

## STANDARD TRANSLATION & SUBTITLING

### Settings in Spot:

Arial / Regular / 14 / 5500  
default subtitle interval 3 frames  
minimum subtitle duration 1:10  
maximum subtitle duration 8:00  
maximum characters per line 42  
reading speed 12

Please note: do not tick the box "include spaces in calculation"

### Settings in FAB:

maximum characters per line 44  
font size 44  
X-stretching 94%  
character spacing 0  
reading speed 12

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- Subtitling is translating from source language to target language within the available space, in order to make a production understandable for viewers who do not speak the source language. The available space is determined by the technical limits of line width, and even more so by reading-speed constraints: a subtitle must be shown on screen long enough for it to be read.
- Include all substantially relevant spoken text in your subtitles. In fiction subtitling, exclamations [such as wow] and personal names do not need to be subtitled in a separate title.
- Only subtitle substantially relevant on-screen text if instructed to do so by the planner.
- Only subtitle sung text, if instructed to do so by the planner.
- Never use Italics.
- Subtitles are always centred.
- Never raise subtitles for spoken text if they overlap on-screen text at title height – always ask the planner if you should keep track of which subtitles you think may need to be raised at a later stage [such as editing].
- A subtitle consists of two lines at most, each of which has 42 characters max. However, this is only a guideline because of the relative width of the various characters [w versus l, for instance].
- A subtitle is on screen for 8 seconds at most, and 1:10 seconds at least – unless the planner has instructed you otherwise.
- A full line should be on screen for at least 2.5 to 3 seconds. A full subtitle [of two lines] should be on screen for at least 5 to 7 seconds.
- Spotting: the title appears on screen 3 to 5 frames before the speaker starts to speak and disappears when he or she is done speaking. Make use of the following 10 to 20 frames if possible. Please note: never take the subtitle off screen when you can still hear spoken text.
- The standard interval between 2 consecutive subtitles is 3 frames.
- Always make sure the time code gap between two subtitles is at least 1 second. If it's less than 1 second, you will have to connect the two subtitles by extending the outcue of the previous subtitle to join up with the next subtitle.

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- In fiction subtitling, only scene changes are sacred: don't cue a title over a scene change. In corporate films or other short-cut video's, it's often better to respect the picture changes too, whenever possible. **ABSOLUTELY** do this if the audio is cut on the picture change too.
  - NEVER** use the last frame before and the first frame after the scene or picture change.
  - Try to minimise the number of subtitles and try to translate in blocks of 5 to 8 seconds at most, so the viewers experience the image as calm and the readability is improved. So, summarise roughly everything that is being said in 5 to 8 seconds in 1 subtitle. Look for logically connected information – even when it concerns more than one speaker. Of course, this rule does not apply when the pause has a substantial function [suspense/joke]. Additionally, this rule does not apply when there is too much time (for instance more than 1.5 seconds) between two speakers or two sentences, or when otherwise important information that could be retained using splitting is lost. Particularly with corporate films, you'll have to be careful with condensation, as the conservation of the content is nearly always prioritised by the client.
  - Whenever possible, combine question and answer in 1 title.
  - In double titles (in which two people speak), the second speaker starts on the second line, preceded by a hyphen. Do **NOT** add an additional space after the hyphen.
  - When a sentence continues in the next title, we end with an ellipsis (...), but do **NOT** start the following title with an ellipsis. Try to avoid endlessly continuing titles.
  - If a **SENTENCE** continues over two subtitles, only separate the sentence at a natural pause, such as constituents or grammatically justified places.
  - Try to keep complete sentences and clauses together on 1 **LINE** within a subtitle as well (preposition, article, adjective, noun). If a **SENTENCE** fits on 1 line, use that space. Two **SEPARATE** sentences are easier to read on two lines, because of the recognition of combinations.
  - Avoid splitting up a **WORD** at the end of a line as much as possible. It is permitted if it is considerably long and you'd otherwise have to split the title, resulting in issues with reading speed.
  - Never use double quotation marks, only use single quotation marks when quoting someone other than the speaker.
- Examples: He told me: 'You do it.' It said: Now on sale. I thought: I'm going.
- Also use single quotation marks for nicknames, quotes, and letters and news articles being read out loud, etcetera.
- Spelling words is done as follows: S-P-E-L-L-I-N-G.
  - Longer on-screen texts, inscriptions etc. are to be written in lower-case letters. Punctuation and layout should only be copied from the original if the planner explicitly tells you to.
  - If a title ends in a colon, you **ALWAYS** start the next title with a capital letter. In other cases [using a colon within a title], follow the rules of the English language.
  - We only use acute accents for emphasis.
  - Don't use capitalisation or end punctuation for songs or poems. Songs are only subtitled if they are important to the plot. In general, the translation doesn't have to rhyme. Do try to stay close to the original lyrics and metrics. However: **ALWAYS** discuss the matter with the planner beforehand, they'll inform you what to do.
  - Do not use exclamation marks, semi-colons or hyphens instead of commas.
  - Numbers. One through twenty and whole numbers (70, 130, 1000) are to be written out (ordinal numbers, too), except for money and except for when space constraints prohibits it. Ordinal numbers: fifth, 31<sup>st</sup>.
  - Do **NOT** create a credit for our company, unless the planner has explicitly told you to do so. In that case, our name is to appear at a calm moment at the end – without any overlap with possible on-screen text. Leave it on screen for 4 full seconds.

translation:

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- A translation ends with the last subtitle. ONLY add a blank title with in and out cues if the planner has asked you to do so.
- Don't place comments in the comment field in Spot. All comments should be put in an email separately, including the subtitle numbers of the subtitles in question.
- Always save Spot files in SPT [not SPTX] and save FAB in PAC with the name: inVision number\_order name\_target language\_font size.

Example: 059945\_\*Amsterdam\_EN\_14.spt

If a different frame rate than 25fps is used, also add this to the file name.

Example: 059945\_\*Amsterdam\_EN\_24fps\_14.spt

Please note: if you're asked to hand in a Word file, this should be a DOC file, not a DOCX.

## **SUBTITLING SAME LANGUAGE**

Same-language subtitling mainly follows the same rules as those stated above for standard subtitling. Only those rules that differ from those for standard subtitling are described below.

Settings in Spot:

Arial / Regular / 13 / 5500

default subtitle interval 3 frames

minimum subtitle duration 1:00

maximum subtitle duration 8:00

maximum characters per line 54

reading speed 14

Please note: do not tick the box "include spaces in calculation"

Settings in FAB:

Maximum characters per line 54

font size 40

X-stretching 94%

character spacing 0

reading speed 14

- Same-language subtitling is showing spoken quotes in the source language within the available space, in order to make a production understandable for viewers who either don't use sound while watching the video or might experience audibility issues with the quotes due to the audio or pronunciation. Available space is determined by the technical limits of line width, and less by reading speed constraints: in general, a subtitle should be shown long enough for it to be read, but with same-language subtitling the viewer is theoretically expected to be able to need less reading time.
- It depends on the client, and thusly on the context of use, how the subtitles should be made:
  - Word-for-word [every spoken word appears in the subtitles]

-- (Slightly) condensed [to improve on readability]

The planner will inform you which style you should use. If not, always be sure to ask.

- Include all substantially relevant spoken text in your subtitles.
- Only include relevant on-screen text if you are making a source file for subtitling into other languages.
- When a sentence continues in the next title, we end with an ellipsis (...), but do NOT start the following title with an ellipsis. Though we avoid endlessly continuing titles in Standard, the rule for same-language subtitling is that the spoken text should be followed. Readability and content determine how far you can go: if closely following the spoken language leads to unclear subtitles, you'll have to reformulate. Try to stay as close to the source text as possible, though.
- When making same-language subtitles, you should NOT try to unnecessarily limit the number of titles or try to translate in blocks of 5 to 8 seconds. Look at what best fits the spoken text.
- If the planner asks for word-for-word subtitles, naturally, reading speed limits are less important. However, you are expected to be creative in your spotting in order to make the titles as readable as possible within the given constraints.
- REMEMBER: same-language subtitles can be used as a source file for translations to other languages. In that case, the rules for standard subtitling should be applied.

#### GENERAL TIPS:

- Always be sure to check if you've received all necessary information from your planner when being assigned an order. If you have any questions, ask them before you start subtitling. Always inform the planner of things you've noticed while working on the subtitles – things that may be important for the proper execution of the order. Also inform the planner of any information that may be useful for the client, such as audio drop-outs or spelling errors in on-screen text.
- When making standard subtitles, you hardly ever translate a sentence literally. Ask yourself the question: how would someone in a similar situation say this in my native language, given the time constraints?
- Always ask yourself the question if your translation fits the production when it comes to style [curse words, for instance].
- Always deliver a finished and ready-to-be-used file. Remember: it isn't an editor's job to solve translation problems, that's your job. If anything needs any extra attention, you inform the planner in an email.
- Just leave your subtitles for a while after you've gone through all of them for the first time. Then read through them without video, and then with video. You won't notice your own mistakes if you've only just finished translating.
- Always do a spell check and check names and terms online. Lots of information can be found online when it comes to corporate videos.
- Audio takes precedence over all other things, don't blindly trust the script. Even if audio and script match, don't blindly copy the layout, punctuation, capitalisation, spelling and way sentences are split up.