

the night!
Soirée
de remise
des prix
awards
de l'at:a:a

prix de l'adaptation en sous-titrage

**Association
des traducteurs
adaptateurs
de l'audiovisuel**

prix de l'adaptation en doublage

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**association
des traducteurs
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de l'audiovisuel**

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1. A word from the president

This is a difficult assignment for me. What could or should I say about this event?

Shall I mention how delighted we are to organize these Awards, putting our professions in the spotlight? How wonderful it is to see the jurors engaged in such spirited and witty debate about the translations of each of the films in the running?

Actually, this year, I feel I must emphasize the pride we all feel here at ATAA, looking back on our accomplishments. Our Association of Audiovisual Translators and Adapters celebrated its 10th birthday last June. And I believe that of all the goals we've set and met for ourselves, these Awards were our most ambitious undertaking. I recall all of our doubts, fears, and hesitations the first time. Now, welcoming a full auditorium every year, addressing an audience which is sincerely enthused by this idea, coming together to applaud our profession and to congratulate colleagues on upholding our high standards, I am immensely pleased we overcame all of the obstacles and fulfilled this mission. The translators deserve it, and so does our profession.

Juliette De La Cruz, ATAA president

2. ATAA Award Laureates

Dubbing Adaptation of an Animated Film

2016: Philippe Millet for *Home* (20th Century Fox France)

2015: Jérôme Pauwels for *The Nut Job* (SND)

2014: Agnès Dusautoir for *Epic* (20th Century Fox France)

2013: Bob Yangasa for *The Pirates!* (Sony Pictures Releasing France)



2016 event photos: Rémi Poulverel

Dubbing Adaptation of a Live-Action Film

2016: Marion Bessay for *Woman in Gold* (SND)

2015: Sylvie Caurier for *About Time* (Universal Pictures International France)

2014: Pierre Arson for *Django Unchained* (Sony Pictures Releasing France)

2013: Claire Impens for *On the Road* (MK2 Diffusion)



Award accepted on behalf of Marion Bessay by the film's distributors

Subtitle Adaptation of an English-Language Film

2016: Isabelle Miller for *The Lobster* (Haut et Court)

2015: Isabelle Audinot for *Her* (Wild Bunch Distribution)

2014: Michèle Nahon for *Blue Jasmine* (Mars Distribution)

2013: Maï Boiron for *Zero Dark Thirty* (Universal Pictures International France)

2012: Pascale Joseph for *Hall Pass* (Warner Bros. France)



Subtitle Adaptation of a Non-English-Language Film

2016: Nelson Calderón & Pascal Strippoli for *La Isla Mínima* (Le Pacte)

2015: François-Xavier Durandy for *Ugly* (Happiness Distribution)

2014: Joël Chapron for *The Major* (Zootrope Films)

2013: Belinda Milosev for *Parada* (Sophie Dulac Distribution)

2012: Massoumeh Lahidji for *A Separation* (Memento Films Distribution)



Once again in 2016, the ATAA Awards jurors immersed themselves in the latest French cinema releases, in order to select several outstanding adaptations. Their verdict, the result of a long deliberation, will be revealed **at 7:30 PM on February 3rd, 2017, at the SACEM, (doors open at 7 PM).**

These awards reflect ATAA's ambition to make audiovisual translation and the specific skills it requires known to the general public, as well as to promote quality in film and TV adaptations.

3. The challenges of audiovisual translation and adaptation

Without talented translators working behind the scenes, foreign films would remain inaccessible to the vast majority of French movie-going audiences. In fact, audiovisual translation is the only way to overcome the language barrier in France.

A good translation is an enormous factor on both ends, distribution and reception. If a movie is hard for its target audience to understand, it will not be appreciated at its true value. A quality adaptation is the only way to ensure the original work will not be betrayed.

Finally, good translation is a valuable public educational resource. The quality of the language in a movie for young audiences, for example, either originally written in French or translated into the kids' vernacular, has a direct impact on their skills. Good writing enriches vocabularies and improves reading capabilities.

What does a quality adaptation involve?

It takes months to write a screenplay, and just as long to shoot and edit the film. The translator is responsible for delivering the result of this intensive creative process to a French audience.

The translator's work is therefore a creation in and of itself, fully justifying his or her status as an author.

Paradoxically, quality **subtitling** should enable the audience to forget they're not hearing their own mother tongue. For a magic moment, moviegoers follow a story in Japanese, for example. James Bond speaks to them in French.

Subtitling strikes a subtle balance between the speech, writing, and the image. It is a three-way transposition: from one language to another, and from spoken to written word.

Remaining faithful to the original version, harmonizing with language registers, maintaining the quality of the verbal language, the smooth flow of ideas, and the soul and

fluidity of dialogue, while ensuring a comfortable read, are some of the key elements essential to a good subtitled adaptation.

The fundamental purpose of **dubbing** is to create an illusion, since the dialogue spoken by actors in the film is replaced with new dialogue.

The author has to preserve the spirit, content, register and tone of the original version. Although the dubber must carefully respect the lip-synchronization (characters' lip movements), he or she must also take into consideration the acting itself, and ensure that the dialogue sounds natural.

Accuracy in relation to the original dialogues while ensuring fluent, flowing and natural language in French are key elements in good dubbing.

In an economic context that has taken its toll on the TV and film industry, professional translators are the only guarantee that high adaptation standards will be maintained. Quality translations are vital to an audience's enjoyment of a motion picture, and directly affect the picture's economic potential.

4. Theory and practice

Awards for outstanding subtitling are divided into two categories: **English-language films and non-English-language films**. They recognize the quality of the adaptation and subtitles on films released in French theatres between November 2015 and July 2016. Next year's awards will consider movies released between mid-July 2016 and July-August 2017.

The films in competition were selected according to the following criteria: achieving a balance between movies made in English and those from other linguistic horizons, and also the ability of the list to reflect the diversity of movie genres and distribution companies.

This year, for the first time, in order to provide jurors with more flexibility, the movies were viewed on DVD. However, we automatically disqualified features which presented disparities between subtitles released on DVD and those written for the big screen. Likewise, the use of subtitles produced outside France in order to lower costs also lowers quality, to say the least. It has a negative impact on the success of French film distributors and their authors, who are dedicated to respecting movies and movie audiences.

The six members of the jury (authors of subtitles, an executive from a distribution company, a journalist) applied the following standards to their judgment of the films: faithfulness to the meaning, style, and timing of the original dialogues, easy reading, and proper spelling.

Awards for outstanding dubbing adaptations are also divided into two categories: **animated films and live-action movies**. The short list was drawn up from DVD releases in 2016, and according to the criteria mentioned above for the Subtitling Awards, with the same concern for parity among distributors.

The 7-member jury, made up of professionals (dubbing authors, a talent director, a dubbing manager, and a technical manager), judged the dubbed adaptations according to standards determined beforehand with ATAA input.

Open juries

The ATAA opted for open juries composed of journalists and film-and-television industry professionals not directly involved with translation, as well as authors of subtitled and voice-over adaptations.

These are the members of this year's jury for the Awards for Subtitle Adaptations:

Alexandra Barthès // subtitle author

Patrice Carré // journalist, *Le Film Français*

Cécile Delaroue // subtitle and dubbing author

François-Xavier Durandy // subtitle author, 2015 laureate

Christine Gagliardo // technical manager at Bac Films

Mariette Kelley // subtitle author

Isabelle Miller // subtitle author, 2016 laureate

Members of this year's jury for the Awards for Dubbing Adaptations:

Fanny Béraud // dubbing author

Pauline Brunel // talent director

Frédéric Espin // dubbing author

Christel Gilardi // dubbing attaché, Groupe Canal+

Caroline Lecoq // dubbing author

Philippe Millet // dubbing author, 2016 laureate

Lori Rault // technical director, 20th Century Fox France

5. 2017 Finalists

Subtitle Adaptation of an English-Language Film

Gene Barbe & Cyrille Pettolino for *Carol* (UGC)

Juliette Caron for *Steve Jobs* (Universal)

Vanessa Azoulay & Simon John for *The Nice Guys* (EuropaCorp)

Subtitle Adaptation of a Non-English-Language Film

Mamad Haghighat & Anne Grange for *No Land's Song* (Jour2fête)

Hélène Geniez for *Paulina* (Ad Vitam)

Belinda Milosev for *A Monster with a Thousand Heads* (Memento)



Dubbing Adaptation of a Live-Action Film

Franck Hervé Dubbing Adaptation of a for *The Big Short* (Paramount Pictures France)

Adèle Masquelier for *How to Be Single* (Warner Bros. France)

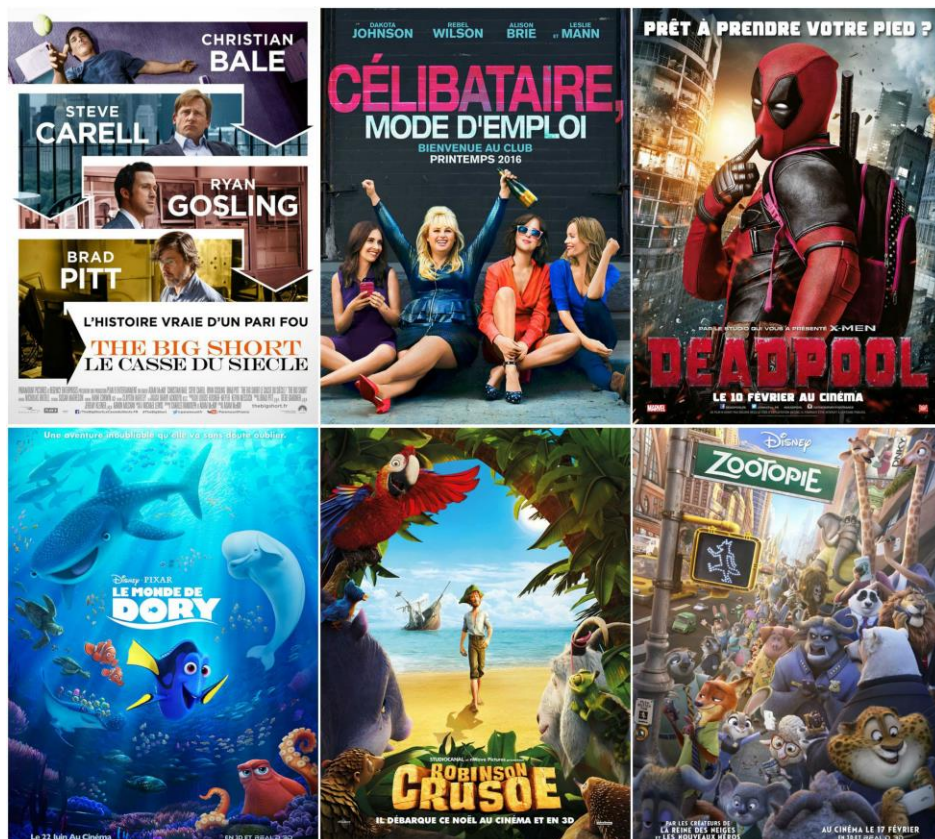
Joël Savdié for *Deadpool* (20th Century Fox France)

Dubbing Adaptation of an Animated Film

Thomas Murat for *Finding Dory* (Walt Disney Company France)

Philippe Sarrazin for *The Wild Life* (Studiocanal)

Bruno Chevillard for *Zootopia* (Walt Disney Company France)



6. 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 programming.

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.)
- regular meetings, as union delegates, 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
- 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

7. Thanking our partners

Sponsors of this event:



We extend great thanks to the Sacem, especially Jean-Claude Petit, and Josette Sauce and Bruno Mareau, for their warm welcome and priceless support.

Our immense gratitude goes to the jurors for their willingness to volunteer their services to our whole community. Thank you for that commitment!

For the fine visuals, we thank our fellow artists, photographer Nathalie Prébende and graphic designer Philip Savoir (www.filifox.com).

Thanks also to young woodworking artist Max Burley for designing and making our trophies.

Lastly, we owe a round of heartfelt applause to Délia d'Ammassa, David Auroux, and Anthony Panetto, coordinators of these Awards for excellence in adaptation, in both subtitling and dubbing, for all the hard work they've done this year.

8. The Organizational Team

DÉLIA D'AMMASSA

Profession: film and TV translator.

ATAA member since: 2006.

Role in these Awards: As co-coordinator of the subtitling Awards, mediated between the organizers and jury, planned quarterly meetings, and presided over jury deliberations. In the early stages of the event, coordinators cull ineligible releases from the selection (uncredited subtitles, for example).

Emblem: the Doodle free scheduling app. Convening a session with jurors spread all over France would have been impossible without it.

What's special this year? It's a transitional year. We've set up new procedures. We made it easier for our jurors to see all the films, even if they weren't all distributed nationwide, by providing the shortlisted movies on DVD. This also remedied the problem of how to take notes in a dark movie theater. The Awards organization always strives to facilitate the jury's duties, while giving opportunities to all genres and all authors to participate.

DAVID AUROUX

Profession: film and TV translator.

Role in these Awards: a former juror and co-coordinator for the Subtitling Award. We cull out unsuitable releases to find the cream of the crop, organize quarterly meetings, and sometimes we even bring some cakes, pies, and cookies to share (but it's not an obligation). We spend a lot of time making charts to sum up reams of information, and we corral the jury at the end of the year. In a way, we are the cement between the organizers and jury (or the icing between the layers of the cake, to choose a tastier metaphor).

Emblem: a note pad. During my two years as a juror, it absorbed all of the jottings of my movie-watching mind. Thanks to this totem, I discovered my hidden superpower: I can write legibly, even in the dark.

What's special this year? There are many reasons this year is special. First, we implemented a more flexible film-viewing system, which fits our needs better. We advised jurors to watch the movies at home on DVD instead of restricting the viewing to movie theatres. Nationwide film distribution is sometimes spotty. Secondly, this year is special for me personally, because it is my last, after two years as a juror and three years as a coordinator. My colleague Délia and I will be stepping down, to be replaced by Clotilde Maville and Laure-Hélène Césari. I sincerely hope they will enjoy the assignment as much as I have. May they be awed, like me, by many an inspired translation and lively, constructive discussion. It was five years of bliss, and not just because of the yummy baked goods at the meetings.



Organizers and jurors at the 2016 awards ceremony

JULIETTE DE LA CRUZ

Profession: author of translations for dubbing, subtitling, and voice-over.

Member of ATAA since: 2010. Served 4 years as association president.

Role in these Awards: organized and coordinated the Dubbing Adaptation Awards.

What's special this year? It's a thrilling event this year. All of the finalists are excellent, and the jury is extremely committed. They deliberated long and hard and really applied themselves to the Awards. Every year, it's a little sad when the event winds up and we say goodbye to the jurors. I'd like to thank all of them for giving so much of their time and energy to make these Awards successful and meaningful.

CHLOÉ LELEU

Profession: subtitle author.

Member of ATAA since: 2006.

Role in these Awards: organizer of the subtitling committee

What's special this year? Even after a move from the jury to the organizational team, the work is still fascinating!

SYLVESTRE MEININGER

Profession: author of subtitle and dubbing adaptations.

Member of ATAA since: 2006.

Role in these Awards: co-founder, organizer in subtitling and dubbing.

Emblem: A bottle of champagne, to symbolize the festive spirit of the Awards.

What's special this year? As always, it is a thrilling event, because the jurors are so enthusiastic and opinionated. The novelty this year was viewing the movies on DVD rather than at the theatre, giving the jury the freedom to study each film in much greater detail.

ANTHONY PANETTO

Profession: author of subtitle, dubbing, and voice-over adaptations.

Member of ATAA since: 2010.

Role in these Awards: coordinator of the dubbing Awards.

Emblem: Google Docs and Spreadsheets. It's so easy to share these documents online and gradually fill them in. They were essential to my task as coordinator.

What's special this year? Preparing for this year's Awards was a rewarding experience, full of excitement, enthusiasm, generosity, warmth, and enjoyable encounters. We are all eager to start looking at the new crop of motion pictures and translations. In 2018, we'll be featuring new Awards categories: Cinema and TV Series.



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