FACULTAD DE HUMANIDADES Y EDUCACIÓN
DEPARTAMENTO DE IDIOMAS

STREAMING WEBSITES SUBTITLING AND DUBBING REQUIREMENTS AND NEEDS: ARE OUR FUTURE TRANSLATORS READY FOR THE CHALLENGE?

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Profesora Patrocinante: Gisella Naranjo Saavedra
Profesora Guía: Rossana Gómez Sánchez

Andrea Aguirre Rojas
María Urqueta Castillo
Nancy Villacorta Rojas

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ABSTRACT

Thanks to the global growing market of streaming websites, the field of audiovisual translation (AVT) experienced a great increase too, meaning that translators and translation students began to specialize in this area. This is what led us to the aim of this study: to prove whether or not students from the translation program at Universidad de Atacama are prepared to work in this field. The specific objectives are to determine the skills and knowledge translators need as well as the requirements asked by Netflix when it comes to subtitling and dubbing; to compare the information gathered on the skills needed with the ones currently being taught in the translation program at Universidad de Atacama; and to project the skills we consider important adding to the program. This exploratory research allowed us to analyze the specific requirements Netflix has for their AVT content and the curriculum of the translation program at our university. Based on the results gathered from our analysis, it was demonstrated that the curriculum of the translation program does not count with the subjects and skills needed regarding Netflix's requirements about AVT. Therefore, it was concluded that translation students from Universidad de Atacama are not ready to work with streaming websites.

KEYWORDS: AUDIOVISUAL TRANSLATION- STREAMING WEBSITES- SUBTITLING- DUBBING

RESUMEN

Gracias al creciente mercado mundial de los sitios web de *streaming*, el campo de la traducción audiovisual (TAV) también experimentó un gran aumento, lo que significa que los traductores y estudiantes de traducción comenzaron a especializarse en esta área. Esto es lo que nos llevó al objetivo de este estudio: demostrar si los estudiantes de la carrera de traducción de la Universidad de Atacama están preparados para trabajar en este campo. Los objetivos específicos son determinar las habilidades y conocimientos que necesitan los traductores, así como los requisitos solicitados por Netflix cuando se trata de subtitulado y doblaje; comparar la información recopilada sobre las habilidades necesarias con las que se imparten actualmente en la carrera de traducción de la Universidad de Atacama; y proyectar las habilidades que consideramos importante sumar al currículum. Esta investigación exploratoria nos permitió analizar los requisitos específicos que Netflix tiene para su contenido de TAV y el currículum de la carrera de traducción de nuestra universidad. Basándonos en los resultados obtenidos de nuestro análisis, se demostró que el currículum de la carrera de traducción no cuenta con las asignaturas y habilidades necesarias con respecto a los requisitos de Netflix sobre la TAV.

PALABRAS CLAVES: TRADUCCIÓN AUDIOVISUAL- SITIOS WEB DE STREAMING- SUBTITULACIÓN- DOBLAJE

1 INTRODUCTORY FRAMEWORK

1.1 Introduction

Although many professional translators agree that the areas of subtitling and dubbing count with an extensive literature as both have been around for some time now, compared to the translation of written texts and interpreting, these types of audiovisual translation are somewhat recent, and even more their studies. In addition to that, we consider it important to focus this research not only on these areas, but also add the most recent innovation related to them: streaming websites.

As this study aims to conclude if the translation program at Universidad de Atacama prepares its students for the challenges they will face when working in subtitling and dubbing for streaming websites, and taking into account the lack of data around these two subjects together, an exploratory research was considered the most appropriate for this particular case.

We will include an analysis of the requirements to work with a company (Netflix), as well as the skills present in the curriculum of the translation program at Universidad de Atacama.

The incredible speed at which streaming websites have grown and established themselves in a market that used to be dominated by cinema and cable television has gotten to a point where now, these entertainment companies have formed their own market competing according to their content and how much of it can be displayed globally. This system actually appeared during the 1990s with a much smaller reach, but did not succeed as it does nowadays because of execution problems that led to its failure. In stark contrast, we can see how in recent years the way people see and interact with various cultural and

social backgrounds has changed thanks to the impact of the globalization of media content, in which streaming websites play a big part; reason why the role of translators has gained renewed importance in this digital era.

1.2 Research problem

1.2.1 Context of the problem

The history of translation is one considered to have grown alongside the evolution of humans, which means it has been developing for thousands of years, incorporating the technological advances and sociocultural changes of every era and place; however, the study of translation as a discipline only became more solid in the 20th century. During this period, the recently born film industry kept experimenting and improving their productions while gaining popularity around the world, helping the translation field to expand into new territories: the areas of audiovisual translation.

Even though almost a century has passed since the first attempts to introduce foreign films and TV series into different countries, a process that has been quite successful for some markets such as the Chinese, it can be particularly difficult for developing nations and the educational institutions involved in the training of professional translators to keep up with the increasing amount of innovations that affect the way media is delivered to consumers. As it would be complicated to examine the situation of other institutions, but hoping to come with results that could contribute to our community, it was decided that the main focus of this study will be based on the translation program at Universidad de Atacama, the only institution in our region that counts with this major, yet at the same time, does not include any main course about subtitling or dubbing in the curriculum, a common characteristic observed in most Chilean universities.

1.2.2 Statement of the problem

The Language Department at our university was created in 1993 although with a different name to the one we know since 2009, and its main focus was the development of its first major, the English pedagogy program (UDA Departamento de Idiomas, n.d.). The translation program has been available only for 20 years, but the changes the industry has faced during this decade (The Migration Translators, 2019) have made adapting the curriculum to the needs of the market quite challenging. Since the Language Department does not count with any main course about subtitling or dubbing, students do not get to learn about these areas. At most, it is possible to learn the basics about these subjects if a teacher decides to create a workshop (also called elective) even though dubbing and subtitling are the predominant types of audiovisual translation. So, in order to be ready for the growing market of streaming websites, students need to search for courses outside the region or even the country where they can find programs that come closer to the ideal skills necessary to work in this globalized domain.

While working with subtitles and dubbing may seem fairly easy at first glance, there are a number of rules that are required to follow and specialized software needed in order to produce a work of high quality. This is how online courses and programs became highly appealing for translators who wanted to specialize in these areas; most of them not only offer to teach according to the literature of said fields of audiovisual translation, but in addition give their students any kind of software they could need to practice and work with.

1.2.3 Relevance of the problem

Upon the creation of cinema, powerful countries saw a chance to broaden their influence through media content. In order to do that, they would have to invest into subtitling and dubbing their films for these products to be accessible for other countries. Since the late 1930s, Latin America has been targeted as a consumer by the film industry

of the United States (Nebreda, 2019), an endeavor that proved how valuable audiovisual translation could be as a means of insertion. All of this resulted in countries like Chile, where producing big entertainment projects was not a possibility, getting used to and anticipating these imports making them part of their own culture (Nivón & Sánchez, 2012). In addition to that, we now have access to this content not only through theaters and fixed television listings, but also streaming websites where we can choose what, where, and when to watch with more freedom.

1.2.4 Delimitation of the problem

The first point evaluated was the existence of various types of audiovisual translation; however, in this research only dubbing and subtitling will be taken into consideration as these are the most widespread in relation to streaming websites.

The second one was limiting the focus of the research to the translation program at Universidad de Atacama, as it is the one we have more access to and manage first-hand knowledge about. Besides that, we will put emphasis on the academic training of Spanish-speaking translators and translation students, particularly Chilean ones, in order to compare it with the reality at Universidad de Atacama.

Furthermore, because of how popular and on demand streaming websites are nowadays, there has been an increase in the number of companies that offer this type of service (Rodríguez, 2019). Each one of them has a certain content and characteristics while targeting a territory. Some of the most well-known or popular are, for example, HBO, Netflix, Amazon, and Disney+. For this investigation, it was originally planned that Netflix's and Amazon's requirements for subtitling and dubbing would be considered in view of how well established and global they are, as well as the steady growth in the number of their total subscribers, which were reported to be over 167 million and 150 million at the end of 2019, respectively (Harper, 2020). Another point taken into consideration was if these websites operated in Chile, as well as their popularity in the

country. However, as the research process advanced, the lack of information available about Amazon and its requirements made it impossible for this streaming website to be considered in this study.

All of these aspects will be researched according to a qualitative approach which will enable the information gathered to be analyzed using a triangulation that will give us the results needed to get to a conclusion.

1.2.5 Research questions and researchers assumptions

Some of the questions we hope to answer through this research are:

- Does Netflix only hire translators with professional training in the areas of subtitling and dubbing?
- Does the website offer courses or any type of training for their translators?
- What are the policies that regulate subtitling and dubbing in Chile?
- How many Chilean universities include subtitling and dubbing as subjects in their translation programs?
- Are these translation programs up to the needs of the market?

1.3 Objectives

1.3.1 General objective

To conclude if the translation program at Universidad de Atacama prepares translators for the challenges subtitling and dubbing present in regard to Netflix's standards.

1.3.2 Specific objectives

1. To determine the skills and knowledge translators need, as well as the requirements asked by Netflix, when it comes to subtitling and dubbing.

2. To compare the information gathered on the skills needed with the ones currently being taught in the translation program at Universidad de Atacama.

3. To project the skills we consider important adding to the translation program of Universidad de Atacama.

2 THEORETICAL FRAMEWORK

2.1 Audiovisual translation

Audiovisual translation (AVT) has also been called "screen translation, film translation, and multimedia translation, among others," (Baños & Díaz-Cintas, 2018, p. 2), and it refers to the interlingual or intralingual translation of multimodal and multimedial texts (Baker & Saldanha, 2009). While multimodal texts rely on the use of two or more semiotic resources to convey a message, multimedial texts usually present the information using the same method but in a synchronized manner. When it comes to the latter case, translators have to focus on the input received through both, the acoustic and the visual channels, each with their own codified meanings (Şahin, 2012). In the former category, we can find the aspects of spoken dialogues, the soundtrack, and special effects; on the other hand, the latter refers to the images displayed on the screen, which include posters or anything containing linguistic signs.

Translating always represents a challenge as the person in charge of the task is supposed to transfer ideas expressed in a certain dialect or language to another. However, some of the difficulties posed particularly by audiovisual texts present during the translation process are the restraints of time and space imposed by the images, as well as by the style guidelines chosen by clients or followed in most countries.

2.1.1 Modes of audiovisual translation

Some of the biggest branches into which AVT can be categorized are related to the way the translated text is introduced in the original product. According to Chaume (2013), it can be either inserted in segmented sentences on or next to the screen, which is called

captioning, or by replacing the original audio, in which case it would be revoicing. Even though that is a well-known categorization in the field, it was too broad and left out important aspects that affect the process, such as the target audience or the place it would be presented. There are many ways, also known as modes in the translation community, of translating audiovisual texts according to its purpose and audience. Thanks to the development of technological innovations and policies that aimed to regulate the accessibility of audiovisual products, the number of modes kept growing and gaining importance. We can now find a long list of modes that include surtitling for opera and theatre, subtitling for the deaf and hard of hearing, and audiodescription for the blind and visually impaired, which might not be considered as mainstream in comparison to voice-over, dubbing, and subtitling.

2.1.1.1 Subtitling

Subtitling is one of the most typical modes of AVT and it "transposes spoken dialogue into written text in the form of one or two lines at the bottom of the screen" (Pettit, 2004, Background), meaning that the audience is able to hear the original voices and sounds while getting a complete understanding of the information through reading. Subtitling is mainly characterized by the reduction and segmentation of the dialogues (Botella, 2007), features needed so that the sentences can fit the image and pace being displayed on screen. Some argue subtitling is the only solution when watching a foreign movie or show, based on the argument that the original sounds help the viewers to comprehend the atmosphere and get immersed with more ease as well as to expand their knowledge of other languages. On the other hand, others believe "it pollutes the screen and distracts the attention" (Şahin, 2012, p. 4) along with affecting comprehension as not everyone is able to read at the speed imposed by the dialogues, which is the reason why most products aimed for children are required to be dubbed.

2.1.1.2 Dubbing

Dubbing is a “form of post-synchronized revoicing that involves recording voices that do not belong to the on-screen actors, speaking in a language different from that of the source text and ideally in synch with the film image” (Encyclopedia.com, 2020, Definitions, para. 1). Dubbing is certainly more expensive than subtitling as it requires hiring a cast, staff, and sometimes a director besides the language professionals involved. However, in places like Latin America, it tends to be more mainstream than subtitling which means more revenue for the production companies. The difficulties of this mode lie in adapting the script in order to resemble the facial movements of the original actors and matching the word choice with the mood, emotions, and style (ATAA, n.d.). An important factor that should be mentioned is that the target text after being finished and delivered for its recording can be heavily modified in order to fit the images as best as possible. Some people criticize the dubbed versions of these products claiming the voices of the dubbing cast do not fit the image of the original actors or the lip movements look unnatural which can leave a bad impression on viewers while others prefer it as they can multitask while enjoying something they like.

2.1.2 History of audiovisual translation

Even though in the last decade AVT has gained even more recognition (O’Sullivan & Cornu, 2018), which has made the importance of its research a necessity, the study of this area started a long time ago. Unfortunately, most of these investigations, such as journals and magazines, were shared locally among colleagues “without ever being published or reaching the general public” (Díaz Cintas, 2009, p. 1). This means the bibliography of the early stages of AVT is not as clear or complete as we could expect; nonetheless, the books and articles that have resurfaced give some insight as to how translators approached this new addition to the field and their thoughts about the different modes.

Another point worth mentioning is that the history of AVT as a single topic is relatively limited considering the fact that it was regarded by many as a part of film studies rather than a new area of translation. The general knowledge concentrates on the first countries that already had a developed film industry and the economic resources to invest in these tools in order to expand their influence –for instance, the United States (Díaz Cintas, 2009)– after the introduction of sound films that popularized during the first half of the 20th century. In conclusion, dubbing and subtitling became a must to keep exporting their products, sometimes leaning more towards one of these modes depending on the preferences or policies of the target countries. While countries such as the Nordics, Portugal, and Greece preferred subtitling (Botella, 2007), dubbing had a better reception in some European and most Latin American nations; particularly, the Spanish-speaking world.

Although the beginnings of subtitling and dubbing were almost exclusively related to the film industry, because of how connected these areas are to technological developments that affect the way media reaches people, their field has grown exponentially through the years. One of the first innovations that helped with the diffusion of AVT was the TV during the 1950s (Baños & Díaz-Cintas, 2018). This brought entertainment products closer to people and made them part of their daily lives, which established dubbing as a custom in Spanish-speaking countries. While the spread of the Video Home System (VHS) incentivized people in these places to consume dubbed products during the 1990s, the arrival of the Digital Versatile/Video Disc (DVD) sometimes presented the viewer with the option to choose between the dubbed and subtitled version. However, thanks to the internet and the latest devices (such as laptops and smartphones), these alternatives have been replaced by a technology that keeps improving and adding new features and content for their clients; it is called streaming websites and seems to have come to stay.

2.1.2.1 Streaming websites

Nowadays, people in general, and younger generations in particular, have become used to the fast pace of technological advancements as well as the rapid production of new devices. This scenario was the perfect moment for streaming websites to establish themselves in the entertainment industry. The concept of streaming websites, which refers to "listening to music or watching video in 'real time', instead of downloading a file to your computer and watching it later" (WebWise, 2012, para. 1), is not as recent as some might think; nevertheless, there were good reasons why they were not popular back in the day. Since the 1990s to the 2000s, there were many attempts by companies from different parts of the globe to implement this kind of system, yet none of them succeeded because "the old problems still remained – bandwidth, scalability and reach" (Zambelli, 2013, para. 1). In 2007, a company named Move Networks revolutionized the industry by introducing HTTP-based adaptive streaming which solved (to a certain point) all of the aforementioned issues and made way for similar companies to work on their own technologies.

There are different types of streaming services depending on their content; for example, we can now listen to music on Spotify or Apple Music, watch videos on Youtube, and keep up with our favorite shows and movies through video-on-demand services, such as Netflix, Hulu, and Amazon Prime Video. All of these websites count with a large number of clients, but the ones that concern us are video streaming platforms as these are the ones that have spiked renewed interest in AVT. In spite of the fact that there are various services focusing on the delivery of movies and shows based content (The Streamable, 2020), one of the most popular and widespread at the moment is Netflix (Ashcroft, 2020).

2.1.2.1.1 Netflix

Netflix is a "subscription video streaming service that includes on-demand access to 3,000+ movies, 2,000+ TV Shows, and Netflix Originals" (The Streamable, 2020, Netflix

Review, para. 1) that offers 3 paid plans according to the number of devices that would have access to the account simultaneously as well as the quality of the videos. Even though, in 2017, this service launched an online system to test and hire translators (Zona de prensa de Netflix, 2017), the company announced the program would be closed in 2018. While refusing to give much information about their reasons at that moment, they later stated that it was considered best to rely on their partners –companies such as Latin American based Oxobox and Encripta (Netflix, 2020)– when localizing was involved (Bond, 2018). Netflix operates with a general style guide and specific ones for each region they target in order to instruct translators on how they should go about their work, yet it can vary depending on the specific product.

2.2 How is subtitling and dubbing taught around the world?

As AVT gained visibility and importance, the teaching of these subjects became a matter of interest to institutions that already imparted translation programs. It is also fair to agree that as a response to the growing market of AVT, subtitling and dubbing are taught in an important number of institutions (private and public) all over the world, which results in a high variation of how these topics are imparted. This leads us to focus on what are considered the capitals of AVT, and more important for us, the capital of English to Spanish AVT, Barcelona, that is considered as "one of the busiest AV translation and recording cities in the world" (Zabalbeascoa, Izard, & Santamaria, 2001, as cited in Amador, Dorado, & Orero, 2004, p. 142).

2.2.1 Variations

This variation is divided in two: what type of AVT degree is offered by institutions and how AVT is taught as the main or second subject of these degrees. According to Study.com (2020) the degrees are:

1) “Associate's degrees [which] are typically offered by community colleges and trade schools with awards for general subject areas at this level being conferred as an Associate of Arts (A.A.) or Science (A.S.)” (Associate’s Degrees).
2) “Bachelor's degrees [which] are offered at all universities and 4-year colleges in the U.S. The most commonly awarded bachelor's degrees are the Bachelor of Arts (B.A.) and the Bachelor of Science (B.S.)” (Bachelor’s Degrees, para. 1).
3) “[T]here are two main types of master's degree: Master of Arts (M.A.) and a Master of Science (M.S.). However, many professional master's degrees exist and their titles are numerous and will depend on the profession they are associated with” (Master’s Degrees).
4) “Doctoral degrees [which] are regarded as the highest college degrees an individual can aspire to earn and are offered by many public and private universities” (Doctoral Degrees, para. 1).

Now, as we mentioned before for the second variation, it can be for AVT as the main subject of the referred degrees, so that means that these programs are aimed at professional translators, and for AVT as a second subject being included in one or more modules in a translation program, aimed at translation students.

The next subsection will include a description of the AVT programs of two institutions from Barcelona, which is considered the capital of subtitling and dubbing.

2.2.2 Barcelona: Capital city of audiovisual translation

Orero (2004, p. 8-9), citing Gambier and Agost (2003), states that “Barcelona’s status has been achieved thanks to many factors: Spain consumes an ever-growing number of foreign multimedia material for its many TV channels (terrestrial, digital, and satellite) and also for its cinema and radio stations.” Moreover, most Spanish-speaking countries follow Barcelona’s AVT norms, including our country. The Universitat Autònoma de

Barcelona (UAB) offers an Official master's degree in Audiovisual Translation and a Bachelor's Degree in Translation and Interpreting.

The modality of the Master's Degree is classroom-based and/or online learning, so the translators get to choose what they prefer. The program can last one academic year or it can be divided into two semesters, and it counts with seven obligatory modules: Theory of Audiovisual Translation, Dubbing and Subtitling, Audio Description and Subtitling for the Deaf & Hard-of-Hearing, Multimedia and Video Localization, Voiceovers and Dubbing, Tools and Methodology Applied to Audiovisual Translation, and the Final Project. These modules are designed to instruct the professional translator in audiovisual translation methodologies, norms, techniques, standards and strategies (Universitat Autònoma de Barcelona [UAB], 2020).

The Bachelor's Degree has a duration of four years and its modality is classroom-based. It counts with one module of Initiation to specialized translation in the third year of the program alongside other subjects, where the students will learn how to solve translation problems from audiovisual texts. Besides this, the institution offers a specialization course or minor of Audiovisual Translation and Localization. Students that take this specialization will be taught about AVT modalities such as subtitling, dubbing, voice-over and audiodescription and AVT genres, fiction and non-fiction and its translation problems. It also includes the use of specific resources for audiovisual translation (UAB, 2020).

In our second example we will describe Universitat Pompeu Fabra's (UPF) Postgraduate Course in Audiovisual Translation and Master in Literary and Audiovisual Translation.

The Postgraduate Course is aimed at professional translators and its modality is classroom-based. The seminars are divided in two, audiovisual and legal. The first one includes the modules of Theory of Audiovisual Translation, Audiovisual Translation: Dubbing and Subtitling, Translation of Musicals, Subtitling Fantasy and Children's Film, and Accessibility in Audiovisual Translation; and the second has the modules of

Intellectual Property Law and other Legal Aspects, and The Editing Process and Professional Aspects of Translation. This program also includes four compulsory AVT workshops and six optional ones that will count with professional actors and lip-synch experts (UPF Barcelona School of Management, 2019).

The Master's program is aimed at graduates of Philology and Translation and also at translators and language professionals. This program counts with three seminars. First, a literary seminar: Research techniques for translation, Stylistic and rhetorical resources applied to translation, and History of translation. Secondly, an audiovisual seminar: Theory of Audiovisual Translation, Audiovisual Translation: Dubbing and Subtitling, Introduction to the Industry and Localization of Video games, Translation of Musical Texts, and Subtitling Fantasy and Children's Films; and thirdly, a seminar of legal and professional aspects: Intellectual Property law and other legal aspects, and The editorial process and professional aspects of translation. The Master's also include two compulsory workshops, one for literary translation and one for audiovisual translation (UPF Barcelona School of Management, 2019).

2.2.3 Different alternatives where translators can receive the training necessary when subtitling or dubbing

As we stated before, the lack of subtitling and dubbing courses and programs forced professional translators and students to look for this kind of specialization outside their countries, and while there's a number of universities that include subtitling and dubbing on their in-person translation programs or courses overseas, it is easy to understand why most translators choose these institutions' online modality, now more than ever. Another main point to take in consideration is what Díaz Cintas (2009) explains in New Trends in Audiovisual Translation:

> […] in the case of subtitling and thanks to the internet, digital subtitling programmes have become a much more common occurrence, with many of them available free on the net: Subtitle Workshop, Media Subtitler, Virtual Dub and

> Aegisub are just a few examples. The production of subtitles is relatively easy these days and has popularized translating practices like fansubbing (www.fansubs.net, www.fansubs.org), whose main philosophy is the free distribution over the internet of audiovisual programmes with subtitles done by fans. Free from market imperatives, this new form of subtitling 'by fans for fans' can afford to be much more creative and idiosyncratic than traditional (professional) subtitling. (p. 10-11).

So in order to keep up with the growing market of AVT and reach it globally, and to not lose territory against the fast and wide growing trend of fansubbing, the content offered in these courses or programs with online modalities can go from including the basic literature about subtitling and dubbing to a variety of audiovisual translation software packages and paid internships. The section below will include the descriptions of different online courses and programs that are accessible to translators and students around the world.

2.2.3.1 Online AVT courses and programs

inVision, a private company that for the price of 50 euro, offers a self-study course that counts with a book in a pdf format, a subtitling software (for Windows only), educational videos to instruct the user, and videos to use for practice. They also sell a full package of "professional subtitling software" that works for Mac and Windows for 179 euro (inVision Ondertiteling BV, 2020).

The Hellenic American College offers an online program for a Diploma in Audiovisual translation and Subtitling. The program has a duration of seventy-two hours and it imparts fifteen units where the students view the principles of AVT, translation platforms and subtitling software, cultural references, editing and proofreading subtitles, synchronizing subtitles and more, focusing on the themes of TV series, songs, documentaries and movies (Hellenic American Κε.Δι.Βι.Μ.2 [HAEC], 2020).

GOSUB, for the price of 275 euro, imparts a subtitling course of twenty hours that counts with twenty-nine lectures where the student will learn how to work with the Ooona

Toolkit software for subtitling by configuring, editing and adapting projects. While the students are encouraged to learn in an autonomous way, they are expected to submit assignments after they finish a unit and they will always receive feedback from a tutor. Mentoring is also part of the course, so students will learn about subtitling agencies. After passing the final exam to approve the course, the students get a certificate from GOSUB and additionally, they are offered a paid internship creating closed caption files, timed templates, and synching subtitles in English (GOSUB, 2020).

2.3 Subtitling and dubbing regulations in Chile

Currently, there are no subtitling regulations specifically for Chile, so it is recommended to follow the Spanish norm UNE 153010:2012 that specifies the requirements and recommendations to enable the accessibility of audiovisual content to deaf and hard-of-hearing people (AENOR, 2012).

This norm states that: subtitles should have different colors, a hyphen or the name of the character in parenthesis to identify who is talking, the music reproduced on screen must be represented with a music note symbol, subtitles must contain no more than 70 letters in two lines with an on-screen time of 4 to 6 seconds and must be located in the lower part of the screen (Cuellar, 2018).

As for dubbing, there are no regulations *per se* either, so it is recommended the use of the norm UNE 153020:2005 that is aimed to help people with visual disability (AENOR, 2005). This norm cannot be further explained as it has to be bought in the official webpage of AENOR.

2.4 Chilean universities' curriculums

Nowadays, there are 55 Universities throughout Chile in which 13 of these universities major in Translation and only 3 have subjects related to subtitling and to some degree with dubbing.

Pontificia Universidad Católica de Valparaíso (2020) offers a degree in Translation that has a duration of 9 semesters, and in the 6th semester there is a subject called Multimedia translation and localization.

Universidad Católica de Temuco (2020) offers a degree in Translation that has a duration of 10 semesters, and in the 9th semester there is a subject called "Multimedia translation."

Universidad UNIACC (2020) offers a degree in Translation and Interpretation that has a duration of 10 semesters, and in the 7th semester there is a subject called "Subtitling." It is mentioned in the profile of graduation of the program that the graduate could work in the area of dubbing as the subjects seen for interpretation enable them to do it.

2.4.1 Universidad de Atacama's translation program's curriculum

In 2000, the management board approved the addition of the Translation program in the Language Department of the university, after seven years with only one program in the department (Decreto Exento N° 377). The proposal of the project contained a curriculum that lasted for eighteen years after its approval without changes until recently when the Language Department of the university changed the curriculum of the translation program, in which the program is no longer only for translation but also for interpretation. This change has added new subjects to cover the necessities of the new program.

3 METHODOLOGY

In order to answer the questions posed in this thesis project, the methods used for collecting data need to be established according to the conditions available during the research process. Considering that our focus is to determine if translation students at Universidad de Atacama receive the necessary training to work in subtitling and/or dubbing according to Netflix's standards, a qualitative approach was dimmed the most appropriate. As Rojo (2013) explains, when referring to translation studies it is difficult to make a clear division between qualitative and quantitative research, as it occurs with many other areas. Nevertheless, the aim of qualitative approaches lies in the nature of the data collected rather than numbers, and it requires a certain level of interpretation from the researchers.

Besides the approach, it is also important to mention the specific tool that will be applied to carry out this research. As it was decided that using different types of information and sources was necessary to have a better grasp of the problem as well as better results, the consensus was to use triangulation. This term "refers to the practice of using multiple sources of data or multiple approaches to analyzing data [which] leads to a more comprehensive understanding of the phenomenon of interest" (Salkind, 2010, Entry). For this, the information gathered will be analyzed from three points in order to be compared: (1) the requirements asked by Netflix for subtitling and dubbing, (2) the subjects pertaining to AVT taught in the translation programs of Chilean universities, and (3) the courses that form the translation program at Universidad de Atacama.

3.1 Netflix's requirements for subtitling

Every timed text created for a Netflix's original or non-original must follow the Netflix Timed Text Style Guide (Netflix, 2020) which counts with the following points: 1. Duration, 2. File Format, 3. Glyph List, 4. Line Treatment, 5. Positioning, 6. Consistency, 7. Netflix Credit Translation, 8. Title Card/Dedications, 9. Currency, 10. Brand Names Treatment, 11. Quotations, 12. Translator Credits, 13. Technical Aspects.

In order to focus on the points that are directly involved with the subtitle's translation, we will indicate the following points:

1) Duration: subtitles can stay from a minimum of 5-6 seconds to a maximum of 7 seconds on screen
2) Line Treatment: the text must be kept in one line, but if the text needs to be broken into 2 lines, these principles must be followed:
   - The line should be broken: after punctuation marks, before conjunctions and before prepositions.
   - The line break should not separate: a noun from an article, a noun from an adjective, a first name from a last name, a verb from a subject pronoun, a prepositional verb from its preposition, and a verb from an auxiliary, reflexive pronoun or negation.
3) Positioning: Every subtitle must be justified in the center and placed at the top or bottom of the screen.
4) Title Cards/Dedications: Every plot-pertinent and relevant text that the dialogue does not address must be included in the subtitles, e.g. "Based on True Events" or "In Loving Memory of Jane"
5) Quotations: It is recommended to create new translations for quoted texts, since this permits the translation to be free of right issues. If an existing translation is used, it can only be done so if the translation belongs to the public domain and/or the translation's author or rights-holder got paid for a documented permission.

3.2 Netflix's requirements for dubbing

The requirements for lip sync dubbing when creating content for Netflix must follow the Netflix Dubbed Audio Style Guide (Netflix, 2020) which contains five main points: 1. Translation Requirements, 2. Recording, 3. On-screen Text, 4. Credits, 5. Technical Aspects.

We will summarize these points to show what is directly involved with the translation of the scripts for dubbing.

1. Translation Requirements
   - Main Dialogue: every main dialogue in its original language must be translated (except if specifically noted).
   - Foreign Languages: if a foreign dialogue is supposed to be understood, it must be translated as subtitles.
   - Character Names: Character names should be left in its original language and only be translated if Netflix approves it.
   - Censorship: dialogue's original tone and register must be the same in the dub and it must not be censored and/or softened.
2. Recording
   - Sync: the dub dialogue must be synced to the actors' lip movement.
3. On-screen Text
   - Titles: the titles from a show and its episodes should not be translated, unless Netflix requests it.
   - Forced Narratives: any on-screen text must not be dubbed, but translated as subtitles (unless Netflix makes an exception).

3.3 Chilean universities' programs

In this section we will include the curriculums of the three Chilean universities we mentioned before that major in translation and that include the subjects of subtitling and dubbing and their curriculums, we will also only name the subjects that are directly connected to the field of translation.

Pontificia Universidad Católica de Valparaíso counts with a Bachelor's Degree in English-Spanish Translation lasts 9 semesters that counts with the following modules: Lengua Inglesa, Lengua Española, Fonética Inglesa, Introducción a los Estudios de Traducción e Interpretación, Aspectos Profesionales de la Traducción y la Interpretación, Traducción General, Documentación Aplicada a la Traducción y la Interpretación, Lingüística Aplicada a la Traducción, Tecnologías de la Traducción y la Interpretación, Traducción y Medios de Comunicación, Interculturalidad y Mediación Lingüística, Terminología, Traducción Técnico-Científica, **Traducción Multimedia y Localización**, Traducción Inversa General, Revisión y Corrección de Traducciones, Metodología de la Investigación en Traducción e Interpretación, Inglés con Propósitos Especí-ficos para Traducción e Interpretación, Traducción Inversa Especializada, Traducción Jurídica-Económica, and Edición en Inglés.

Universidad Católica de Temuco offers a Bachelor's Degree in English-Spanish Translation of 10 semesters with the following modules: Fundamentos de la Traducción, Lengua y Cultura Inglesa, Fonética Inglesa, Informática y Traducción, Lingüística General, Español: Lengua y Cultura, Teoría y Técnicas de Traducción, Documentación y Traducción, Español: Comprensión y de Textos, Traducción General, Gramática Inglesa, Lingüística y Comunicación, Español: Producción de Textos, Tecnología y Traducción, Español: Análisis de Textos, Traducción: Ciencias Sociales y Humanidades, Traducción: Ciencias y Tecnologías, Práctica Inicial, Terminología, Lingüística y Traducción, Metodología de Investigación en Traducción, Seminario de Grado, Revisión y Edición de

Textos, **Traducción Multimedia**, Gestión de Proyectos, Práctica Profesional, and Modalidades de Traducción Avanzada.

Universidad UNIACC counts with Bachelor in English Language with the title of bilingual translator and interpreter that lasts 10 semesters with the next modules: Taller de Lengua Inglesa, Gramática, Español, Inglés Específico, Fonética, Taller de Lectura y Escritura, Taller de Redacción en Español, Lingüística General, Cultura de Países de Habla Inglesa, Taller de Interpretación Consecutiva, Taller de Traducción Inglés/Español I, Gramática Contrastiva Inglés/Español, Taller de Comunicación en Inglés, Terminología Aplicada, Edición de Texto Inglés/Español, Herramientas Tecnológicas para la Traducción, Taller de Interpretación Simultánea, **Subtitulación**, Seminario de Título y Ética Profesional, and Taller de Titulación.

3.4 Universidad de Atacama's annual translation curriculum

Even though, at the moment, the curriculum of the translation program of the Universidad de Atacama counts with two modes: annual and semestral, only the former will be used in the analysis as it has been previously explained. The annual curriculum has a total of 20 subjects and 13 elective courses in the 10 semesters the program lasts.

The official subjects are: Lenguaje y Comunicación en Inglés (I, II, III, IV, and V), Lenguaje y Comunicación en Español (I and II), Estrategias y Técnicas de Aprendizaje Autónomo, Introducción a la Traducción, Taller y Práctica de Traducción en Ciencias Humanas, Análisis Contrastivo (I and II), Redacción en Español, Taller y Práctica de Traducción en Ciencias Naturales, Lingüística Aplicada (I and II), Literatura Anglosajona, Taller y Práctica de Traducción en Tecnología e Ingeniería, Literatura Clásica en Inglés, and Seminario de Titulación (which will not be included in the analysis).

As for the electives, the list includes: Taller Electivo de Documentación, Taller de Preparación Prueba Estandarizada (PET and FCE), Traducción Asistida por Computador (CAT) y Memorias de Traducción, Taller Electivo MemoQ, Taller Electivo SDL Trados Studio 2015, Taller Electivo Traducción Inversa, Taller Complementario de Traducción Audiovisual: Subtitulado, Taller Complementario de Traductología, Autogestión para Traductores, Taller Complementario de Interpretación, Investigar en Traductología, and Taller Complementario de Traducción a la Vista.

4 PROCEDURES

The documentation process started at the end of May when it was decided that the focus of the research would be Netflix and Amazon. This decision was made with the intention of reaching a wider grasp of the way streaming platforms work regarding subtitling and dubbing. However, by the end of July it was evident Amazon could not be used as a reference because of the lack of information about their rules, guides, and general requirements when hiring translators, and so it was removed from this investigation.

Considering the focus of the research, the most suitable way to gather information was through internet searches as Netflix counts with several websites where they offer details about their partners and how they approach subtitling and dubbing. Carrying out surveys or interviews was discussed, but the idea was discarded based on the lack of time and the fact answers would have been rather subjective as it comes to feeling prepared or not for a field most of us believe to know but have no actual experience with.

The scarce information surrounding the programs of Chilean universities was collected from each institution's website as it was difficult to contact them to ask for more details. As for the particulars about the different subjects of the translation program at Universidad de Atacama, thanks to the Language Department it was possible to have access to the syllabi prepared by the teachers in charge of each of them. The ones used were from the old curriculum as the new one is still being modified and evaluated. This last step was finished during the first week of October putting an end to the recollection process and giving way for the data analysis presented in the next chapter.

5 DATA ANALYSIS

Tabla N° 5.1 Main contents vs. Netflix requirements

Subject	Main contents	Netflix subtitling requirements	Netflix dubbing requirements
100			
Lenguaje y Comunicación en inglés I	Develop the four main linguistic skills: Speaking, listening, writing, and reading, in the CEFR A1 level (equivalent to the ALTE breakthrough level) in addition to being able to comprehend and use daily expressions of frequent use in the English culture	No requirements associated	No requirements associated
Lenguaje y Comunicación en Español I	Develop the students' skills management of linguistic and grammatical disciplines that allow them to solve linguistic, grammar, and communication problems in Spanish	No requirements associated	No requirements associated

Estrategias y Técnicas de Aprendizaje Autónomo	Analyze the different techniques of study of the cognitive, meta-cognitive, and socio-affective fields, to improve the learning of a second language and apply the learning strategies to develop the ability to speak, write, understand oral language, and read texts with understanding	No requirements associated	No requirements associated
Introducción a la Traducción	Develop the basic skills and knowledge necessary to carry out the translation of various types of texts while maintaining the fidelity of their communicative purpose	No requirements associated	Character Names and Censorship are introduced and discussed in this subject.
200			
Análisis Contrastivo I	Develop the linguistic competence in English and Spanish, through the analysis of the main problems faced by the translator in the morphosyntactic and semantic lexicon fields when translating from English to Spanish and vice versa	No requirements associated	No requirements associated

Lenguaje y Comunicación en Inglés II	The student understands frequently used phrases and expressions related to areas of expertise that are especially relevant to them, and can also communicate when performing simple and everyday tasks at a CEFR B1 level	No requirements associated	No requirements associated
Lenguaje y Comunicación en Español II	Strengthen the students' language skills that allow them to solve problems of spelling, morphology, syntax, and semantics, in the Spanish language, both in oral and written communication	No requirements associated	No requirements associated
Taller y Práctica de Traducción en Ciencias Humanas	Translate correctly into Spanish original texts in English, with a level of intermediate difficulty from the morphosyntactic point of view as thematic, belonging to the field of human sciences	No requirements associated	No requirements associated
Taller Electivo de Documentación	Help the students and teach them the different key processes regarding the documentation process in a translator's work, this with the aim of giving them more autonomy in their translation process	No requirements associated	No requirements associated

Taller de Preparación Prueba Estandarizada (PET)	The objective of this workshop is for the student to be ready to take the PET test and to know its contents and how it will be evaluated	No requirements associated	No requirements associated
300			
Lenguaje y Comunicación en Inglés III	Improve linguistics skills (speaking, listening, writing, and reading) corresponding to CEFR B1+ as well as knowledge of the cultural aspects surrounding the English language	No requirements associated	No requirements associated
Análisis Contrastivo II	Compare and contrast English and Spanish through morphosyntactic analysis in order to understand their differences and similarities	No requirements associated	No requirements associated
Redacción en Español	Analysis and production of texts in Spanish with an emphasis on the use of rhetorical and stylistic devices	No requirements associated	No requirements associated
Lingüística Aplicada I	Foundations of Applied Linguistics (practical applications of language studies) and its relation with translation	No requirements associated	No requirements associated

Taller y Práctica de Traducción en Ciencias Naturales	Translate scientific and technical texts from English to Spanish related to exact, natural or health sciences focusing on translation techniques and features particular to these text types	No requirements associated	No requirements associated
Traducción Asistida por Computador (CAT) y Memorias de Traducción (TM)	Theoretical-practical introduction to basic computer-assisted translation tools, particularly translation memories	No requirements associated	No requirements associated
Taller Electivo MemoQ	Theoretical-practical introduction to memoQ and its features, such as projects, translation memories, and glossaries	No requirements associated	No requirements associated
Taller Electivo SDL Trados Studio 2015	Theoretical-practical introduction to SDL Trados 2015 and its features, such as projects and translation memories	No requirements associated	No requirements associated
Taller Electivo Traducción Inversa	Strategies and techniques used in the translation of texts from Spanish to English	No requirements associated	No requirements associated
Taller de Preparación Prueba Estandarizada (FCE)	Preparation course focused on the FCE exam (level B2 speaking, listening, writing, reading skills)	No requirements associated	No requirements associated

Taller Complementario de Traducción Audiovisual: Subtitulado	Theoretical aspects of audiovisual translation as well as application of general translation concepts in AVT through practice	Specifically Line Treatment and Positioning (but the course does highlight requirements can vary depending on the client, so the whole style guide could be considered)	Translation Requirements (as foreign languages should appear in subtitles), as well as On-screen Text
400			
Lingüística Aplicada II	Analysis of the linguistic phenomena in the English language to propose solutions for the problems found while translating	No requirements associated	No requirements associated
Literatura Anglosajona	Exploration of the different literary forms, themes and rhetorical devices of the authors seen	No requirements associated	No requirements associated
Lenguaje y Comunicación en Inglés IV	Improve linguistic skills based in the CEFR B2, considering the cultural patterns of the Anglo-Saxon society	No requirements associated	No requirements associated
Taller y Práctica de Traducción en Tecnología e Ingeniería	Translate technology and engineering texts from English to Spanish with an advanced level of	No requirements associated	No requirements associated

	terminology and morphosyntactic elements		
Taller Complementario de Traductología	Theoretical-practical introduction to methods of translation based in the task given by the client and the communicative purpose of the target text	No requirements associated	No requirements associated
500			
Autogestión para Traductores	Learn about the professional environment and the strategies required to find potential clients	No requirements associated	No requirements associated
Lenguaje y Comunicación en Inglés V	Improve the oral skills in the English language and acquire comprehension of their environment and the world from a global and local point of view	No requirements associated	No requirements associated
Taller Complementario de Interpretación	Theoretical-practical introduction to interpreting principles, methods, and techniques	No requirements associated	No requirements associated
Investigar en Traductología	Design a pre-project of quantitative investigation in translation studies	No requirements associated	No requirements associated

Taller Complementario de Traducción a la vista	Improve the mental processes involved in the area of interpretation and develop the skills needed	No requirements associated	No requirements associated
Literatura Clásica en Inglés	Development of the linguistic skills (reading and writing) at a complex level	No requirements associated	No requirements associated

5.1 Triangulation

As it has been mentioned throughout this thesis, the selected method for data analysis was triangulation which has gained popularity as a research tool, for it "has been viewed as a qualitative research strategy to test validity through the convergence of information from different sources." (Carter, Bryant-Lukosius, DiCenso, Blythe, & Neville, 2014, p. 545).

The data collected about the subjects that are part of the translation program at Universidad de Atacama was organized into a comparative chart according to level (100, 200, 300, 400, and 500) with four columns. The first column states the name of each subject, and the second column gives a brief description about the main contents of each of them while the third and fourth columns were used to indicate if any of these contents matched a certain requirement specified in Netflix's style guides, either for subtitling or dubbing, respectively.

In order to carry out a thorough analysis, the subjects displayed in the comparative chart were split into different branches regarding the main area they are focused on or the type of course it is.

5.1.1 English branch

The subjects considered in this branch are: Lenguaje y Comunicación en Inglés I, Estrategias y Técnicas de Aprendizaje Autónomo, Lenguaje y Comunicación en Inglés II, Lenguaje y Comunicación en Inglés III, Lenguaje y Comunicación en Inglés IV, Literatura Anglosajona, Lenguaje y Comunicación en Inglés V, and Literatura Clásica en Inglés.

The core of the subjects on this branch is to instruct and help the students to develop the knowledge and skills necessary to understand every important issue regarding the English language from its grammatical features to its cultural aspects in order to comprehend any text that the student will have to translate.

As shown in the chart, none of the requirements for subtitling nor dubbing are met by the subjects under the English category as these requirements are rather focused on specific points related to subtitling/dubbing while the branch worries about the learning of the second language.

5.1.2 Spanish branch

The subjects considered in this branch are: Lenguaje y Comunicación en Español I, Lenguaje y Comunicación en Español II, and Redacción en Español.

The main objective for this branch is to help the students expand and improve their mother language knowledge in order to translated or edit a translated text with coherence and cohesion.

None of Netflix's requirements for subtitling or dubbing are met by the subjects of the Spanish branch as it focuses on deepening the knowledge of the mother tongue.

5.1.3 Translation branch

The subjects considered in this branch are: Introducción a la Traducción, Análisis Contrastivo I, Taller y Práctica de Traducción en Ciencias Humanas, Taller y Práctica de Traducción en Ciencias Naturales, Análisis Contrastivo II, Lingüística Aplicada I, Lingüística Aplicada II, and Taller y Práctica de Traducción en Tecnología e Ingeniería.

The core of this branch is to form and instruct the students with the correct literature and practice within a variety of themes to guide them through their translation assignments.

Netflix's requirements for dubbing about Character Names and Censorship are met in the subject of Introducción a la Traducción, where the students are taught the principles of translation, and reinforced through the rest of the subjects as they are recurring topics.

5.1.4 Electives branch

The subjects considered in this branch are the following optative courses: Taller Electivo de Documentación, Taller de Preparación Prueba Estandarizada (PET), Traducción Asistida por Computador (CAT) y Memorias de Traducción (TM), Taller Electivo MemoQ, Taller Electivo SDL Trados Studio 2015, Taller Electivo Traducción Inversa, Taller de Preparación Prueba Estandarizada (FCE), Taller Complementario de Traducción Audiovisual: Subtitulado, Taller Complementario de Traductología, Autogestión para Traductores, Taller Complementario de Interpretación, Investigar en Traductología, and Taller Complementario de Traducción a la vista.

This branch includes several workshops that are imparted to fulfill and reinforce particular areas of the translation program.

The only workshop that meets Netflix's requirements for subtitling (specifically Line Treatment and Positioning) as well as dubbing requirements (the ones mentioned in Translation Requirements and On-screen Text) is "Taller Complementario de Traducción Audiovisual: Subtitulado" where students learn to create subtitles for different kinds of visual media.

As described, out of the thirty-two subjects that belong to the translation program at Universidad de Atacama, only two were able to meet four of the requirements established by Netflix regarding subtitling and dubbing. This gives us a clear understanding of the importance of incorporating subtitling and dubbing as subjects within the program for students to be able to face the AVT market once they graduate.

6 CONCLUSION

With the general objective as the central point of this study being "to conclude if the translation program at Universidad de Atacama prepares translators for the challenges subtitling and dubbing present in regard to Netflix's standards" and considering the fact that the documentation process undergone at the start of the study let us put into perspective how the lack of information surrounding the main topics involved would affect our results, the original prospects and ideas were narrowed down to the specific objectives stated in this thesis.

The first specific objective was "to determine the skills and knowledge translators need, as well as the requirements asked by Netflix, when it comes to subtitling and dubbing," which were selected from their official website and focus on skills or knowledge particularly related to subtitling and dubbing (such as the way a sentence should be separated on the screen, or things that should or should not be translated) rather than general notions about translation.

The second specific objective was "to compare the information gathered on the skills needed with the ones currently being taught in the translation program at Universidad de Atacama." For this part, a triangulation was made using the data gathered around Netflix's requirements and the descriptions of the contents seen in each subject that forms the annual curriculum of the translation major at Universidad de Atacama.

Thanks to this, we can confirm that, even though the curriculum gives the students the knowledge necessary to be able to translate, the technical characteristics specifically related to subtitling and dubbing are not present in the official subjects. It is key to highlight the importance of the elective "Taller Complementario de Traducción Audiovisual: Subtitulado" which centers on the history and rules of subtitling. This class is a very helpful introduction to subtitling, one of the most well established areas of AVT

yet is not an official part of the curriculum so far. Furthermore, as it can be concluded, there are no subjects directly related to dubbing.

Other points worth mentioning are the answers found through the research process for our doubts and assumptions before the start of the investigation. These questions are listed in the introduction and the answers are present through this report, but will be summarized in the following statements:

- Even though Netflix tried to manage the hiring of their translators a few years ago for a short period of time, they decided against it, preferring to rely completely on their subtitling and dubbing partners.
- Consequently, Netflix does not offer courses for translators as the latter are part of independent companies that only partner with Netflix.
- As for Chilean policies regulating subtitling and dubbing, there are none, which is why it is recommended to follow the norm UNE 153010:2012 for the accessibility of audiovisual content to deaf and hard-of-hearing people used in Spain.
- The number of Chilean universities that offer a translation program are 13 and only 3 of them include subtitling and/or dubbing (or a course related to AVT) in their curriculum.
- Unfortunately, it was not possible to conclude if the programs of these universities were up to the needs of the market as the only information available was about the names of the subjects.

The last specific objective was "to project the skills we consider important adding to the translation program of Universidad de Atacama." It could be argued that just by knowing how to translate written texts, translators and translation students would be able to translate anything. Nonetheless, following the model applied at Universidad de Atacama, the exposure to different types of texts and their different rules and conventions is one of the most substantial parts when learning about this communicative process. Considering the position subtitling and dubbing have had for a very long time in the market, adding them as part of the contents taught in the translation program is a must. Including the possibility of taking subtitling as an elective "Taller Complementario de

Traducción Audiovisual: Subtitulado" was a step in the right direction; however, it would be ideal for it to become a part of the official curriculum without forgetting about dubbing.

Another point to take into consideration is the possibility of researching these subjects and the different ways they are taught in order to have a variety of methods to choose from when creating the new subjects of subtitling and dubbing for the translation program. This idea came about when we noticed during our research that some of the universities and courses from other countries (such as Spain) include a thorough display of their curriculums and subjects, where they describe in detail what and how they teach their AVT subjects.

In order to emphasize their importance and prepare future professionals for the challenges they will encounter while working in these areas, including subtitling and dubbing to the curriculum of the translation program would be a huge advantage for the students' careers, be it as separate subjects or putting them together in an AVT course as some of the Chilean universities mentioned before.

Lastly, we must add that thanks to this study we were able to understand thoroughly how translators never stop learning about any subject or new area regarding their jobs to keep up with the market and how technology, through innovation, can help translators and translation students to do this.

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