Insider's Guide To Translating Foreign Language Video
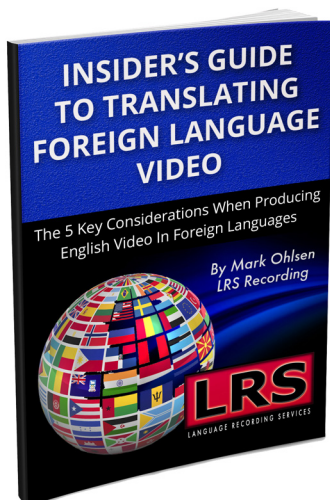
"The 5 Key Considerations When Producing English Video in Foreign Languages"

Foreword:

Producing over 5,000 foreign language media projects in more than forty languages for over 3 decades has taught me a great deal.

In particular, I've learned what really works converting English videos into other languages. And not just based on our own success.

You see, our purpose at LRS Recording is to help translation companies, media production companies and ad agencies alike, deliver <u>high quality foreign language media to their clients</u>. It's the reason my company exist.

Having success producing foreign language media can be elusive, but is doesn't have to be that way.   ... not if you know the 5 Key Consideration!

I've written this ebook to give you some insight of what I believe to be the best practices producing foreign language media.

There are basically two sections to the e-book.
1. Best Practices of Foreign Language Media Production: • What We Do
2. Best Practices of Translation for Media; especially Video • What You Do

Here's what we're going to cover.

   •   Key Consideration #1: Project Assessment
What Type of Media Production Project Do You Have?

   •   Key Consideration #2:
Understanding The Media Challenges

   •   Key Consideration #3
The Language Production Processes & Production Styles

   •   Key Consideration #4
Translating For Media

   •   Key Consideration #5
Considering the Cost of Translation

This e-book was designed to help you understand the 5 key considerations that are critical to your success when producing English video into foreign languages.

Once you are finished with this e-book you will have a strong foundation on how to deliver high quality foreign language products to you client base and minimize the headaches that are associated with this type of production.

First and foremost, a big –

THANK YOU!

– for your interest in LRS Recording. I know that the information in this e-book will give you new insights into the process of foreign language media production.

Producing high quality foreign language media requires us to work in a high tech environment and we absolutely love our new, state-of-art recording studio. With several specifically appointed rooms, it's designed to swiftly and accurately facilitate foreign language translations of multimedia, especially video.

Our new studio will make it easier to produce top-quality, client-pleasing media in any languages your client requests. Our environment for multimedia localization provides the mechanics for success.

"It Takes A Village"

And yet, our new space is NOT the whole picture. For the best possible outcome, "it takes a village". WHY this is true and what it means for you and your clients is explained below.

What you NEVER want at any time during a foreign language media project are disappointed, frustrated clients who fear their target objective cannot be met.

After all, they have invested significant money and time with a profit-seeking end-goal in mind.

What about you? Have you ever been confused by the myriad of details involved with a foreign language media project? Now with this e-Book in hand, when it comes to foreign language media projects you can truly say…

Never again!

Use these 5 Key Considerations as preventative measures to protect you from the innumerable challenges you will run up against during the foreign language production process.
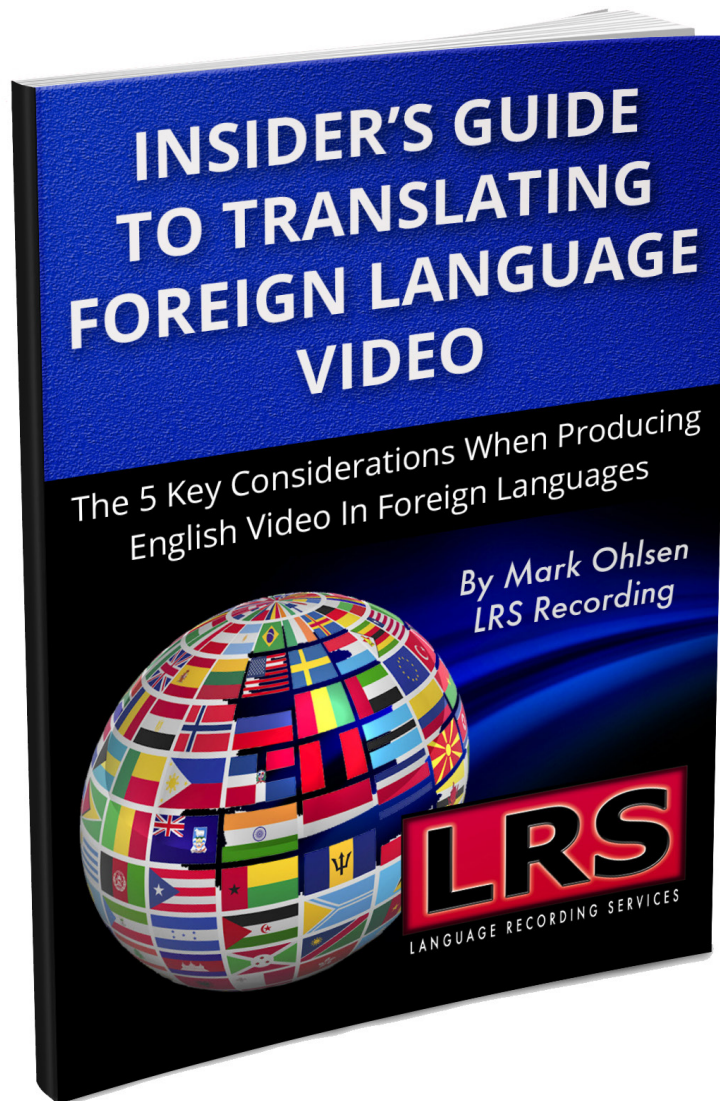
After 33 years of translation experience I can guarantee you, if not handled correctly, they will cause big problems and can send cost well over budget.

Let's delay no further.

Introducing LRS Recording Company's...

Insider's Guide To Translating Foreign Language Video

**The 5 Key Considerations When Producing
English Video In Foreign Languages**

What Type of Media Production Project Do you Have?

Key Consideration #1: Media Project Assessment

When you receive a request from your client to translate their English media into another language or languages, it's important to understand what you have and more importantly, to have a strategic game plan in place to ensure a smooth and successful outcome.

To get started, let's address a few <u>types</u> of media production projects.

There are 6 basic types of media production that we usually run into.

- ✓ Audio Only
- ✓ Audio for Video:
    - o Narration Style
    - o UN or Interpreter Style
    - o Lip Sync Style
- ✓ Subtitling
- ✓ Video Post:
    - o Language Text Graphic on screen
- ✓ E-Learning
- ✓ Power Point Audio

The type of project you have will determine which foreign language <u>"production strategy"</u> is needed to produce a high quality result.

What Production Strategy Do You Need?

There are as many ways to produce video and other media as there are talented and creative producers. Likewise, each media project will have its own set of unique challenges and considerations when converting them into foreign languages.

Good news: Several foreign language production strategies can be applied to design and deliver a great product. Any one <u>or</u> a combination of several styles could be used in a single project.

In this section we'll go over the most common **styles** of production.

Let's start with...

Audio for Video or "Dubbing"

The term dubbing can mean a few different things. But for our purposes foreign language dubbing is simply the process of replacing the English audio with a new target language audio track.

How the foreign language dubbing process would work with your video is one that has the language voice talent in a special designed recording booth.
This person will be wearing headphones; which will allow the voice talent to hear not only their voice but also the original English voice that is part of the original video.

Why is this important?

The voice talent will be able to hear all of the nuances of the original English voice track. Including the speed of the voice, the tone, the inflections and any other characteristics that are important to help the voice talent stay faithful to the original English voice-over delivery.

This technique will allow us to produce a target language version that is very similar to the original English version.

With audio dubbing there are basically 3 types of production strategies:

1. **Straight Narration Style**
2. **"UN" or Interpreter Style**
3. **Lip Sync or Complete Dialogue Replacement Style**

Each style requires a different translation approach and production skills. There are cost differences between them as well. I will address the specifics of the translation side of this in another chapter.

1. Straight Narration:
In this style, no person is "On Camera"; audio is simply a narration over the video images. This production strategy is the most flexible style for matching timings and therefore the easiest to produce and least costly as well.

2. On Camera "UN" or "Interpreter" Style:
The acronym "UN" is derived from the interpreters that work for the United Nations.

With this strategy, the original language begins at full volume, and then fades under the target language voice.

You see this style on the news all the time when they interview someone from another country. Although it is a little more costly than the Narration Style, it is relatively easy to do.

But this style does have its challenges. Our goal is to END at the same time as the English voice so that we can stay in sync with the next section.

Suffice it to say, a well-adapted translation that communicates the full meaning in a shorter time, is essential.

3. On Camera "Lip Sync" Style:
With the Lip Sync Style, the original narration is completely replaced with the new target language. Done well, it appears as if the on-camera person is speaking the new language.

This is the most costly production choice because:

The translation has to be adapted to very tight tolerances.
The voice talent must deliver a great performance that matches the character, tone and inflections of the English audio... "in real time".

The audio engineer needs to have advanced skills for quick editing on the fly to verify that each take is within tolerances for editing, which is the next step of our process.

This includes matching the pauses within each sentence throughout the video. This recording process takes generally two to three times as long to produce as either of the previous styles.

Why? Because each member of the language production team – the translator, bilingual producer, voice talent and audio engineer needs to be at the top of his/ her game in order to make the finished product look and sound great.

Here is a shortlist of requirements for a successful project:

• First, the translation must be adapted correctly for the required style or styles in the video script (more on this later)

•   The voice talent must be native to the target country and speaking clearly with great diction

•   They also must be able to record their language while listening to the English in their headphones in real-time... all the while taking in the nuances of the English voice's Tone, Speed, inflections, etc.

•   A native bilingual producer needs to be present at the recording sessions to assure accuracy of the script translation, voice over performance and any real-time translation adjustments if necessary

•   The audio production company must be able to employ the best practices of the foreign language production strategies

•   The audio engineer needs to have fast editing skills in order to determine if recorded takes are within the tolerances for audio post editing while keeping the recording session moving smoothly to avoid cost overruns.

Too see examples of what we've just discussed please use the link below to send me an email. I will send you the login credentials for this page. [EMAIL ME HERE](#).

Audio Only Style:
This is the most basic audio project to work on. There are no timing restrictions; therefore the amount of time required to record the translated text is faster than audio for video.

Our experience shows us that our language voice talents are able to read, on average, around 2000 words in one hour.

2000 words equals a total run-time of around 13 minutes.

Video Post Editing:
For our purposes, Video "Post Editing" is a term that is associated with editing a video in some way after the original video has been completed. This type of editing usually comes in the form of "Text On Screen" that is part of most every video project, often times coinciding with the language audio production.

Some examples of post editing "on screen" text are:

- Titles cards of sections within the video
- Bullet points that coincide with the audio
- Symbols like arrows etc.
- General text that re-enforces or showcases what the audio saying

Subtitles are also a form of video post editing. I'll address this in more detail in the next section.

When you receive a request for language video production, you should ask your client if on screen text graphics are needed in addition to the audio.
Should they want you to provide the on screen text graphics, we would need the following:

- The original English video for reference
- A high quality English video without the English text on screen
- We would also like to have what is called "split audio"

Split audio is when the English narration is <u>separate</u> from any music, ambient background sound or sound effects.

Basically:

- The English narration should be it's own audio file.
- The music should be it's own audio file

(In some cases it would be fine if the <u>music</u> and <u>background audio</u> are combined into one file)

As far as the translation is concerned, <u>on screen text graphic should "not" be part of the voice over script</u>. Instead they should be a separate translated document.

The important thing to consider here is the synergistic aspect of being able to produce the audio and video post editing at the same time.

Keeping the production with the same production studio assures that a cohesive checks and balance system is applied to the entire project not just the video portion.

Subtitling:

The second most popular option for video we see is subtitling. Subtitling, in certain situations, can be an effective way to communicate your client's message. It's important to note however that when producing subtitling for foreign languages, it's critical that special attention is applied to the subtitle process.

Each language will have its own unique challenges and the subtitling process can vary depending on the conceptual style, speed of the English narration, and format of the video.

The art of subtitling in general requires a delicate balance of controlling the limited amount of text characters on screen, time they are on screen, and the average pacing or speed that each subtitle starts and stops.

The unfortunate reality of foreign language subtitling is that the translation can rarely be an exact word-for-word representation of the source video. If you remember our discussion about the Lip-Sync style regarding a colloquial approach to translation, it very much applies here as well… maybe even more so.

As a rule, the slower the speech, the closer a translated subtitle will resemble an actual source language. The faster the speech, the more creative a translator needs to be in order to provide the reader a pleasant reading experience.

I highly recommend you let LRS Recording re-format the English script into a specific bilingual, 2-line, subtitle format.

The reasons are two fold.

1 This will give the translator a visual of how I need to subtitles to be split as well as help the translation stay within the parameters we would need.

2. The will guarantee that I receive the correct subtitle format to re-import to my professional subtitling software.

This will go a long way to avoid issues during production.

I have an example of what this formatted Word document would look like on the next page. If you have any questions please let me know and I'll go through this in detail with you.

SEQ#	TimeCode	E N G L I S H	TARGET LANGUAGE
			THIS TRANSLATION IS FOR SUBTITLES. Please try to adapt the translation to fit the two line formatting. I understand that there may be places where you'll need to go to a third line. That's fine with me as I technically can split that into two lines… but sometimes that makes the subtitles go by too fast. In any case please try to keep that to minimum.
1	00:00:00:07	My definition of integrity is truth and honesty.	Creo que la integridades verdad y honestidad.
2	00:00:03:08	It's doing the right thing, everyday.	Hacer siempre lo que es correcto.
3	00:00:06:25	It's being accountable for the job that you're held to do.	Ser responsable por el trabajo que le fue encomendado.
4	00:00:09:10	It's more than just words but it's actually action backing up those words.	No son sólo palabras sino las acciones que apoyan las palabras
5	00:00:12:25	It's a full-time thing, something you always have to do.	Es el compromiso permanente de hacer las cosas bien.
6	00:00:14:20	It's not smoke, but the real thing.	No es palabrerío, sino acción.
7	00:00:18:00	Integrity to me means a reputation for fairness, knowing that the company walks its talk.	Para mí integridad es tener fama de ser justo, saber que la compañía predica con el ejemplo.
8	00:00:21:00	I believe that everybody I've dealt with at Snap-on, does walk the talk.	Creo que todos los empleados en Snap-on,predican con el ejemplo.
9	00:00:22:21	You can't have integrity…in the company, if the employees themselves don't have integrity.	No puede haber integridad… en la compañía si los empleados no actúan con integridad.
10	00:00:26:12	It's something that can take a long time to build up, but it can be lost instantly.	Aunque lleva años desarrollar esta cualidad puede perderse en un segundo.
11	00:00:28:00	To me, the word principles means rules…	Para mí, los principios son reglas…
12	00:00:30:18	…rules or guidelines that I would use to make decisions.	…reglas o normas que uso para tomar decisiones.
13	00:00:32:05	They're also ideals that one strives for.	Son los ideales por los que luchamos.

5. E-Learning: Audio Production

There are a number of software programs today that specialize in E-Learning such as Articulate, Captivate, Litmos, Docebo, TalentLMS, CourseMill, WiZDom Training, Schoolkeep etc.

From our perspective it doesn't matter what software your client is using, our recording process is the same. The only thing we need to know is what the deliverable audio format would be.

E-Learning projects have the propensity to be very large, some spanning years of production,with updates annually.

Since E-Learning projects can have a long life cycle, consistency in the audio is very important. The audio engineer needs to make precise measurements and document each voice talent's recording and mastering settings.

Why? If this is not done correctly the volume and sonic palette will change with each recording session and the user experience will be compromised. Also, it is best to hire voice talent that has the potential of being available for the annual or semi-annual updates throughout the projected life cycle of the project.

E-Learning projects not only will need audio but they also may need video as well. This would require the translation to be flexible so that it would match the production style.

Finally, translation requires time and great expense. Accuracy and attention to detail are paramount. Budgets for large projects can be quickly consumed without a solid production strategy.

POWER POINT PRESENTATIONS:
Power Point Presentations are very similar to the Audio Only style. There usually are not any timing restrictions.

Key Consideration #1 Take Away:

Successful planning prevents chaos.
At the onset of a project, assess how easily the media project will convert to other languages and address which production style is needed

Consider in advance:

√   What type of project do you have

√   What style of language production you need

√   Know that you'll need to adjust the style of the translation to the language production style

The fact is…
It literally takes a small village of experienced professionals who can seamlessly work in concert with each other to turn an English video into a great foreign language product.

Key Consideration #2:

UNDERSTANDING THE MEDIA CHALLENGES

How easily will your client's English media translate into other languages?

Few media production companies think about this suitability when they produce their client's English videos. They often do not realize, at the onset of a project, that the media they are about to produce might end up in multiple languages. Even if they do, they rarely consider the complex nature of the localization process.

That's why I believe…
It's important you have an understanding of what you're getting and what the best practices are when producing various types foreign language projects.

This key consideration is designed to let you get a sense of what challenges we're confronted with. With that said...

Let's dive into WHY this matters.

The list below contains a FEW of the stumbling blocks we've seen over the years. We'll also go over what we'll need from you in order to produce a great product for your client.

Having just one of these snafus can cause unnecessary problems. Having more than one can trigger an avalanche of cost overruns is, I'm sure something we all would like to avoid.

The good news: If you know this in advance, you can avoid the turbulence for a smoother process and improved outcome.

Top 5 Biggest Derailments:

- Narration speed
- Source content readability, style and consistency
- English humor
- English slang words
- Acronyms

First let's explore...

1. Narration Speed

Fast paced, English narration is enemy #1 for localization of a video. The common misconception about translating English into another language is that the new language will yield a script that is 20 to 40 percent longer.

While there is some truth to this, a professional translator who has experience with translating specifically for video can employ strategies to make the target language match the length of the English dialogue.

But narrations that are fast can make this more difficult to accomplish. When you have English dialogue flying by at 180 to 200 words per minute, it's extremely hard for the translation and therefore the language voice over talent to keep up.

Being able to keep pace in the target language and have it sound natural is critical for a positive "end user" experience.

We'll address what the best practices are for this in another chapter.

2. Source Content Readability, Style and Consistency

I'm pretty sure you are already aware of this, but I've seen time and time again where the English script is not checked very well for style, consistency and readability.

If you want a well-adapted translated script, the original content must be easy to understand. When the language flows correctly in English, the translation will follow. Before you begin the translation, try addressing this so the translator doesn't have to guess on the concept on the content.

Unclear English = Unclear Translation

3. English Humor

English humor can create serious problems. Why?

In my experience humor is the hardest thing to translate. Projects that have English jokes or funny phrases in them can be impossible to replicate in the target country. The concepts simply do not exist; a translation cannot be done.

When this happens, a decision will need to be made at the time of translation on how to deal with these untranslatable passages.

4. English Slang Terms and Phrases

English slang is in a similar category as humor. It's very difficult – if not impossible – to translate. Once again addressing this during the translation process will save time and money during the language production process.

5. Acronyms
This is the most common issue we see. Because we live in a world that is loaded with them, it's an important one. <u>Decide in advance</u> how acronyms are to be used in the new target language.

First identify:

"Will the acronyms in the project translate easily to the new target language(s)?"

This is usually NOT the case.

As we all know, acronyms are made to stand for a series of words. They can sometimes actually be an English word – and that's where problems can arise.

The example that comes to mind is a Pepsi project that we produced in seventeen languages. Several acronyms were problematic, but I'll use this one as an example.

The acronym was **GOAL**, which stood for:

Get

Out

And

Look

It had to do with truck driver safety. It basically calls for the driver to get out of the cab and look at the back of the trailer to make sure it's safe to back up.

The first language we produced was Spanish. We were lucky as it was not an issue. But once we went to the other languages it became a complete nightmare. It was impossible to do.

In most languages, the letters had to be switched, which destroyed the acronym. Or they were changed to something else which ruined the branding Pepsi was trying to achieve.

The dominoes started to fall, and the eventual fix was to get rid of the acronyms altogether. The sections with acronyms needed:

- Scripts re-written
- Video re-edited
- Voiceover re-recorded

As you can imagine, all this caused delays and extra cost.

If acronyms will be part of the mix, also consider how they will be pronounced:

- Will the "target language" say the acronyms in English?
- Will the narrator pronounce the letters in English?
- Or will the narrator pronounce the letters in the target language?

Finally, Decide if the acronyms are to be converted into the target language.

These are not hard questions to deal with, but very important to know before you start production into multiple languages. If your client's script has acronyms, decisions will need to be made on how to address them. Better to address beforehand than after the fact.

Aside from these 5, other challenges can come up, but they do not have the same impact as the ones described above.

Key Consideration #2 Take Away:

Successful planning prevents chaos.

At the onset of a project, Try to get a feel for potential issue that could arise and try to address solutions before production begins.

Consider in advance:

- √ Recognize the narration speed
- √ Check to content readability, style and consistency
- √ Recognize if there are a lot quick video cuts
- √ Recognize if there is English humor, slang and acronyms

Bottom Line.
Having a sense of potential issues gives you the advantage to address these and have a strategic translation plan in place to avoid them before studio production.

Key Consideration #3.

The Language Production Process

When we produce an audio language project, there are specific processes we go through. This section will address what they are and how we determine which production style is right for a particular project. We'll also show you how the production styles relate to each other's cost.

Assessment:
- We assess what type of project it is
- What languages are involved
- How many voice talent are needed and the gender
- What the deliverables are
- What the time-line is for production

The Language Production Process:
- Receive project elements from client / "you"
- Go over the script(s) and make sure all is in good order
- Recording session prep work
- Voice talent assessment and scheduling of recording session
- The audio production recording session: Recording the voice talent, Editing, which includes audio clean up, timing adjustments to match the English voice track, and audio processing
- Mastering & exporting the full audio file for delivery
- Review process
- Delivery to client usually via our secure FTP server

When all of these steps are in good order the production should go smoothly without cost overruns.

Production Styles:
Earlier we went over the different foreign language production styles we can incorporate to the get the best outcome.

Now we're going to take a look at how language production time changes relative to the production style.

As I mentioned above, the production style or styles within a project will determine

- the amount of production time
- the type of adaptation the translation needs
- the production cost.

Let's start with a video project and I'll use an 8 minute video as our foundation metric for calculation of cost.

Narration Style: Video (Matching Timings Needed)
A video that needs the Narration production style would generally take 1 hour to record an 8 minutes video.

Plus:
- 15-20 minutes for review and audio fixes (if necessary).
- The editing time would be around a 30 minutes
- The Mastering time would be around 10 minutes.

The total amount of studio production time would be around 2 hours.

For comparison, a 20 minutes video using all of the metrics above, would be around 4.0 hours of total production time.

UN / Interpreter Style: Video (Matching Timings Needed)
Let's take a comparative look at the time involved with an 8 minute video that needs the UN Style.

A video that needs the "UN" production style would generally take 1.5 hours to record an 8 minute video.

Plus:
- A 1/2 hour for reviews and audio fixes if necessary.
- The editing time would be around 1/2 hour
- The Mastering would be around 20-30 minutes.

This makes the total amount of studio production time somewhere around 3 hours.

For comparison, a 20 minutes video using all of the metrics above, would be around 4.5 hours of total production time.

Lip Sync Style: Video (Matching Timings Needed)
Let's take a comparative look at the time involved with an 8 minute video that needs the Lip Sync Style.

A video that needs the "Lip Sync" production style and it has a presenter on camera 100% of the time, would generally take 3.0 hours to record an 8 minute video.

Plus:
   • A 1/2 hour for reviews and audio fixes if necessary.
   • The editing time would be around would be around 1 hour
   • The Mastering would be around 20-30 minutes.

The total amount of studio production time around 5 hours.

For comparison, using all of the metrics above, the total amount of studio production time for a 20 minutes video would be around 7 hours.

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One thing to note here is that a single video could have a single production style or any combinations of all production styles.

Here is an example of a Lip Sync video with multiple production styles and how that would compare to the 100% style we just covered.

Let's take an 8 minute video that had 50% narration and 50% Lip Sync. So half the video has a simple narration and the other half has people "on camera".

The narration of 50% would take around 1.5 hours to record. The Lip Sync 50% would take around 3.75 hours to record.

Plus:
   • A 1/2 hour for reviews and audio fixes if necessary
   • The editing time would be around would be around 1 hour
   • The Mastering would be around 20-30 minutes

This makes the total amount of studio time somewhere around 5.0 hours.

The cost of the same video with a 50% Lip Sync is now around 40% lower.

Audio Only Style: (No Matching of Timings Needed)

I have one more example for you and that is the style for a <u>Simple Audio Only</u>
file. This is the easiest and fastest because there are <u>not any timing restrictions</u>.

Let's take the same 8 minute video length as a reference.

A moderate pace would have a person speaking somewhere around 150 words
per minute. So our 8 minute script would be around 1200 words.

Our average, language voice talent read around 2000 +/- words per hour. That
would make this recording session around 35 minutes to record.

For comparison, a 20 minute script would have around 3000 words.
This recording session would take around <u>1.5 hours to record</u>.

Comparison Of General Recording Times Only:

- Video: 8 minute Narration 1 hour
- Video: 8 minute UN 1.5 hours
- Video: 8 minute Lip Sync (100%) 3.0 Hours
- Video: 8 minute Lip Sync (50%) 2.0 Hours

- Audio Only: 8 minute script 35 minutes

- Video-20 minute Narration 1.5 hour
- Video-20 minute UN 2.5 hours
- Video-20 minute Lip Sync (100%) 7.0 Hours
- Video-20 minute Lip Sync (50%) 5.0 Hours

E-Learning:

E-Learning is usually a combination of Audio only and Video.

Audio occupies the majority of these types of projects but there are times where we've seen a lot of videos as well. The video portion of the project would have the same metrics applied to the Video styles we just covered above.

The editing costs however are a bit higher due to the fact that E-learning can have hundreds if not thousands of individually named audio files. Each file requires a unique name in order for the E-learning program to run correctly.

Case in point: We've produced quite a few Spanish E-learning projects for McDonalds that literally had over 20,000 uniquely named audio files **per module**.

The process of adding the unique names to each audio file takes time and is an extra step of the editing process. It's imperative that attention to detail is employed otherwise the ripple effect of mis-matching the file names to the audio files can lead to big issues.

The third component of E-Learning that we are often asked to provide would be editing of the video on-screen text graphics and any other text screens in the E-Learning course.

And lastly, we have experience with replacing the English files with the new target language(s) to the various e-learning softwares mentioned earlier. Such at Articulate, Captiva etc.

I do hope this gives you a little insight on the processes we do and how the different language production styles compare.

So how would you decide which production style to use?

Narration style for video (Matching Timings Needed)
We mentioned in Key Consideration #1 that the Narration style does not have anyone on camera. So anytime there is a video with just images and text, this is the only style we would use.

Audio Only and Power Point Projects
Since there are not any timing restrictions with these types of project we simply record the audio.

UN and Lip Sync Videos
This is where the real strategy starts. People on camera.

For a video where you have people on-camera, you could use UN or Lip Sync; they both work well. The decision usually comes down to which style the client likes and more importantly what kind of budget they have.

100% Lip Sync vs UN style, for the same 20 minute video, is almost 50% more expensive. This is why, from the client's perspective, the least favorite option by far.

There are however, clients that prefer to have their top management use the Lip Sync style.

That being said, there are certain situations where Lip Sync is a necessity. In this case, a combination of styles would make sense.

What we strive to do is give your client the perfect balance of styles needed for a high quality production while saving them money at the same time.

In this example, you have an on-camera presenter and you also have sections that contain on-camera actors playing out a scene or vignette. A Training video would be a perfect example.

There is a presenter and people working together in a restaurant. There are multiple people having conversations about the job they are doing.

For this we would use the UN style for the presenter and the Lip Sync style for the vignettes.

The reason why we would use Lip Sync for the vignettes is that if you remember...UN style has the English starting first and then the target language comes in a second or two later.

With vignettes like these, the dialog can have quick verbal exchanges between people. There isn't enough time to establish the English and then bring in the target language. In addition, you would also double the amount of voices talking at the same time causing confusion. This just isn't an option.

So for re-enactment of scenes, Lip Sync is the only way to go.

FYI: We have a web page that contains video examples of everything we've talked about in the ebook. If you would like to see them please send me an email and I'll send you the password to access the videos. [CLICK HERE TO SEND AN EMAIL TO ME](#)

Next we're going to be switching gears and talking about translating for media, especially video.

Key Consideration #3 Take Away:

Understanding what production style are needed can help control cost for your client. Matching the translation style to the production style will provide a smooth and successful project.

TRANSLATING FOR MEDIA

Key Consideration #4: "It takes a Village"

Who Will Translate Your Project?

"Who will you hire to translate your project?"

Please consider carefully what I'm about to reveal. <u>The quality and specific process of the translation is the absolute lynch pin for success or failure for all foreign language media projects</u>.

The outcome pivots on the approach and <u>STYLE</u> of the translation.

The crux of the matter is, there are built-in challenges translating for video that simply do not exist in any other form of translation.

One of the biggest hurdles to overcome is adapting the target language script to fit the audio timings of the original narration, while maintaining a translation that is true to the source text.

A literal, technically accurate, word-for-word translation will usually be longer than the English.

For example, if an English paragraph of a narration is 20 seconds long, a literal, technically accurate translated audio script could easily be 25 to 30 seconds or more. This obviously isn't going to work.

So what should be done to fix this? There are two possible options when the translation is too long.

One solution is to record the new language audio at its longer length, and then have the original video production company go back and add video footage to lengthen each language's video.

Here's the rub. While this is technically an option, this process can present a number of setbacks, such as:

- Additional video footage to extend the videos may not be available
- Additional editing time will be required, compromising deadlines and contributing additional cost to your client
- Would the video editor be qualified to edit languages he doesn't understand?
- Additional time and cost to hire a bilingual producer to assist the video editor
- A great deal of time would be spent locating each specific edit point for each language, with each edit presenting a unique challenge
- A language reviewer would be required to go over each language's video and request changes as necessary, once again adding time and cost overruns

The Fact is:

The necessity of doing edits like these is flat out the **"Biggest Myth"** of foreign language production. These adjustments can be entirely avoided with a properly translated and adapted script that fits the English language timings.

I'd like to present a better option:

The best solution is to work with a translator who has the **necessary experience of translating for media, especially video**.

I will tell you from years of experience that finding an experienced translator that will deliver a translation that we actually NEED for the project is not an easy task and is the very reason I decided to write this e-book.

Why? I think you would agree that that the majority of translators do not typically translate multimedia projects. Most translators spend over 90% of their time translating printed documents – medical, legal and corporate trainings, for example.

Timing challenges simply don't exist.

Translation for multimedia, especially video, requires a completely different focus and approach.

It's normal for printed documents to be literal and technically accurate, which is exactly the problem when it comes to translating for video. A technically accurate translation is not what we need to produce video projects correctly.

To be fair to the translators, there is no reason they should know the inner workings of the technical world of video production. They are translators, not media producers. But educating them on what is needed is essential for them to deliver a great product

This is why I'm in favor of hiring a professional translator who has the <u>necessary experience adapting a translation specifically for video</u>.

<u>The fact is…</u>

It literally takes a small village of experienced professionals who can seamlessly work in concert with each other to turn an English video into a great foreign language product.

I'm sure you will agree with this as well. It's also important to know that your team has a working knowledge of the industry being translated and take the time to reference the videos and do the necessary research to deliver a script that is not only accurate, but also colloquially, culturally and industry appropriate.

The SECRET of this entire process is:

Translating for video demands a colloquial or **"spoken-word"** approach.
This is truly a matter of translation style:

- Does the translation flow naturally?
- Are the connections between sentences clear?
- Is the message in the video communicated efficiently?
- Does the translation fit the timings needed in the media?

A "great" media translator will smooth out any awkward, hard-to-read sentences, changing the literal to a properly <u>conversational tone</u> for the specific language.

One of my best Spanish voice talents who is also an expert translator, Roberto Mendoza, summarized this best:

*"Translating for video needs to be written for the **ears, not for the eyes**. It should feel as though the script was **written** in the target country, not **translated** into the target country's language."*

There are two benefits to this approach.

First, done well, it is the way people ACTUALLY speak. The script has a natural flow. It feels and sounds right, making it easier for the voice talent to read and the listener to understand.

The second benefit: A colloquial approach helps make the translation shorter, more efficient and, therefore, more accurately timed to match the original English audio.

We often are asked to use the language production strategy called "lip-syncing". Lip Syncing, as mentioned in Key Consideration #1, is complete dialog replacement. The English, "on camera" audio in the video is completely taken out and entirely replaced with the target language.

The amount of detail in this kind of translation work is enormous, as it must be accurately adapted to the pauses within each sentence. For this process to be effective, a colloquial approach is essential.

Some might still argue that a colloquial approach is not as accurate as a literal translation. We know this is not true!

A colloquial translation, although not a technical word-for-word translation, is a more natural and efficient way to say the same thing, while preserving the meaning of the original content. To see the truth of this, you need only to ask yourself this question:

"Are there more efficient ways to say things in English?"

The obvious answer is yes. Here's a very simple example of this:

Original:
"Hi Bob, I will need to go down to the grocery store, and it's too far to walk. Do you mind if I drive your car to get there?"

Edit:
"Hi Bob, I need to go to the grocery store. May I borrow your car?"

It's implied that it's too far to walk because a car is required to get to the store. The net result is a more efficient way to say the same thing.

Fewer words... same message.

Although one script takes longer to say than the other, the content and meaning remain constant. <u>This type of editing can happen in any language!</u>

One of the tools I have used for decades is to make a simple bilingual, tabled, Word document for the translators to use as the deliverable to us.

There are a few rules I use in the example below.

1. The column width need to be "exactly" the same width... no changing it.

2. The font size and the font if possible need to be the same.

3. The length of each English block is the reference for how long the translation should attempt to be. This will go a long way toward resolving the timing issues.

I understand that there may be some times where it's too difficult to accomplish and exact match. That is fine since we have a few production tricks we can use if we absolutely have to.

Also, this tabled document allows the production team to see the English and the translation side by side. This really helps us in situations where it become necessary to edit the script.

See next page for an example of this bilingual translation document in all three phases of editing. This will show you what a properly adapted script should look like when we receive it.

KEY CONSIDERATION #4 TAKE AWAY

It takes a village of highly qualified professionals to ensure a smooth process and high end professional outcome.

Consider:

• Using an experienced translator with media experience
• Script adaptation is paramount for a clear message and effective translation for media
• Colloquial / Spoken word translation style is key

Original Transaltion

This course also demonstrates the right approach to a number of situations related to quality of care, respect for one another, information protection, and generally upholding our Code of Conduct.	Además Este curso de muestra además el enfoque adecuado a una serie de situaciones relacionadas con la calidad de la atención, el respeto mutuo, la protección de la información y la defensa en general del nestro Código de Conducta.
While policies are important, we urge you to focus on the stories. What we hope you take away are the words, actions and decisions that put patients first, every day. Look beyond the specifics on the screen and consider how you reflect the Code doing your job. What you'll see here are real world strategies and models you can use to work through your own conduct moments.	Si bien las políticas normas son importantes, lo instamos a concentrarse en las historias. ELo que esperamos que saque en limpio son las palabras, las acciones y las decisiones que pusieron priorizan las necesidades dea los pacientes en primer lugar, todos los días. Vea más allá de los datos específicos en la pantalla y tenga en cuenta cómo refleja usted el Código al hacer su trabajo. ALo que verá aquí son aprenderá estrategias y modelos del mundo real que puede usar para trabajaraplicar en sus propios momentos de conducta.

Track Changes Edit

This course also demonstrates the right approach to a number of situations related to quality of care, respect for one another, information protection, and generally upholding our Code of Conduct.	Además eEste curso demuestra además el enfoque adecuado a cómo resolver una serie de situaciones relacionadas con la calidad de la atención, el respeto mutuo, la protección de la información y la defensa en general del nuestro Código de Conducta.
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Final Edit

This course also demonstrates the right approach to a number of situations related to quality of care, respect for one another, information protection, and generally upholding our Code of Conduct.	Además este curso muestra cómo resolver situaciones relacionadas con la calidad de la atención, el respeto mutuo, la protección de la información y la defensa del Código de Conducta.
While policies are important, we urge you to focus on the stories. What we hope you take away are the words, actions and decisions that put patients first, every day. Look beyond the specifics on the screen and consider how you reflect the Code doing your job. What you'll see here are real world strategies and models you can use to work through your own conduct moments.	Si bien las normas son importantes, lo instamos a concentrarse en las historias. Esperamos que saque en limpio las palabras, acciones y decisiones que priorizan las necesidades de los pacientes. Vea más allá de los datos específicos y tenga en cuenta cómo refleja usted el Código al hacer su trabajo. Aquí aprenderá estrategias y modelos del mundo real que puede aplicar en sus propios momentos de conducta.

Key Consideration #5

Considering the Cost of Translation

I realize that you are most likely a translation company or a translator that is reading this. So this section may not be anything new to you.

In fact, you may disagree with some of what I'm about to say and that's ok. I welcome any discussion on this topic, as I would love to learn more from your perspective.

Please understand that the point I'm about to make is not personal. <u>I am not saying that you would do this</u>. I'm only referencing this because I have received hundreds of scripts over three decades that have unnecessarily compromised recording sessions.

That said... let's move on.

This is an important topic to discuss. The <u>cost of translation</u> always seems to be a big concern. Arguably the biggest concern because all clients want to get their translation as cheap as possible. Even to the point that it's out weighs everything else; including compromising what we need to produce the media correctly.

One of my biggest concerns about low cost translation is <u>Machine Translation</u>.

I understand that there may be situations where machine translation makes sense. But there is a Dark Side here, especially when it comes to producing video and it has to do with what we've been touching on, and more.

A typical response to this machine translation topic would be... *"We would always have a professional "human" translator review and edit the translation".*

On the surface I would agree that this could be a beneficial hybrid process to lower cost to you clients etc. However I have interviewed many professional translators over the years on their thoughts regarding editing machine translation.

While their responses vary to a wide degree they all have <u>one thing in common</u>.

They all say the editing a machine translation is <u>harder then simply doing the translation from scratch.</u>

My 30 years of experience has proven to me that translation of this type will not get us what we **NEED** to produce a quality video product.

And I'll tell you WHY.

Machine translations will:
- Not be a colloquial or spoken word style of translation therefore...
- Not provide a translation for the "Ears".
- It will definitely be too literal – or flat out incorrect
- Not flow naturally
- Definitely not fit the timings needed to match the voices in the video

What's more, the sentence structure will not be clear, nor will the message be communicated efficiently.

The aftermath of receiving this kind of translation or any translation that has not been adapted correctly is felt when production starts.

When there are issue in the translation, it will need to be edited in real-time during the recording process to fix the problems listed above.

The cumulative cost of voice talent, bilingual producer, studio, and audio engineer is relatively expensive, usually based on hourly charges. This will flat out more than double the time of production, and thus increase costs.

It has NEVER made sense to me to save pennies on the translation only to spend hundreds more on the collective hourly cost of production. This is a very frustrating and slow process for all involved.

The fact is, it simply doesn't need to happen.

Let's face it: Translating an English script is not an easy task, especially for video. The really good, media-experienced translators will do a lot of research and actually reference the videos. They diligently find the best ways to translate the target language so that it flows naturally.

A machine translation will more than likely not get the English nuances. If it doesn't, it may choose words that completely miss the true interpretation.

Over the years I have received many scripts that have had to be fixed during production. This literally happened, at the time of this writing.

Below are a few examples of hundreds of misinterpretations I have seen:

- Core Commitment: The term "Core" was literally translated into a "Nuclear" core
- The company name of Cutler Hammer was translated to "Cutting and Hammering"
- Emissions from a car was translated into a "rocket launch"
- Rings for the fingers have become "circles" and there are hundreds more.

... I'm sure you get the point.

I reference all of this because I believe the "human" translation editor would take the time to reference the videos and do the needed research to adapt the script correctly. But my interviews of translators also say that they would need to be compensated for that time.

I would think that this compensation would negate the cost savings of doing the machine translation?   If that is true, then why not simply use a real media experience translator in the first place?

Please let me know your thoughts on this topic.
EMAIL ME HERE.

Key Consideration #5 Take Away:

"How will you translate your media project?"

Low cost translation, whether machine or otherwise, can compromise the successful outcome we are all trying to achieve. The time spent for a quality translation, in the end, is well worth the cost and is a major "Lynch Pin" for a successful outcome.

Choose A Language Production Company
Who Won't Get You Fired!

These 5 Key Considerations draw attention to what we're up against when producing effective, high-quality foreign language products.

Going forward, should clients request media to be translated into additional languages, this e-book will guide you to ask the right questions and to help lead your client and translators through the process.

LRS Recording's brand new, state-of-the-art production studio is the necessary starting point. Our fabulous new environment will be an asset for you and your clients.

And yet, as these 5 Key Considerations highlight, our new studio only provides the mechanics for success. The true strength of LRS Recording is our professionalism and access to the "village".

"It Takes A Village"

Our team of highly trained media localization experts – native born voice talent, bilingual producers, audio and video engineers – work closely with each other to ensure a smooth and professional production process.

As you can imagine, innumerable challenges in the media localization process await the uninitiated. If not handled correctly, will cause big problems and send cost over budget.

LRS Recording is truly a "Different Kind Of Media Localization Services Company". We are in fact a media production company who specializes in all aspects of media localization production; with extensive experience using the best professional audio and video softwares available.

Our fundamental services include:
- √ Audio Dubbing; with real time script adaption while recording when needed
- √ Subtitling
- √ Video Editing and Video-On Screen text graphics localization
- √ Access to Native Voice Talent and Bilingual Producer in 40 languages.
- √ Comprehensive E-Learning experience including final uploading of master files to the E-Learning software

With 33 years under our belt, LRS Recording has optimized the process of localizing media.

We have served Fortune 100 companies like McDonalds, Walgreens, UPS, FedEx, Yahoo and many more… by assisting translation companies, media production companies, ad agencies and corporate direct audio/visual departments.

Each has trusted LRS Recording to help them cross the language barrier. The reason why, is that we're not simply looking to be a vendor... We are always looking to have a real partnership!

I believe that LRS Recording is unique in the media localization industry. Not only because our processes are proven to be the most effective way to produce foreign language media, but also because LRS Recording is truly a complete conduit between the worlds of language & culture and media production.

Our processes are fully customizable to fit your exact needs whether it's a simple audio file to full turnkey production. ...and the best part is...

It literally feels like you have your own personal media production department right down the hall.

Our results have been quite frankly... **Outstanding!**

Discover how easy media localization can be...

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