Journal of Audiovisual Translation

Audiovisual Translation and Localization Education in a Cost-Effective Way: A Report From Hong Kong

Duoxiu Qian ✉
Saint Francis University, Hong Kong

Ian Castor Chow ✉
Saint Francis University, Hong Kong

Sin-wai Chan ✉
Saint Francis University, Hong Kong

Citation: Qian, D., Chow, I. C., & Chan, S. W. (2026). Audiovisual Translation and Localization Education in a Cost-effective Way: A Report From Hong Kong. *Journal of Audiovisual Translation*, *9*(1), 1–18. https://doi.org/10.47476/jat.v9i1.2026.423

Editor(s): J. Pedersen

Received: July 3, 2025

Published: May 20, 2026

Abstract

Challenges posed by current technological advancements in audiovisual (AV) communication have made it clear that AV translation and localization education at the tertiary level must adapt quickly to remain relevant and viable. This paper briefly discusses the current state in the field of AV translation and localization education. Then it reports the teaching practices in an AV Localization course at a local university in Hong Kong, most of the time using free and downloadable (or cloud-based) tools, i.e., in a cost-effective way. The pedagogical reflections from this course over the past five years will provide implications for BA-level foundational training in AV translation and localization in other locales with high potential but limited budgets.

Key words: audiovisual (AV) translation, localization, education, cost-effective, Hong Kong.

✉ dqian@sfu.edu.hk, https://orcid.org/0009-0008-3683-1574
✉ c2chow@sfu.edu.hk, https://orcid.org/0000-0001-5246-354X
✉ chansinwai@sfu.edu.hk, https://orcid.org/0000-0002-3935-7395

Introduction

The production of audiovisual (AV) materials has been inherently technological and now involves artificial intelligence (AI) and AI-generated content (AIGC) to varying degrees. Since the 1980s, in response to the growing need for multilingual dissemination of AV products, universities around the world have offered AV translation education, either as part of formal degree programs or through intensive training sessions (Díaz Cintas, 2008; Chaume, 2018; Valdeón, 2022). There are numerous examinations of the fundamentals of this general topic, addressing specific issues and challenges, exploring methodologies in theoretical research, and offering pedagogical reflections. These discussions continue to shape the evolving landscape of AVT education and practice. For instance, Chiaro (2009) offers foundational insights into AVT, with a particular focus on accessibility-related issues, while Pérez-González (2014) provides an in-depth exploration of core AVT theories, methodologies, and challenges. Díaz Cintas and Massidda (2019) examine how technology has revolutionized mass media and AVT over the past decade. For practical and pedagogical purposes, Bolaños-García-Escribano et al. (2021) provides a comprehensive overview of the literature on AVT didactics, offering valuable references for instructors in their teaching practice. Mangiron (2022) explores game localization and offers practical recommendations for using specialized software for localization tasks. More recently, with the wide application of AI-related technology, there have been insightful explorations of how to answer the call from the evolving industry and market more effectively (Chaume, 2019) and, if possible, more cost-effectively (Davitti et al., 2024).

Compared with previous decades, when AVT education grew primarily in Europe, the 2020s are witnessing AV translation (AVT) and localization (AVL) education develop in other parts of the world, with the strong support from the fast-growing AV industry and the dynamic global consumer market.

Also in the 2020s, the emergence of free, easily accessible online AI tools, represented by ChatGPT and, more recently, Copilot and DeepSeek, has generated significant interest among users. With their diverse automatic translation features, they have also caused quite a stir, especially among those with varying translation needs. The consequent doubts and debates about the future of language and translation education have been prevalent. As a result, some institutions in the United States, UK, and China (Hong Kong included) have reduced funding, merged departments, or discontinued certain language and translation programs—often citing declining enrollment and budgetary constraints (Cai, 2025).

However, more universities have become more innovative by initiating AI-related humanities programs. Such initiatives aim to bridge technology and humanistic inquiry and prepare students for interdisciplinary careers.

For example, across Europe, from the North (such as the University of Turku) to the South (such as the Universitat Autònoma de Barcelona), there are degree programs and course modules with AV elements to meet the growing social demand. One striking national example is the UK, where at least

10 universities (including Queen's University Belfast, Swansea University, and the University of Surrey) offer dedicated programs in AVT, AVL, or both.

Among those that incorporate both elements in their program names (such as those offered by Leeds, UCL, and Newcastle in the UK, and Complutense University of Madrid in Spain), the MA in Audiovisual Translation and Localisation at Leeds can be cited as an example. It is

> designed to equip students with skills in translating and localizing audiovisual content, which is essential in today's globalized media landscape. The program covers techniques and tools for translation in media, including subtitling and dubbing. It emphasizes practical application, allowing students to work on real-world projects (education.com, 2025).

When it comes to resources, tools (paid or free) mentioned in this program include WinCaps Q4 (paid), ZooSubs (free only for registered academic institutions), ZooDubs (free only for registered academic institutions), Spot (paid), Trados Studio (paid), Multiterm (paid), Dragon NaturallySpeaking (paid), Sketch Engine (paid) and PerfectIt (paid), amongst others.

At Newcastle, the AVT module mentions a range of computer-assisted translation (CAT) tools. These include desktop-based tools such as memoQ and Trados (both paid), as well as cloud-based platforms like Smartcat (free with limited functionality) and MateCat (free, cloud-based, and open-source), which are used to create and manage full translation projects. In the AVL module, free tools include Audacity and Subtitle Edit. It's clear that different programs may have their own choices for free or paid systems depending on their specific needs and institutional contexts.

In October 2024, the European Master's in Translation (EMT) released its Framework of Priorities for the year. While the five broad priorities (Commission.europa.eu/education, 2024) outlined may not introduce radically new concepts, they clearly underscore the enduring and growing importance of technology in translation education:

- Human-centric AI: Challenges and opportunities;
- Cooperation with industry, visibility, and outreach;
- Training and competences;
- AVT, accessible and inclusive communication;
- Linguistic data and terminology.

The responses from the higher education sector in Europe to the evolving mediascape and the growing challenges posed by AI offer valuable lessons for universities in other countries and regions. To ensure their viability and sustainability, similar translation-related programs have begun to seriously consider how to integrate these priorities. In the age of AI, technology will be an integral part of education, including AVT and AVL instruction and learning.

Hong Kong (HK), with its unique status as a Special Administrative Region of the People's Republic of China and its history as a former British colony (1842–1997), has developed into a multicultural and

multilingual society. As a metropolitan city, Hong Kong has been a pioneer in translation education in the Asia-Pacific region since the 1970s and is not lagging behind in this regard.

Hong Kong is officially recognized as a biliterate (Traditional Chinese and English) and trilingual society, where Cantonese is the local vernacular, Putonghua (Mandarin) is spoken by non-local Chinese residents, and English is widely used. As a result, the HK Government (https://www.news.gov.hk) news is routinely provided in all three languages. Readers can also find the Video section, where short videos on diverse topics are released regularly (see Section 2 for a sample presentation). These videos serve as a convenient and valuable source of AV materials for the course discussed in this report.

2. Hong Kong's Mediascape and its Promises for AVT and AVL Education

Some background information may help here. Hong Kong boasts one of the largest and most dynamic AV industries in the world. As a major Asia-Pacific hub for AV (film) content, the city has secured a significant share of the regional market, particularly in the Chinese Mainland.

Meanwhile, the Hong Kong International Film & TV Market (FILMART) has been Asia's leading content marketplace since its launch in 1997. In March 2025, the event attracted more than 7,600 industry players from 42 countries and regions[1], promoting cross-regional, cross-media and cross-industry collaboration. The event witnessed strong growth in participation from ASEAN countries, with exhibitor numbers surging by more than 50% and buyer attendance from the region rising 15% year-on-year.

In terms of revenue, the following information can be found from a Statista (2025) study about Hong Kong (HK)'s AV market:

- Revenue in the TV & Video market is projected to reach US$1.60bn in 2025.
- Revenue is expected to exhibit an annual growth rate (2025–2029) of 1.79%, which will lead to a projected market volume of US$1.72bn by 2029.
- The AV market is increasingly shifting towards streaming platforms, reflecting changing consumer preferences for on-demand content.
- User penetration in this market is projected to be at 74.1% in 2025. Within the AV market in Hong Kong, the number of users is expected to reach 5.7m by 2029.

All the above activities and figures, as reflected in the Government's news report below, offer strong potential to advance AVT and AVL education in Hong Kong.

[1] Filmart & EntertainmentPulse attracted over 7,600 global industry players | HKTDC Media Room, https://mediaroom.hktdc.com/en/pressrelease/detail/20763/FILMART%20%26%20EntertainmentPulse%20attracted%20over%207%2C600%20global%20industry%20players

2.1. AVT and AVL Practices Observed at the HK Government News Portal

As mentioned at the end of Section 1, the clips in the Video section (https://www.news.gov.hk/chi/news_video/index.html) in three different languages are ideal for AVT and AVL research and education. Below, a sample video clip (Figure 1) along with its corresponding news reports in three languages (released on 31 March 2025, Figures 2–4) are presented[2].

Figure 1

Sample Video Clip With Only Cantonese (Traditional Chinese) Subtitles Available

[2] When the news is about international affairs, the clip may be accompanied with voiceover in English only.

Figure 2

Corresponding News Report in English

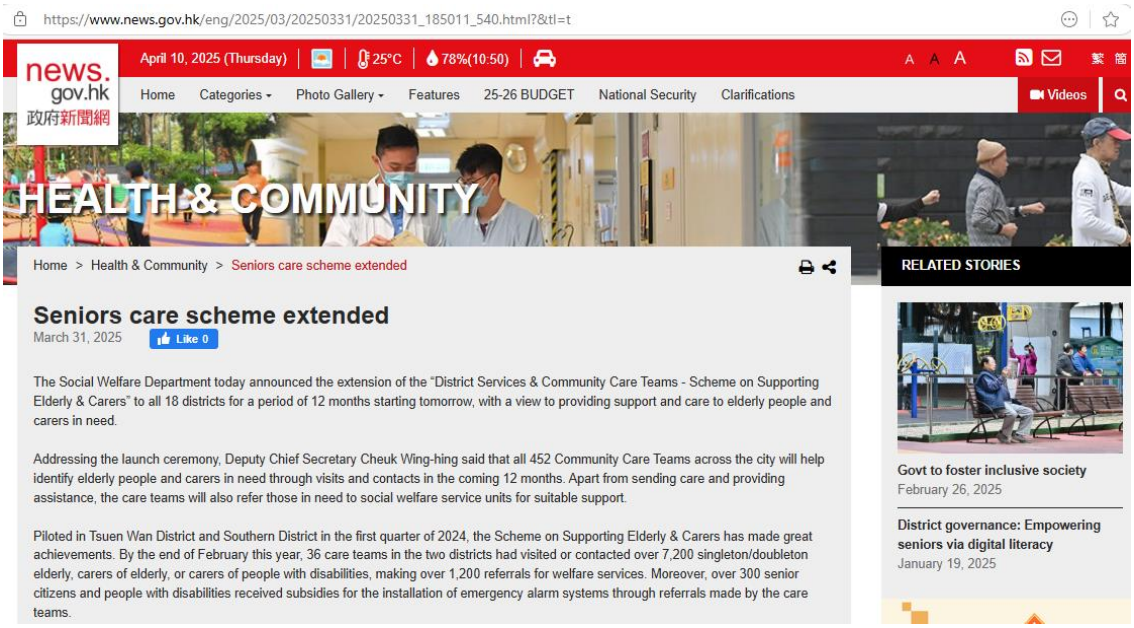

Figure 3

Corresponding News Report in Traditional Chinese

Figure 4

Corresponding News Report in Simplified Chinese

The video integrated with subtitles is shown in Figure 5:

Figure 5

Sample Video Clip with Subtitles in Traditional Chinese and Sign Language Service[3]

[3] The availability of sign language service is testimony of the linguistic inclusiveness (including accessibility) of public service in Hong Kong.

2.2. Hong Kong's AVT and AVL Education at the Tertiary Level

The linguistic inclusiveness (including accessibility) of public services is also evident in the translation programs offered by most local tertiary institutions. A review of both long-established and newly developed translation-related degree programs shows that most include a dedicated AVT course. For example, the University of Hong Kong (HKU) offers a 6-credit course titled "Film Translation Workshop" as part of its BA program. While focusing on the distinctive codes of conduct maintained in the relevant fields, this course provides (Syllabus, Faculty of Arts – HKU, 2017)

> This course concentrates on such skills, emphasizing audio-visual awareness and cinematic elements such as drama, dialogue, vernacular, and pacing. Critical theories on media and on cultural production and consumption will be introduced. Students learn through group projects, the hands-on translation of feature films, and critiques of film translation.

At the City University of Hong Kong (CityUHK), there are two courses on this topic, AV Translation and Advanced AV Translation. The former (LT3355, 2025) aims at

> helping students discover and evaluate the knowledge, logistics and basic skills in audiovisual translation (AVT), with special emphasis on subtitling; and helping them to apply what they have learned to real-life AVT tasks, especially in relation to the various genres of movies or television programs like documentaries, dramas, comedies, cartoons, variety shows, and feature films.

On the other hand, the Advanced AVT course (LT4319, 2025) aims to

> prepare students to further discover and evaluate the active role of an audiovisual translator with emphasis on dubbing theory and practice for local and regional film and television industries and creative media, equipping students with a firm grasp of audiovisual discourse and the essential skills and techniques for artistic expression and communicative transmission of filmic messages by means of precise and meaningful verbal delivery through sound and image.

It is worth noting that the AVT course information from the two well-established, publicly funded universities (HKU and CityU) provides limited detail on the specific tools used in each phase of instruction. At HKU, the tools employed (WinCaps Q4, OOONA, and Yi Shi Jie) are all commercial systems, while the CityU module does not specify which tools are used.

At the newly established self-financed Saint Francis University (SFU), however, in its first-of-its-kind BA Translation Technology (BATT) program (sfu.edu.hk, 2019)) of the Ip Ying To Lee Yu Yee School of Humanities and Languages, there is a course titled "Audiovisual Localization", which, apart from AV translation as its first module, aims to take a step further towards AVL, allowing students to use CAT tools to gain hands-on experience in localizing large-scale or regularly updated AV materials.

As outlined in the course description, it offers an overview of current practices in AVT and AVL. The aim is to train students how to localize various media types, including commercials, explainer videos,

e-learning materials, corporate films, and visual effects for cinema and television, by using appropriate tools.

A brief comparison with the courses offered at other institutions indicates that our course has two core modules: AV translation and AV localization. Our specific challenge here is that we are teaching a course that is inherently technological and supposed to be supported by adequate funding. However, due to limited financial resources, we have had to devise our own solutions to overcome these constraints while still preparing students effectively to meet the demands of the multilingual market.

As the teaching team for this course, the authors will explain below how to use free, downloadable (or cloud-based) tools to support AVT and AVL instruction and learning in the classroom. It is hoped that other interested parties will consider this practical, cost-effective approach to AVT and AVL education and adapt it to their specific needs.

3. AVT and AVL Education in a Cost-Effective Way: Our Report

The use of free systems for educational purposes has a long history. For example, such tools have been discussed and shown to be effective in (second) language teaching (Sokoli, 2006; Martínez Sierra, 2014; Moreno Ibáñez & Vermeulen, 2013; Talaván, & Ávila-Cabrera, 2015), as well as in AVT (Díaz Cintas & Remael, 2007; Díaz Cintas, 2008; Tamayo & Chaume, 2017). Based on our own teaching practice, and for ease of reference, we list the free and useful tools in our course in Table 1.

Table 1

Free and Downloadable Tools for AVT and AVL Education

Tool name	Major AV-related functions
Aegisub	It makes it quick and easy to time subtitles to audio, and features powerful tools for styling them, including a built-in real-time video preview. As an AV editor, it can add, merge, segment, and export srt files to be integrated with the corresponding video.
Audacity	Its functions include: • recording audio from multiple sources, • post-processing all types of audio effects, such as normalization, trimming, and fading in and out.
Clipchamp	Users can: • drag and drop files from their computer, OneDrive, and SharePoint (images, sound & video files) into a list of all media uploaded or inserted, • insert media into the video timeline as many times as they want, • trim videos, along with timings that can be edited, • replace an image, sound, or video clip with another by dragging and dropping it over the target, • removes gaps in the video.
Format Factory	As a file format converter, it provides the functions below: • video converter, clipper, joiner, splitter, mixer, cropper, etc., • audio converter, clipper, joiner, splitter, mixer, etc., • picture files conversion, supporting diverse formats, • rip BD, DVD to video file, rip Music CD to audio file, • PDF joiner, convert PDF to TXT, DOC, EXCEL and image files, • supporting Zip, RAR, and decompression, • screen recording.
Matecat	As a free and open-source online CAT tool, it can: align files, manage TM and TB, translate files with MT and other AI-powered features, allow users to collaborate in real time on shared projects, enhancing teamwork and efficiency,

Tool name	Major AV-related functions
	do quality assurance with the help of other online free MT and AI tools.
OBS Studio	Users can: • capture and mix audio and video sources, such as webcams, microphones, and the user's computer screen, • stream directly to platforms like YouTube, Twitch, Facebook, and more.
Subtitle Edit	Users can: • adjust a subtitle if it is out of sync with the video in different ways, • make new subtitles from scratch (use the timeline/ waveform/ spectrogram), • convert between formats, use audio visualizer control to display wave form and/or spectrogram, • use a video player or VLC media player, sync or adjust a subtitle (start/ end position and speed), • use the audio-to-text function (speech recognition) via Whisper or Vosk/Kaldi, and, • auto-translate via Google Translate (subscription needed). It also has advanced features such as spell-check, automatic timing adjustments, and OCR (for image-based subtitles), and supports many subtitle formats.
VLC Media Player	It can play any video and audio files, network streams, network shares and drives, and DVD ISOs. It can also import subtitles to integrate with the video.
Windows Media Player	It can: • rip audio files from compact discs, • burn audio CDs or MP3 CDs, • synchronize content with a digital audio player or mobile devices, and • stream media over the local network. It also supports subtitles and closed captioning (Subtitles for the Deaf and Hard of Hearing, SDH) for local media, video-on-demand, or live streaming scenarios.

Source. As of October 2025. Authors' own study based on web data.

Some of the above-listed tools have been examined by scholars in their pedagogical practices and reflections. To name just a few here, Aegisub has been discussed by Tamayo and Chaume (2017),

Rohmatika and Rosita (2019), and Alaboud (2024), Audacity by AlQinai (2011), Clipchamp by Isharyanti (2021), OBS Studio by Kristandl (2021) and Ekawati et al. (2025), and Subtitle Edit by Alaboud (2024). In our case, we use the free tools in Table 1 for both AVT and AVL modules.

The AVL course at SFU is conducted over a 13-week period. The AVT module, running from week 1 to week 7, introduces concepts and practical skills in AV editing and translation (AVT), supported by hands-on training with relevant tools. The AVL module, from week 8 to week 13, focuses on the advanced utilization of translation technology in the development of an AVL project. The following sections outline the details of our teaching practice.

The course starts with AV editing using Clipchamp, a Windows built-in tool. We ask students to download or screen-record a video clip (using OBS Studio as an optional tool) for basic editing practice. Then we provide a comprehensive overview of the key AV categories, including subtitling, captioning, dubbing, and respeaking, with a focus on their distinctive characteristics and functions. Different forms of AVT and AVL are examined through illustrative examples that highlight their core components and implementation process. Subtitles and captioning are the primary focus for hands-on practice, with emphasis on relevant translation and localization strategies and the application of translation technologies. Students learn how to use OBS Studio to create video clips and Clipchamp to generate a SubRip Subtitle (SRT) file through automatic speech recognition (ASR), followed by manual verification and editing. If students like, they can easily try AV generation and editing on their mobile phones (usually with such functions) as well, and then export the file for further processing (file format conversion may be needed in some cases).

Additional focus areas include accessibility considerations for diverse audiences and current practices regarding subtitling guidelines and captioning style conventions.

From week 4 to week 7, students are trained to work with different genres of AV materials. Practical skills in subtitle translation are developed, with attention to the temporal, spatial and linguistic constraints involved, as well as their interrelationships. Through genre-based case studies, students apply theoretical concepts and technical skills to review industry standards and examine accessibility strategies, including FN (Forced Narrative) and SDH.

Students use Aegisub and Subtitle Edit to perform detailed subtitling tasks, developing proficiency in subtitling software. They are then guided to localize a one-minute clip, practising subtitle translation techniques, incorporating accessibility strategies, and experimenting with machine translation (MT) and AI components to enhance efficiency and quality. This hands-on practice enables students to tackle the inherent constraints of subtitling while adhering to the established standards for Traditional Chinese, English, and other source languages spoken within the multilingual student cohort. Topics addressed at this phase include textual condensation, subtitle cohesion, content synchronization, subtitling of non-audible and non-linguistic content, on-screen text, cultural content localization, and the integration of translation technology and AI into the AVT and AVL workflow.

When the second module on AVL starts (weeks 8 to 9), students are asked to select a topic from the Video section mentioned above and process AV materials in accordance with the instructor's requirements. They create and expand a translation memory (TM) and a term bank (TB) using computer-aided translation (CAT) systems or AI tools. They are then asked to use the databases to translate and localize a new video from another web source, using free CAT tools such as MateCat (cloud-based) and OmegaT, or more sophisticated paid systems such as memoQ, Phrase, or Trados Studio.

From week 10 to week 13, students are required to apply the standards and norms learned in the first module to finalize their AVT and AVL projects. Where available and affordable, they may use online AI or machine translation (MT) plugins to support their work. Following this, students conduct translation quality assurance (TQA) both manually and automatically, using built-in TQA functions or AI tools to refine the target text based on their existing translation memory (TM) and term bank (TB). They then update their TM for future use. Finally, students must present and submit all relevant materials—including the project presentation, source text, TM, TB, target text, project report, and other supporting files—for assessment.

4. Pedagogical Reflections: What it May Mean for AVT and AVL Education

We are pleased to report that, after being introduced to these free tools, students receive hands-on training in class, involving simple tasks over a 12-week period. The evaluation of their continuous progress can be conducted from Phase 0 to Phase 2:

- Phase 0: Starting from scratch (generating AV content, creating monolingual subtitles and performing editing) with the help of OBS Studio, Aegisub and Clipchamp. In this phase, Audacity could help with audio effects, and Format Factory could help with file format conversion and the integration of audio and video materials for use in Phase 1.
- Phase 1: AV translation (bilingual subtitling, with attention to SDH consideration and practice) of a clip with the help of Clipchamp and Subtitle Edit.
- Phase 2: AV localization of a project in a selected area or for a longer AV clip, with the assistance of their own dedicated termbank and translation memory. This is done based on the bilingual AV clip in Phase 1, using Matecat or a similar free CAT tool, either as a stand-alone application or a cloud-based platform.

There are certainly paid systems on the market for AVT and AVL education for affordable users (e.g., the OOONA Toolkit), and we also encourage our students to use all available tools, whether paid or free. But with the current budget cuts to education in many places, it is not easy for a humanities degree program to secure full technological support for even a single course.

However, from the above case study at Saint Francis University of Hong Kong, we can see that it is indeed possible to offer a technologically demanding AVT or AVL course [4] cost-effectively. This requires the course developers and/or lecturers to keep an eye on the latest developments in freely available web resources.

Our practice indicates that practitioners in AVT and AVL education should recognize that technology has shaped and will continue to reshape AV-related education. The transformative impact of new technology should be reflected in university course curricula to respond to these changes.

This case study is based on a single course offered by a newly established self-financed university in Hong Kong, a region where it is routine to provide AV products in multiple languages. It illustrates the urgency for educators, in the AI era and with limited funding, to stay alert and responsive to the progress and changes in industry and technology to remain relevant and viable. Through the explanation of how to conduct AVT and AVL education using free, readily downloadable tools (or cloud-based), some timely reflections can be shared here.

First, technology is reshaping the future of AVT and AVL. From AIGC to cloud-based platforms, these tools make it easier for content creators to deliver localized audio and visual content to global audiences. As technology continues to evolve, we can expect even more exciting developments in AVT and AVL. To remain competitive, both educators and students must actively explore these trends and consider how to integrate them into their own practice.

Secondly, Hong Kong's unique linguistic, cultural, and industry dynamics present distinct challenges for AVT and AVL, particularly in areas such as dubbing, subtitling, and media editing. Key hurdles include the region's linguistic & cultural complexities (as mentioned in sections 2.1. and 2.2.), the different needs of a tri-lingual market (Cantonese, English, Putonghua or Mandarin), political sensitivities, code-mixing (English-Cantonese in most cases), cultural nuances and humour, and censorship differences.

Students' language and cross-cultural proficiency should never be overestimated when navigating culture- or language-specific nuances, given that AI tools are almost omniscient. Critical thinking across languages is also becoming a rare quality among students, enabling them to distinguish between genuine information and misinformation, whether sourced from the web or generated by AI.

Computer proficiency (skills in corpus analysis, TM and TB construction and maintenance, AI integration in the workflow, etc.) will be increasingly commonplace in translation education. For educators in this field, staying abreast of technological advancements and being adaptive and creative will be a baseline requirement.

[4] In the AV localization part where CAT is involved, teaching and learning can also be done with freely downloadable or cloud-based tools.

In teaching practice, both educators and students should be mindful of the specific constraints involved in subtitling. For instance, character limits—such as Chinese subtitles taking more space than English—can complicate timing. Similarly, differences in reading speed—Cantonese being spoken faster than Mandarin—often necessitate more condensed subtitles. Unlike Netflix's standardized English subtitling rules, Cantonese subtitling lacks a unified style guide. This, combined with varying platform standards (e.g., TVB, ViuTV, Netflix HK), inconsistent quality control, and political censorship of sensitivities, means that separate versions of the same film or TV show may be required for Hong Kong and the Chinese Mainland. Additionally, global platforms like Disney+ and Netflix often impose universal guidelines that may conflict with local preferences, requiring careful attention and adaptation.

Thirdly, for major intellectual property owners (IPs)—such as well-known franchises, story assets with intellectual property rights, audiovisual products from multinational corporations, and promotional materials from emerging enterprises—the top priority is ensuring the success of regularly updated multilingual content. This is best achieved through the use of computer-assisted translation (CAT) tools, and precisely where AVL education plays a vital role.

5. Conclusions

According to Forbes' 2025 projections, revenue from the video streaming industry alone is expected to skyrocket to an impressive $1.902 trillion by 2030 (Glover, 2025), driven by an annual growth rate of 7.53%. A significant portion of AV content will originate in non-English languages, highlighting the vast potential and transformative impact of the AV industry on AVT and AVL worldwide. This trend promises a bright future for the translation and localization professions, as well as for the education sector, preparing the next generation of language and media specialists.

Another report in early 2025 discloses that Netflix (Spangler, 2025) now adds full multilingual support on TVs for subtitles and dubs in over 30 languages, including those often used in HK by expatriates: Arabic, English, Filipino, French, German, Hindi, Indonesian, Japanese, Korean, Malay, Russian, Simplified Chinese and Traditional Chinese, Thai, and Vietnamese.

In the Chinese context, the online AV industry dominates digital consumption, fuelled by the popularity of short videos and live streaming, and by increasing adoption in rural areas. According to Gower Street Analytics, China's AV market was the second largest in the world in 2024, trailing only North America. It accounted for more than 19% of global box office receipts.

Given the complexity of audiovisual (AV) communication, it is unrealistic to expect a single course to cover all relevant subject areas. Ideally, multiple parallel courses should be offered, each focusing on a major AV topic or mode—such as subtitling, dubbing (voice-over), re-speaking, AD and SDH. This structure would allow students to receive focused, in-depth training and become better prepared for careers in the AV industry, particularly in AVT and AVL.

Currently, both established and newly developed programs face significant challenges, including a shortage of teaching staff with essential computer skills and inadequate financial support for necessary hardware and software. These issues are expected to become even more pronounced in the coming years as AI tools become more widely integrated into education. Therefore, we believe our cost-effective approach to delivering BA-level foundational training in Audiovisual Translation (AVT) and Audiovisual Localization (AVL) offers a valuable solution for underfunded programs with substantial AVT and AVL demands.

As we look to the future, what should program developers consider when designing new educational programs and course modules? One emerging trend is the inclusion of "Prompt Engineering" as a key component to enhance the integration of AI tools within a broader adaptive strategy. Over time, the education sector will need to engage in deeper discussions and take decisive action to confront technological challenges head-on—ensuring not just survival, but continued growth and innovation.

Acknowledgements

We thank the anonymous reviewers for their thoughtful and constructive comments, which helped us fine-tune and clarify the ideas presented in this article. We also gratefully acknowledge the financial support provided by an IDG research grant (IDG250104) from Saint Francis University of Hong Kong.

References

Alaboud, A. (2024). The role of subtitling software in constructing prospective translators' translation experiences: An activity theory perspective. *Dragoman Journal of Translation Studies, 14*(15), 207–230.

AlQinai, J. (2011). Training tools for translators and interpreters. *Jordan Journal of Modern Languages and Literature, 3*(1), 19–38.

Bolaños-García-Escribano, A., Díaz Cintas, J., & Massidda, S. (2021). Latest advancements in audiovisual translation education. *The Interpreter and Translator Trainer, 15*(1), 1–12. https://doi.org/10.1080/1750399X.2021.1880308

Chaume, F. (2018). An overview of audiovisual translation: Four methodological turns in a mature discipline. *Journal of Audiovisual Translation, 1*(1), 40–63. https://doi.org/10.47476/jat.v1i1.43

Chaume, F. (2019). Audiovisual translation in the age of digital transformation: Industrial and social implications. In I. Ranzato & S. Zanotti, (Eds.), *Reassessing dubbing: Historical approaches and current trends* (pp. 103–124). John Benjamins. https://benjamins.com/catalog/btl.148.05cha

Chiaro, D. (2009). Issues in audiovisual translation. In Munday, J. (Ed.) *The Routledge companion to translation studies*. Routledge.

City University of Hong Kong. (2025). *LT3355 - Audiovisual Translation*. https://www.cityu.edu.hk/catalogue/ug/current/course/LT3355.htm

City University of Hong Kong. (2025). *LT4319 - Advanced Audiovisual Translation*. https://www.cityu.edu.hk/catalogue/ug/current/course/LT4319.htm

Commission.europa.eu/education (2024). https://translation.ec.europa.eu/get-involved-european-language-activities-and-initiatives/european-masters-translation_en

Davitti, E., Sandrelli, A., Korybski, T., Zou, Y., Orasan, C., & Braun, S. (2024). Using ASR tools to produce automatic subtitles for TV broadcasting: A cross-linguistic comparative analysis. *Journal of Audiovisual Translation, 7*(2), 1–35. https://doi.org/10.47476/jat.v7i2.2024.305

Díaz Cintas, J., & Remael, A. (2007). *Audiovisual translation: Subtitling*. St Jerome.

Díaz Cintas, J. (Ed.) (2008). *The didactics of audiovisual translation*. John Benjamins.

Díaz Cintas, J., & Massidda, S. (2019). Technological advances in audiovisual translation. In O'Hagan, M. (Ed.), *The Routledge handbook of translation and* technology (pp. 255–270). Routledge. https://doi.org/10.4324/9781315311258

Ekawati, A., Ningsih, S., & Mil, S. (2025). Training on making learning videos with Open Broadcaster (OBS) for Muhammadiyah high school teachers in Jakarta. *ABDIMAS: Jurnal Pengabdian Masyarakat*, (8), 438–442.

educations.com. (2025). Audiovisual translation and localisation MA. https://www.educations.com/institutions/leeds/audiovisual-translation-and-localisation-ma

Glover, E. (2025, November 27). Top streaming statistics in 2025. *Forbes*. https://www.forbes.com/home-improvement/internet/streaming-stats

Isharyanti, N. (2021). *Creative video editing using Clipchamp*. https://repository.uksw.edu/bitstream/123456789/23239/1/PRESENTATION_Neny%20Isharyanti_Creative%20Video%20Editing%20Using%20Clipchamp.pdf

Kristandl, G. (2021). "All the world's a stage" – the Open Broadcaster Software (OBS) as enabling technology to overcome restrictions in online teaching. *Compass Journal of Learning and Teaching, 14*(2), 1–16.

Mangiron, C. (2022). Audiovisual translation and multimedia and game localization. In F. Zanettin & Ch. Rundle (Eds.). *The Routledge handbook of translation and methodology*. Routledge.

Martínez Sierra, J. J., & José, J. (2014). The use of audiovisual translation software in second language teaching. *Journal of Foreign Language Teaching and Translation Studies*, *3*(1), 74–84.

Moreno Ibáñez, A., & Vermeulen, A. (2013). Audio description as a tool to improve lexical and phraseological competence in foreign language learning. In G. Floros & D. Tsigari (Eds.). *Translation in language teaching and assessment* (pp. 45–61). Cambridge Scholars Press.

Pérez-González, L. (2014). *Audiovisual translation theories, methods and issues*. Routledge.

Rohmatika, A., & Rosita, F. Y. (2019). The use of Aegisub subtitling editor in subtitling class in IAIN Surakarta. *Metaphor, 1*(2), 50–61.

Saint Francis University. (2019). *Undergraduate programmes*. https://www.sfu.edu.hk/en/programmes/bachelor-s-degree-programmesbachelor-of-arts-honours-in-translation-technology/programme-structure/index.html

Sokoli, S. (2006). Learning via Subtitling (LvS): A tool for the creation of foreign language learning activities based on film subtitling. In M. Carroll, H. Gerzymisch-Arbogast, & S. Nauert (Eds.), *Proceedings of the Marie Curie euroconferences MuTra: Audiovisual translation scenarios* (pp. 66–73). https://www.euroconferences.info/proceedings/2006_Proceedings/2006_proceedings.html

Spangler, T. (2025, April 2). Netflix adds full multilingual support on tvs for subtitles, dubs in over 30 languages. *Variety*. https://variety.com/2025/digital/news/netflix-multilingual-subtitles-dubbing-tv-1236354205/

Statista. (2025). *TV & Video - Hong Kong*. https://www.statista.com/outlook/amo/media/tv-video/hong-kong

Talaván, N., & Ávila-Cabrera, J. (2015). First insights into the combination of dubbing and subtitling as L2 didactic tools. In Y. Gambier, A. Caimi, & C. Mariotti (Eds.), *Subtitles and language learning* (pp. 149–172). Peter Lang.

Tamayo, A., & Chaume, F. (2017). Subtitling for deaf and hard-of-hearing children: Current practices and new possibilities to enhance language development. *Brain Sciences, 7*(7), 75. https://doi.org/10.3390/brainsci7070075

Valdeón, R. A. (2022). Latest trends in audiovisual translation. *Perspectives: Studies in Translation Theory and Practice, 30*(3), 369–381. https://doi.org/10.1080/0907676X.2022.2069226

Cai, Y. (2025, March 3). Funding cuts: A test for Hong Kong's academic community. *University World News*. https://www.universityworldnews.com/post.php?story=20250303122457120