

# ***LANGUAGE ON SCREEN***

*Globalization, Localization and the  
**Entertainment Industry***



# INTRODUCTION

## A NEW ERA FOR INTERNATIONAL ENTERTAINMENT



The international distribution and marketing of cultural products is nothing new. Cultural exchange through art and entertainment has been constant throughout human history.

But the internet has opened relatively equitable distribution routes for artists from all disciplines, genres and roads of life. Meanwhile, international trade has placed affordable, quality equipment in the hands of the many.

But the internet hasn't only impacted the production and distribution, but also, necessarily, the reach and consumption of cultural products.

Now, it's easier than ever for audiences from all around the world to consume more cultural and media products from other countries. In this new competitive landscape, having a multilingual, cross-cultural presence is key.



**IN THIS DOCUMENT, THROUGH EXAMPLES AND THE LATEST RESEARCH, WE'LL EXAMINE THE DEMANDS OF REGIONAL AUDIENCES, HOW ONE COULD FAIL TO MEET THEM AND WHAT ONE SHOULD HAVE IN MIND TO CREATE STRONG, LASTING AND PROFITABLE BONDS WITH AUDIENCES ACROSS THE GLOBE.**



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Everything you need to make sure your brand properly adapts its marketing strategy internationally.

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# BOLLYWOOD AND GLOCALIZATION



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***“the only serious contender to Hollywood in terms of global popularity and influence”.***

**Bollywood** (the Indian film industry, centralized in the city of Bombay), has been an important accoutrement of India's resignification in the global arena and, as Tejaswini Ganti writes in *Producing Bollywood*, the industry is currently considered as **“the only serious contender to Hollywood in terms of global popularity and influence”**.

In a 2010 article, Shakuntala Rao examined the expectations of Indian audiences to see traditional clothing and music, familial emotion, and a reinforcement of Indian values in Bollywood films. Therefore, Bollywood films tend to have clear global influences, while retaining “an Indian touch”. Bollywood films are an example of what some scholars have labeled **glocalization**.

Our increasing and increasingly fast cultural exchange creates a space of cultural production and national representation that is **both globalized** (involving a limited but consistent and existing set of common references and cultural codes) **and localized** (because these codes don't erase local identities, but merge into them). We are unified and communicated, but still different, therefore developing products for audiences internationally still demands cross-cultural sensitivity.



**GLOCALIZATION** in Bollywood films manifests through hybrid clothing, narratives and linguistic customs.

**Bollywood films adopt Western, international codes and adapt them to Indian culture and the audience's expectations.**



# HOLLYWOOD AND LOCALIZATION



Most film production is concentrated through a handful of major cities. One of them, of course, is Hollywood.

The international success of Hollywood-produced films could be attributed, in part, to their amazing capacity to **adapt their films to foreign audiences**.

For instance, Marvel Studio's Captain America: The Winter Soldier contains a scene in which Steve Rogers makes a list of all cultural events he missed during the 70 years he spent encapsulated.

***Five items on that list will change depending on the language one is watching the movie in.***

**But there have also been failures, from erroneous movie titling to offensively bad subtitles.**



# HOLLYWOOD AND LOCALIZATION

In Hong Kong, *Fargo* became *Mysterious Murder in Snowy Cream*, *The Full Monty* became *Six Naked Pigs*, *The English Patient* became *Do Not Ask Me Who I Am*, *Ever, Nixon* became *The Big Liar* and *As Good As It Gets* was translated as *Mr. Cat Poop*.

?!

When **Avengers: Age of Ultron** opened in Chinese films, audiences were irritated about the **poor quality of the movie's subtitles**.

"I'm home"



"I'm good"

having to wait  
too long



"I am very old"

"You get hurt, hurt 'em  
back. You get  
killed...walk it off"



"Run fast if  
someone tries  
to kill you."



That same year, *Guardians of the Galaxy* (retitled as *Interplanetary Unusual Attacking Team*) was condemned by audiences for exactly the same reason.

While Marvel Studios was quick to fix these mistakes, **the cost of subtitling against the clock and distributing such subtitles across the Chinese-speaking world wasn't minor and could have been avoided.**



**LOCALIZATION** is the process of adapting a cultural product so it can resonate with a new audience from a foreign region.

Localization is **more than just translation**, since it involves adapting cultural references and audiovisual details that might be irrelevant in their original context, but that could have an effect on a new audience.



# INTERNATIONAL FANDOMS AND LOCAL PREFERENCES

In a 2015 article, Anne Kustritz from the University of Amsterdam **explored international fandoms in Europe and their relationship with the media** they so passionately like and relate to.

***“Hiding within the reality of improved access to global media and the success of non-Western media industries are persistent inequalities of attention and access”,*** American studios produce more, distribute more, and get more watch time than their counterparts.

## SMALL BUT POWERFUL

*When there's a fandom, but it's not large enough for the producers of a movie or TV to create a translated, localized version, fans take matters into their own hands, creating subtitled or even voice-overed versions themselves.*



# INTERNATIONAL FANDOMS AND LOCAL PREFERENCES



The preference for subtitled or dubbed media varies from country to country and niche to niche:

"**GERMANY** still maintains an almost exclusive preference for dubbed foreign media, and voice actors often become celebrities in their own right, specializing in dubbing the voices of specific Hollywood actors, with their own attendant star texts that can directly color interpretation of the narrative (...)

In contrast, in the **NETHERLANDS**, the culture of subtitling folds neatly into the long-standing importance of multicultural tolerance and internationalism, which are central to Dutch national identity"





# *THE CHALLENGES OF MEDIA INTERPRETING*



Interpreting for events that will be broadcasted live to audiences across the globe is outstandingly stressing for interpreters, as it requires:



GOOD DICTION



PLEASANT VOICES



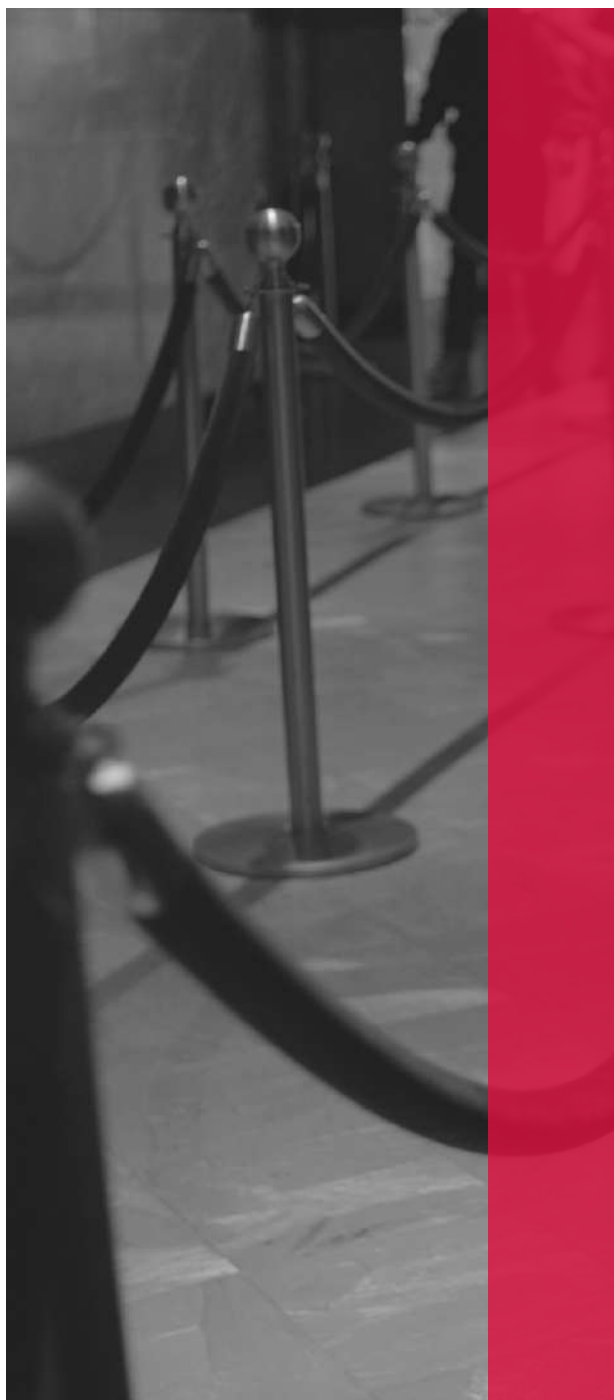
REGULAR INTERPRETING RHYTHM

*In El humor en la interpretación simultánea para la televisión - Caso de estudio de la 88ª Gala de los Óscar,* Andrea Heras from the Autonomous University of Madrid analyzes the **complexities of interpreting humor through the 88th Oscar Ceremony.**

The Ceremony is broadcasted to the Spanish-speaking world late at night, and **it's based on a complex script that interpreters don't have access to.** This creates particularly complicated working conditions.



# *THE CHALLENGES OF MEDIA INTERPRETING*



**THE LIVE BROADCASTING OF THE OSCARS HAS AN ENORMOUS BUDGET, AND THE INTERPRETERS PICKED TO CARRY IT OUT ARE TOP TALENT. EVEN IN THAT CASE, A LOT WAS LOST IN TRANSLATION.**

The most common jokes at the Oscars are those referred to as

**“cultural-institutional” jokes:**

**Basically, they are inside jokes about a culture and its institutions.**

Less than half of these jokes could be transmitted to Spanish-speaking audiences. This is one of the reasons why some authors have referred to the Oscar ceremony as *“the interpreter’s nightmare”*.

But, an experienced, intelligent translator with a good sense of humor can make up for these untranslatable bits through “close” or “reduced” translations.

HA, HA!



# *INTERNATIONAL PROMOTION AND SOCIAL MEDIA*

**Localization and translation efforts aren't limited to the cultural product we want to sell internationally.**

Its marketing strategy must be localized too. Social media is one of the greatest forces behind the creation of strong, lasting bonds between the audience, the product and its creators.

As a recent Cognizant study notes, social media can now be used to get deep and ever timelier insights into the audience's preferences, behavior, feelings and expectations regarding the product and its promotion.

**We can create interactive initiatives and monitor their evolution and success in different areas or demographic sectors.**

Social media provides us ongoing, relevant and precise data at an incredibly low cost, with no hassle.

Of course, creating a localized, cross-cultural product that is bound to succeed with audiences around the globe, ensuring a top-notch viewing experience and garnering the power of the tools and channels at hand requires expertise, dedication and resources.

**That's how we enter the picture.**

# ***BUILDING BRIDGES BETWEEN PRODUCERS AND AUDIENCES WORLDWIDE***

With more than 12 years providing turnkey linguistic and cross-cultural solutions to individuals, businesses and institutions worldwide, we're your best option. Whether you need localization, dubbing, subtitling, interpreting or international digital marketing services, you can count on us. Here's a brief introduction to what we can do for you, your business and your audience:



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# *WHAT WE DO*

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## our **LOCALIZATION** services

are delivered by an interdisciplinary team of experts from your target culture, with a 5-step quality assurance process.

## our **INTERPRETING** services

are provided by highly-trained, insured mother tongue professionals specialized in interpreting for your line of work. We can be available at your desired location within 24 hours.

## our **SUBTITLING** solutions

are fully localized, cost-effective, delivered within your very strict deadlines, and in your desired formats.

## our **VOICE-OVER** services

rely on the latest technology, carefully selected talent and our cross-cultural expertise.

## our **MARKETING** services

include market research, social media management, targeted advertising campaigns, transcreation and copywriting, among other solutions that will ensure your product gets as far as it deserves.

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# ***CONTACT US***

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