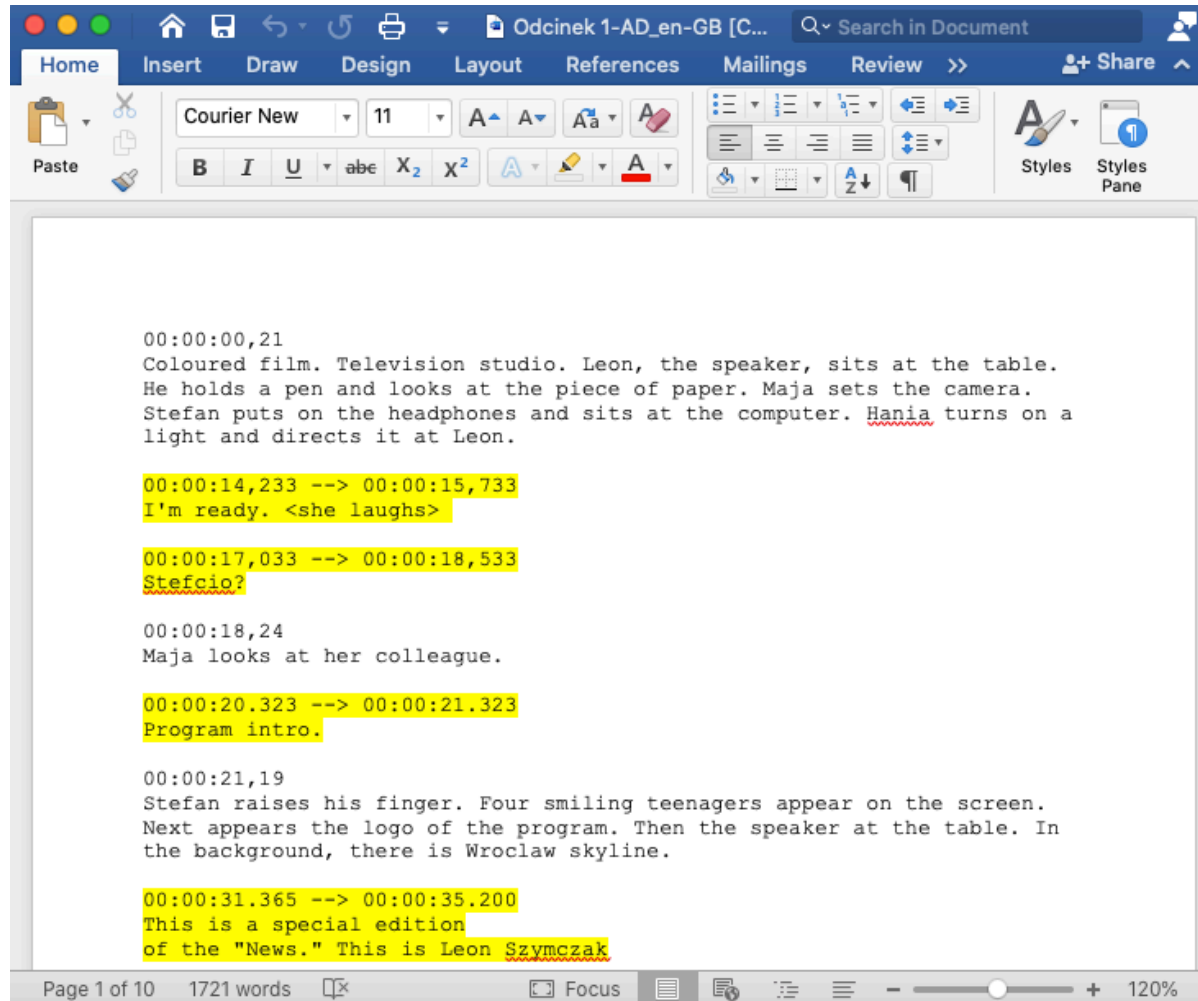
00:00:42.566 --> 00:00:45.666
everything swotted
and forgotten. I hope not.

00:00:46.166 --> 00:00:50.267
I hope you still remember
what entrepreneurship means.
```

Fig 9. SRT file as requested by the client.

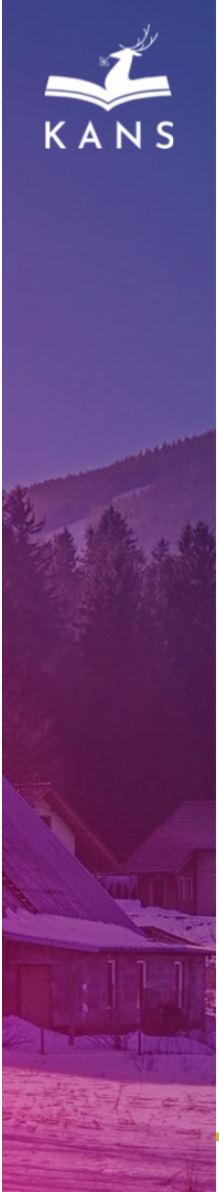
```
MallGirls.srt
1 1
2 00:00:32,647 --> 00:00:34,647
3 and
4
5 2
6 00:00:39,235 --> 00:00:41,659
7 present a film
8
9 3
10 00:00:42,486 --> 00:00:43,946
11 When he dropped me off,
12
13 4
14 00:00:44,192 --> 00:00:45,162
15 co-funded by
16 Polish Film Institute
17
18 5
19 00:00:45,420 --> 00:00:48,019
20 I told him not to get mad,
21 but I don't want to hang out.
22
23 6
24 00:00:48,471 --> 00:00:51,771
25 Since I don't have a thing
26 for him, I'm breaking up.
27
28 7
29 00:00:52,138 --> 00:00:55,691
30 Handsome, intelligent, we'd
31 blab about stuff, so what?
--
```

Fig 10. Audio Description file as requested by the client.



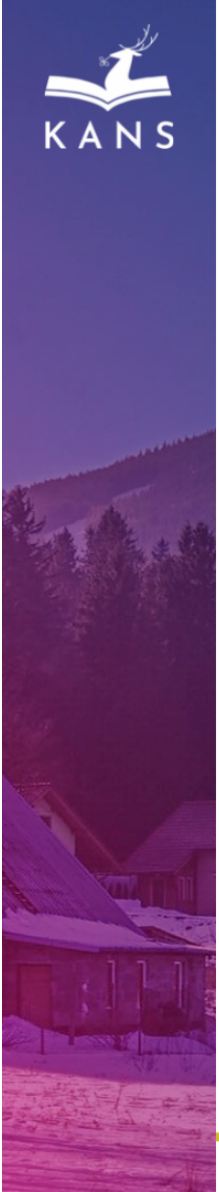
Post-Project Evaluation

- Conduct a post-project evaluation to assess the success of the audiovisual translation project.
- Gather feedback from clients, and team members to identify areas for improvement and lessons learned.
- Document best practices, challenges, and recommendations for future projects to optimise project management processes.



Conclusion

- Throughout each stage of the project management process in audiovisual translation, effective communication, collaboration, and attention to detail are essential for ensuring the successful delivery of high-quality translated content that meets the needs and expectations of both clients and target audiences.



References

- Perez, C. R. (2002) 'Translation and Project Management', *The Translation Journal*, V 6, no 4, retrievable from <http://accurapid.com/journal/22project.htm> [accessed in April 2024].
- *Mall Girls* (Galerianki, 2009), directed by Katarzyna Rosłaniec, producer: Włodzimierz Niederhouse, production: Wytwórnia Filmów Dokumentalnych i Fabularnych and Studio Filmowe Oko.
- *Teens on the Top* (Nastoletni na TOPie!, 2024), directed by Wincent Wiktorczyk, production: The Association of TOP 500 Innovators.






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