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# Television Documentary Translation Award Ceremony

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3<sup>rd</sup> edition  
October, 17<sup>th</sup> 2019  
7.30 pm

at the

**Scam\***

\*Société civile  
des auteurs multimedia

5, avenue Vélasquez  
75008 PARIS

**a:t:a:a**

association  
des traducteurs  
adaptateurs  
de l'audiovisuel

[beta.ataa.fr/prix](http://beta.ataa.fr/prix)

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# Why a television documentary translation award?

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

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.

In the wake of its other awards, the ATAA created two years ago, in partnership with La Scam, the **Television Documentary Translation Award**.

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 third edition, films broadcast on French channels in 2018 and the first three months of 2019.

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 Organizing Committee also reserves the right to complete the pre-selection with works that it has itself identified during the period in question.

**The 5 members of the jury** (3 audiovisual translators/adaptators and 2 representatives of other audiovisual post-production professions) 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.

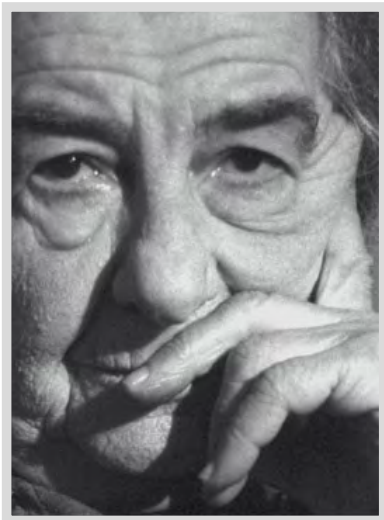
## A diverse jury

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

The jury of the 2019 edition comprised:

**Eva Bacelar**, post-production manager  
**Claire Breton**, audiovisual translator/adaptator  
**Frédéric Dussoubs**, audiovisual translator/adaptator  
**Dominique Kugler**, audiovisual translator/adaptator  
**Fabienne Pothion**, art director, Hiventy

# 2019 Finalists

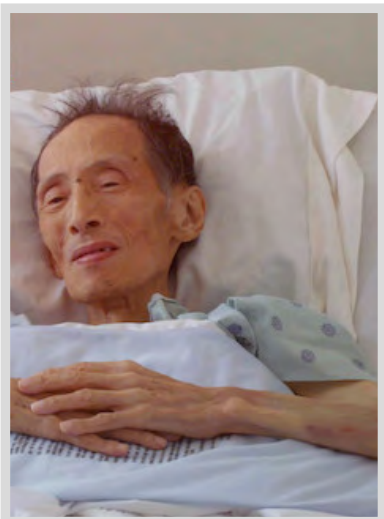


**Malkiel ITZHAKY and Caroline BARZILAI**

for ***Golda Meir, Premier ministre*** (original title: *Golda Meir, Ministerpräsidentin*) by Sagi Borenstein, Udi Nir, (prod: Gebrüder Beetz Filmproduktion and udiV sagi production), shown on Arte, laboratory: Eclair Media Strasbourg  
2018

**Raphaëlle SAMBARDIER**

for ***Brexitannia*** (original title: *Brexitannia: a Portrait of a Nation*), by Timothy George Kelly, shown on France 2, laboratory: MFPTV  
2017



**Mélanie BRÉDA**

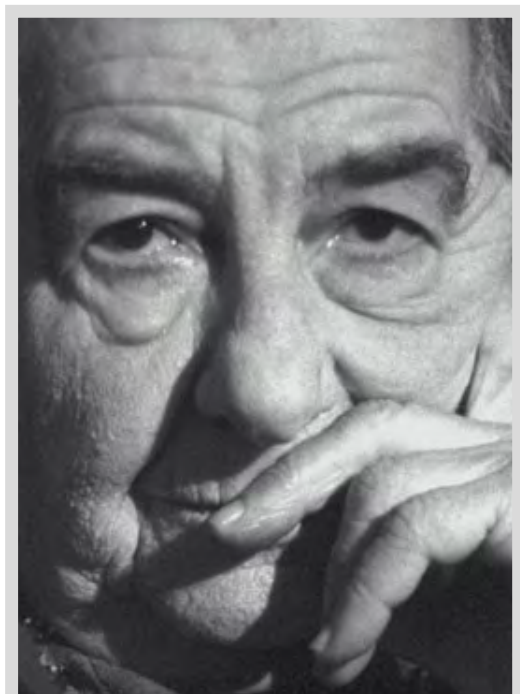
for ***Fin de partie, repenser la vie et la mort*** (original title: *End Game*) by Rob Epstein and Jeffrey Friedman shown on Netflix, laboratory: VSI Paris  
2017

**Delphine PIQUET**

for ***Mécanos express, season 5 episode 10*** (original title: *Steel Buddies*) by Thomas Schäfer, prod: Spin tv for DMAX shown on RMC Découverte, laboratory: Cinékita  
2018



# 2019 Winners



During the ceremony held on the 17<sup>th</sup> of October, the jury rewarded **Caroline Barzilai and Malkiel Itzhaky** for their adaptation of ***Golda Meir, Premier ministre*** by Sagi Borenstein, Udi Nir, (prod: Gebrüder Beetz Filmproduktion and udiV sagi production), shown on Arte, laboratory: Eclair Media Strasbourg

A special mention was awarded to **Delphine Piquet** for her adaptation of ***Mécanos express, season 5 episode 10*** by Thomas Schäfer, prod: Spin tv for DMAX shown on RMC Découverte, laboratory: Cinékita



# The ATAA

## Specialties and goals

Founded in 2006 by professional translators, the «Association of Audiovisual Translators and Adapters» is now nearly 400 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](http://www.ataa.fr))** presenting the various branches of the TV-and-film adaptation profession and current professional trends (“Nos Métiers” tab),
- **a blog ([beta.ataa.fr/blog](http://beta.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 ([beta.ataa.fr/revue](http://beta.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 [https://beta.ataa.fr/documents/Guide\\_EN.pdf](https://beta.ataa.fr/documents/Guide_EN.pdf)).

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

# Thanks



We extend great thanks to La 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.

## Organizational Team

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