
Television Documentary Translation Award Ceremony

1st edition
October, 17th 2017
7.30pm

at the

Scam*

*Société civile
des auteurs multimedia

5, avenue Vélasquez
75008 PARIS

a:t:a:a

association
des traducteurs
adaptateurs
de l'audiovisuel

www.prix-ataa.fr

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A word from the organizational committee

While most audiovisual translators came to translation through a love of cinema, many will tell you how attached they also are to documentaries.

For the documentary is a window on the world, an access to unexpected realities, a key to understanding the past as well as the present in all its complexity, foreign cultures, science, and so on. And for those who translate them, it's a way of getting to the heart of a subject during the writing of the adapted version. In short, it's perpetually enriching.

For all these reasons, the ATAA is delighted that the **Television Documentary Translation Award** is finally a reality, thanks to our partnership with the Scam whose support is invaluable.

And we take advantage of this message to call for suggestions: this budding Award has not yet found the right name. It deserves a good one. We wish it long life!

The Award's organizational committee

Why a Television Documentary Translation Award?

In the wake of its other awards, the ATAA has this year created, in partnership with the Scam, the **Television Documentary Translation Award**, which will be presented on October 17, 2017.

Foreign documentary productions are very well represented on French channels, be they investigations, reports, creative documentaries or docu-fictions, and the translation professionals who contribute to their dissemination deserve some of the spotlight.

This award aims to promote the quest for quality and respect for the works which the whole profession shares, and to raise awareness of this behind-the-scenes craft which facilitates the reception of foreign-language documentaries. It will also help to highlight the bold editorial choices of certain broadcasters and the care taken by postproduction laboratories in making the French-language version of a documentary.

What is a high-quality audiovisual translation?

Paradoxically, the best audiovisual translation is the one which the viewer forgets about.

And yet it involves specific skills and particular care: command of the foreign language, serious research, precise terminology, respect for natural spoken language, and coherent rendering of the discourse.

In the interviews, a spoken, very idiomatic register must be used, but also consistency in the discourse must be adhered to, despite the speakers' hesitations and occasional misuse of syntax.

As for the narrator's voice, it is the backbone of the documentary. It requires careful writing which will convey the director's thoughts and style as faithfully as possible.

Principle and organization of the Award

The **Television Documentary Translation Award** goes to the translation of a documentary broadcast in the year before the call for candidates, that is, for this first edition, films broadcast on French channels in 2016.

The **authors apply themselves**, and their application is accepted, provided it meets the criteria set out in the Award's rules and regulations. One of these criteria is their name being mentioned in the credits.

The **7 members of the jury** (4 dubbing/subtitling authors, 1 art director, 1 director of documentary films, 1 postproduction

manager from a laboratory or recording studio) judged the translations according to a set of criteria which include faithfulness to the original, accurate French language and a fluid text, the quality of the documentary and terminological research, the efforts made to synthesize and clarify when the oral language is involuntarily unclear and confused, and rendering of the original style of the language. It should be stressed that the jury considers the quality of the translation, not of the film.

A diverse jury

The ATAA opted for a jury made up of members from the various stages of making French-language versions.

The **jury** of the 2017 edition comprised:

Agnès El Kaïm, Anthony Panetto, Nathalie Renaudin, Anne-Lise Weidmann,

audiovisual translators/adaptators

Philippe Picard, director, member of the Scam

Stéphanie Urbain, postproduction manager, Éclair Média Vanves

Claude Valenta, independent art director

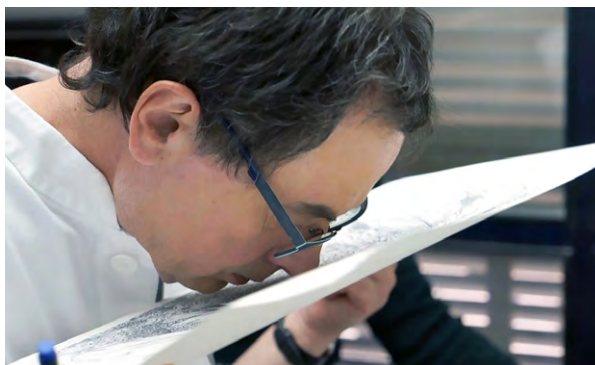
2017 Finalists

Caroline BARZILAI for *La Sensualité des livres*, by Katja Duregger (Tag/Traum Produktion), shown on Arte (laboratory: Éclair Média Strasbourg)

Jérôme BOUVIER for the episode *L'Inaccessible Sommet* of the series *Extreme Mountain Challenge* ("Venezuela, l'expédition extrême"), by Ben Lawrie (BBC), shown on France 5 (laboratory: Nice Fellow)

Catherine LEBRUN for *Rubens*, by Waldemar Januszczak (ZCZ Films), shown on Histoire (laboratory: Vidéo Adapt)

Delphine PIQUET for *CinéKino, balades cinématographiques entre la France et l'Allemagne*, by Matthias Luthardt and Laurent Heynemann (Idéale Audience/Zero One Film), shown on Arte (laboratories RGB Monal and Babelfisch)



2017 Winners

During the ceremony held on the 17th of October, the jury rewarded both **Caroline BARZILAÏ** and **Catherine LEBRUN** for this first edition. They were unable to decide between the two high quality adaptations, *La Sensualité des livres* and *Rubens*.



Caroline BARZILAÏ for *La Sensualité des livres*, by Katja Duregger (Tag/Traum Produktion), shown on Arte (laboratory: Éclair Média Strasbourg)



Catherine LEBRUN for *Rubens*, by Waldemar Januszczak (ZCZ Films), shown on Histoire (laboratory: Vidéo Adapt)

The ATAA

Specialties and goals

Founded in 2006 by professional translators, the «Association of Audiovisual Translators and Adapters» is now nearly 300 members strong. The association is an information clearing-house for French and foreign-language translators working in the following areas:

- **subtitling**
- **dubbing**
- **voice-over** (dubbing for documentaries)

Its goals are a function of its four foundational guidelines:

- **To federate AV translators**, who often work alone, to allow them to network and exchange information,
- **To make the general public more aware of the challenges of film and TV translation**,
- **To advocate for the profession in dealing with institutions** (licensing-fee-collection-and-distribution agencies Sacem and Scam, the healthcare insurance fund Agessa, the Centre National de la Cinématographie, and other government agencies),
- **To gain recognition for the profession and promote discussion between all of the parties involved** (technical service providers, distributors, television networks, DVD publishers) in the pursuit of quality translations.

ATAA's activities

ATAA offers the following resources as a means of increasing public awareness of the TV-and-film translation and adaptation profession:

- **a website (www.ataa.fr)** presenting the various branches of the TV-and-film adaptation profession and current professional trends (“Nos Métiers” tab),
- **a blog (www.ataa.fr/blog)** focused on the latest news in the field, designed for any reader interested in TV-and-film translation,
- **an online journal, L'Écran traduit (www.ataa.fr/revue)**, devoted to publishing in-depth articles on subtitling, dubbing, and voice-over translation,
- **organizing workshops**, lectures, round-table discussions, etc., showcasing our profession and illustrating the challenges faced by AV translators.

ATAA is also committed

- to attending international seminars and conferences related to our specialty, in order to represent the interests of AV translators in France,
- to lecturing at least once a year to students in audiovisual translation training programs, in order to teach future graduates about the profession and make them aware of the difficulties it faces,
- to ongoing dialogue with government agencies related to TV-and-film translation (authors' societies, the CNC, ministries, and healthcare and retirement funds, etc.),
- to regular exchanges with companies that commission TV-and-film translation. In 2011, this work led to the signature of a Code of Ethics and Professional Practice, under the auspices of the CNC,
- to educating these commissioning companies about the advantages of authorly translation over “low-cost solutions,” in our brochure: “Subtitling and Dubbing Films and TV series – A guide to foreign-language adaptation in France” (PDF available at <http://tinyurl.com/brochure-ataa>).

For further information, please visit the ATAA website: www.ataa.fr

Thanking our partners

Scam*

*Société civile
des auteurs multimedia

We extend great thanks to the Scam, our partner for this event, especially Véronique Bourlon and Caroline Chatriot.

Our immense gratitude goes to the jurors for their willingness to give their time and energy for this difficult exercise.

Thanks to Yulia Sokol, photographer.

Lastly, thanks to the coordinators of the Award: Jean Bertrand, Délia D'Ammassa, Marine Héligon and Valérie Julia for all the hard work they've done this year.

Organizational Team

Jean Bertrand

Audiovisual and literary translator

Member of the ATAA since 2006

Marine Héligon

Audiovisual translator

Member of the ATAA since 2006

Délia D'Ammassa

Audiovisual translator

Member of the ATAA since 2006

Valérie Julia

Translator in the audiovisual and publishing fields

Member of the ATAA since 2006

Translator representative at the

Scam's Audiovisual Commission

For further information, please visit the ATAA website: [**www.ataa.fr**](http://www.ataa.fr)

and the Prize's website:

[**www.prix-ataa.fr/prix-de-la-traduction-de-documentaires**](http://www.prix-ataa.fr/prix-de-la-traduction-de-documentaires)

[**www.prix-ataa.fr/R%C3%A8glement%20Prix%20traduction%20documentaires.pdf**](http://www.prix-ataa.fr/R%C3%A8glement%20Prix%20traduction%20documentaires.pdf)

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