



Co-funded by the  
Erasmus+ Programme  
of the European Union

2015-1-ES01-KA203-015734

# **ACT/Unlimited! 2 Symposium**

## **Quality training, quality service in accessible live events**

Barcelona, 6th June 2018

TransMedia Catalonia Research Group

**Universitat Autònoma de Barcelona**

ACT project Multiplier Event

---

# TABLE OF CONTENTS

---

ORGANISERS & SPONSORS ..... 3

FOREWORD..... 4

CONFERENCE PROGRAMME..... 5

VENUE..... 7

SPEAKERS & ABSTRACTS..... 8

LIST OF SPEAKERS ..... 40

---

## ORGANISERS & SPONSORS

---

### Symposium organiser



### Sponsors



### Sponsor for access services



### Media partners



---

## FOREWORD

---

The aim of the ACT project ([pagines.uab.cat/act/](http://pagines.uab.cat/act/)), funded by the Erasmus + programme (2015-1-ES01-KA203-015734), is to define a new professional profile, that of the accessibility manager/coordinator for the scenic arts, and develop training materials for that purpose, more specifically a MOOC.

The project is led by Pilar Orero (Universitat Autònoma de Barcelona) and the partners are: Queen's University Belfast, University of Antwerp, University of Vienna, NT Gent, ECQA, Trànsit Projectes, Inter, and Generalitat de Catalunya (Departament de Cultura).

To present the final results of the project, especially those linked to the MOOC that has been developed as Intellectual Output 4, and to reach a wider audience, the ACT project has teamed up with the Unlimited! Symposium for the ACT/Unlimited! 2 Symposium.

The final programme will allow participants to learn more about the ACT project and its definitive results, but will also allow for a comprehensive discussion on how the ACT project can impact existing practices on accessible live events across the globe.

The programme includes speakers from several European countries (Austria, Belgium, Italy, Poland, Russia, Spain and the UK) and America, and deals with a myriad of live events such as concerts, circus performances, cultural heritage, museums or sports, among others.

We hope you enjoy it and the conference becomes the perfect place to disseminate the ACT project and relate it to existing practices.

The ACT/Unlimited! 2 organising team.

# CONFERENCE PROGRAMME

## WEDNESDAY - 6<sup>th</sup> JUNE 2018

08:30-09:00	Registration.
09:00-09:15	Welcome address by <b>Anna Matamala</b> (TransMedia Catalonia, UAB).
09:15-10:30	<b>ACT PANEL</b> , chaired by Pilar Orero (TransMedia Catalonia, UAB), with participants from the project partners: Sharon Black (Queen's University Belfast, UK), Aline Remael (University of Antwerp), Xiaochun Zhang (University of Vienna), ECQA, Generalitat de Catalunya, Fien Van Den Abeele (Inter), Saartje Cauwenbergh (NTGhent), Lina Bautista (Trànsit). <b>Discussion:</b> 25 minutes.

*Coffee Break (10:30-11:00).*

11:00-13:30	<b>PANEL 1. LIVE EVENTS</b> Chair: Aline Remael (University of Antwerp, Belgium). <ul style="list-style-type: none"> <li>▪ <b>Joel Snyder</b> (American Council of the Blind/ Audio Description Project, USA): <i>No problem: We'll Do It LIVE! – Here Comes The Sun and There Goes The President.</i> 20'</li> <li>▪ <b>Nazaret Fresno, Katarzyna Sepielak, Maciej Krawczyk</b> (The University of Texas at Rio Grande Valley, USA): <i>Super Bowl for All.</i> 15'</li> <li>▪ <b>Anna Jankowska, Agata Psiuk, Regina Mynarska</b> (Seventh Sense Foundation, Poland), <b>Katarzyna Śmigielska</b> (Krakow Festival Office, Poland): <i>Audio Description Live in Concert.</i> 15'</li> <li>▪ <b>Daniele Gabrielli</b> (Università degli Studi di Macerata, Italy): <i>Communicating Accessibility: A First Analysis of Opera in Europe.</i> 15'</li> <li>▪ <b>David Vialard</b> (Texas Tech University, USA): <i>Walking the Tightrope, Working without a Net — Audio Description comes to the Gamma Phi Circus.</i> 15'</li> <li>▪ <b>María Olalla Luque</b> (University of Granada, Spain) &amp; <b>Silvia Soler</b> (University of Colorado, USA): <i>Feeling the Alhambra: An Accessible Project for Visually Impaired Visitors at the Alhambra of Granada.</i> 15'</li> <li>▪ <b>Martin Zwischenberger</b> (University of Teacher Education, Graz, Austria): <i>Live Audiodescription Special Olympics 2017.</i> 15'</li> </ul> <b>Discussion:</b> 35 minutes.
-------------	--

*Lunch break (13:30-14:30). Sandwiches will be offered to participants.*

14:30-16:45	<p><b>PANEL 2. MULTIPLE APPROACHES TO AD</b></p> <p>Chair: Sharon Black (Queen's University Belfast, UK).</p> <ul style="list-style-type: none"> <li>▪ <b>Louise Fryer</b> (UCL/VocalEyes, UK): <i>Everything but the AD</i>. 20'</li> <li>▪ <b>Ivan Borshchevsky &amp; Alexey Kozulyaev</b> (RuFilm LLC, Russia): <i>Different Approaches to the AD in Russia: How to Improve the AD Quality?</i> 20'</li> <li>▪ <b>Aline Remael, Gert Vercauteren &amp; Nina Reviere</b> (University of Antwerp, Belgium): <i>Designing a Modular AD Course: Didactic Challenges and Solutions</i>. 20'</li> <li>▪ <b>Elisa Perego &amp; Christopher Taylor</b> (University of Trieste, Italy): <i>Museum Goes to the University: a Sharable Model of Sensitization</i>. 20'</li> <li>▪ <b>Monika Szczygielska &amp; Łukasz Stanisław Dutka</b> (Dostępni.eu, University of Warsaw, Poland) <i>Making accessibility more accessible</i>. 20'</li> </ul> <p><b>Discussion:</b> 30 minutes.</p>
Coffee break (16:45-17:15).	
17:15-18:45	<p><b>PANEL 3. Live subtitling</b></p> <p>Chair: TBC (University of Vienna).</p> <ul style="list-style-type: none"> <li>▪ <b>Zoe Moores</b> (University of Roehampton, UK): <i>Respeaking at Live Events – Increasing Access for All</i>. 20'</li> <li>▪ <b>Łukasz Stanisław Dutka</b> (Dostępni.eu, University of Warsaw, Poland) &amp; <b>Monika Szczygielska</b> (Dostępni.eu, Widzialni Foundation, Poland): <i>Quality in the Eye of the Beholder? Quality measures and user satisfaction in live subtitling</i>. 20'</li> <li>▪ <b>Pablo Romero-Fresco</b> (Universidad de Vigo, Spain/University of Roehampton, UK): <i>Theatre captions through the looking glasses</i>. 20'</li> </ul> <p><b>Discussion:</b> 30 minutes.</p>
18:45-19:00	<p><b>Closing remarks</b> by Pilar Orero.</p>

---

## VENUE

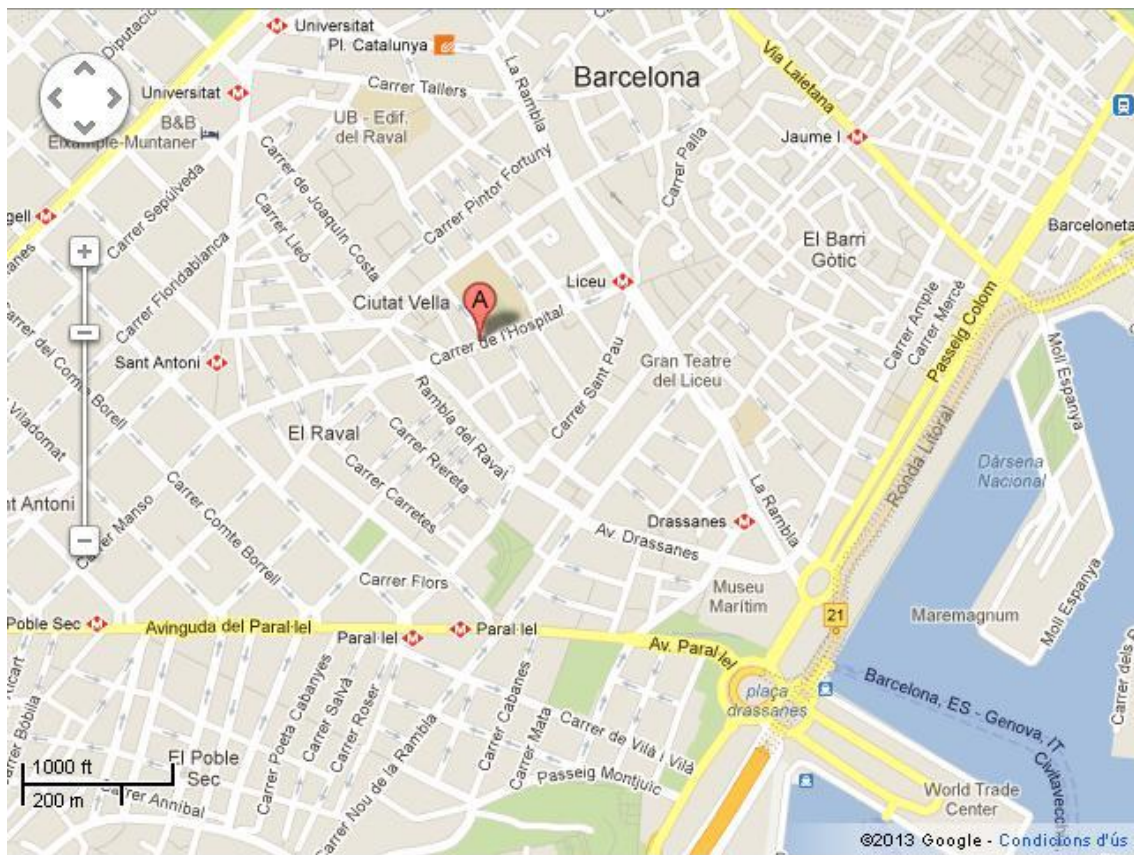
---

### **RESIDÈNCIA D'INVESTIGADORS**

Carrer de l'Hospital, 64, 08001 Barcelona

934 43 86 10

<http://www.resa.es/eng/Residences/Investigadors>



#### **Nearest underground stations:**

- L3 Catalunya / L3 Liceu (**Green Line**)
- L1 Catalunya / L1 Universitat (**Red Line**)

---

## **SPEAKERS & ABSTRACTS**

---

### **Joel Snyder**

[jsnyder@audiodescribe.com](mailto:jsnyder@audiodescribe.com)

American Council of the Blind/Audio Description Project — Audio Description Associates, LLC

### **PANEL 1: LIVE EVENTS**

---

#### **No problem: We'll Do It LIVE! — Here Comes The Sun and There Goes The President**

---

On Monday afternoon, August 21, 2017 at exactly 1:27 p.m. (CDT), the sun above Nashville, Tennessee, disappeared from view. The sky went completely dark. But through the use of succinct, imaginative and vivid language —audio description— the event was made accessible to millions of people who are blind or have low vision, or anyone who wanted to experience a verbal version of the visual.

As director of the American Council of the Blind's (ACB) Audio Description Project, along with the Mid-Tennessee Council of the Blind, the Tennessee School for the Blind and the Tennessee Performing Arts Center, I produced *A Total Eclipse — Audio Described!* on ACB Radio. The broadcast, also distributed by radio reading services throughout the United States, provided a world-wide opportunity for people who are blind to experience a total solar eclipse.

This presentation will provide an overview of the event and an illustration of how I worked with Nashville-based audio describer Julia Cawthon to prepare for a vivid translation of the visual event for the benefit of anyone who tuned in.

Participants in this session will experience how the logistics of the event were managed and how training in audio description provides the foundation for successful descriptions of a live event. A limited supply of "eclipse glasses" will be distributed!



On January 20, 2017, Donald J. Trump was inaugurated as the 45th President of the United States. The inauguration of the American president is a visual spectacle, a ceremony to mark the commencement of a new four-year term. The term of a president commences at noon (ET) on January the 20th when the oath of office is administered.

In 2009, for the first time, the live, nationally televised broadcast of Barack Obama's inauguration and the inaugural parade was accompanied by audio description on ABC and PBS (the American Broadcasting Corporation and the Public Broadcasting Service). I was the describer for the live broadcast on ABC and then again for the inaugural festivities in 2013 and for Donald Trump's inauguration in 2017. I also coordinated the live description of the inaugural parades on-site for people lining the parade route.

The banners, the flags, the parade costumes, the identification of celebrities, the President's and First Lady's attires and many more visual treats are all a part of an American presidential inauguration.

Television announcers, or "hosts", assume that the public can see the goings-on and they supplement the broadcast with pertinent (or not) commentary. But how does a describer include Americans who are blind or have low vision? How do you prepare for a live event with no opportunity for a preview of the event? What materials can be gathered to assist in the broadcast? How does one coordinate the description using only the pauses within the "patter" of the television hosts or between critical sound elements?

**Dr. Joel Snyder** is known internationally as one of the world's first "audio describers," a pioneer in the field of audio description, making theater events, museum exhibitions, and media accessible to people who are blind. Since 1981, he has introduced audio description techniques in over 40 states and 53 countries and has made hundreds of live events accessible. His company, Audio Description Associates, LLC ([www.audiodescribe.com](http://www.audiodescribe.com)) has also enhanced a wide range of media projects including *Sesame Street*, network

broadcasts, dozens of DVDs, feature films, and museum exhibits. He serves as Director of the American Council of the Blind's Audio Description Project ([www.acb.org/adp](http://www.acb.org/adp)). In 2014, the American Council of the Blind published Dr. Snyder's book, *The Visual Made Verbal: A Comprehensive Training Manual and Guide to the History and Applications of Audio Description* has been published in Polish, Portuguese and Russian, with Spanish and Arabic editions in process.

---

**Time slot: 11:00-13:30**

---

**Nazaret Fresno<sup>1</sup>, Katarzyna Sepielak<sup>2</sup> & Maciej Krawczyk<sup>3</sup>**

[<sup>1</sup>nazaret.fresno@utrgv.edu](mailto:nazaret.fresno@utrgv.edu)

The University of Texas at Rio Grande Valley

[<sup>2</sup>Katarzyna.sepielak@utrgv.edu](mailto:Katarzyna.sepielak@utrgv.edu)

The University of Texas at Rio Grande Valley

[<sup>3</sup>maciekrawczyk@gmail.com](mailto:maciekrawczyk@gmail.com)

Independent researcher

## **PANEL 1: LIVE EVENTS**

---

### **Super Bowl for All**

---

The Super Bowl, the final game of the annual National Football League (NFL) championship, is one of the most watched televised events each year in the United States. In 2016, it was followed by 172 million spectators, which, according to FOX Sports (2016), made it the most watched program in American television history.

Due to its relevance within the popular culture, more efforts are put every year to make it as accessible as possible to the football fans with disabilities. This presentation will deal with the accessibility services provided during the 2018 Super Bowl, both by the stadium that hosts the game and by the TV channel that airs the match. First, the accessibility options available on-site for spectators with hearing impairments will be described. Then, the focus will be moved to the accessibility services offered on television and via online streaming. Finally, an analysis of the quality of the closed captions aired live will be provided under the frame of the quality criteria specified by the FCC: completeness, placement, accuracy and synchronicity.

**Nazaret Fresno** holds a PhD in Translation and Cross-Cultural Studies, as well as a MA in Audiovisual Translation and another in Comparative Literature and Literary Translation. She is an Assistant Professor of Translation and Interpreting at the University of Texas at

Rio Grande Valley, and her research interests include audiovisual translation and media accessibility (subtitling for the deaf and hard of hearing and audio description for the blind and visually impaired).

**Katarzyna Sepielak** holds a doctoral degree in Translation and Cross-cultural Studies from the Autonomous University of Barcelona, Spain. She earned a master's degree in Sociology, a master's degree in Spanish, and a master's degree in Translation, Interpreting and Cross-cultural Studies. Her research focuses on audiovisual translation, cross-cultural communication, and emergency communication. She is currently a Lecturer at the Sociology and Anthropology Department at The University of Texas at Rio Grande Valley.

**Maciej Krawczyk** holds a Master's degree in English Philology. He is currently an interpreter working in a variety of settings ranging from courtroom hearings to medical and emergency services. His interests include cross-cultural communication and audiovisual translation. To this end, he has been subtitling media content for major providers of streaming media and video-on-demand services.

---

**Time slot: 11:00-13:30**

---

**Anna Jankowska<sup>1</sup>, Agata Psiuk<sup>2</sup>, Regina Mynarska<sup>3</sup> & Katarzyna Śmigielska<sup>4</sup>**

[1anna.jankowska@siodmyzmysl.org](mailto:anna.jankowska@siodmyzmysl.org)

Seventh Sense Foundation

[2agata.psiuk@siodmyzmysl.org](mailto:agata.psiuk@siodmyzmysl.org)

Seventh Sense Foundation

[3regina.mynarska@siodmyzmysl.org](mailto:regina.mynarska@siodmyzmysl.org)

Seventh Sense Foundation

[4ksmigielska@biurofestiwalowe.pl](mailto:ksmigielska@biurofestiwalowe.pl)

Krakow Festival Office

## **PANEL 1: LIVE EVENTS**

---

### **Audio Description Live in Concert**

---

Since 2013 the Seventh Sense Foundation in cooperation with the Krakow Festival Office has been providing audio description (AD) and audio subtitling (AS) for the grand finale of the Krakow Film Music Festival ([www.fmf.fm](http://www.fmf.fm)) — a feature film screened with live music. So far, AD and AS were provided to *Matrix* (2013), *Gladiator* (2014), *Star Trek* (2015), *Indiana Jones* (2016), *Titanic* (2017).

When we started in 2012, four visually impaired people came to the concert. After every festival, we revised our approach in terms of accessibility planning, financing and promotion, as well as content and venue accessibility. We slowly build up the audience and in 2017 as many as 60 visually impaired people attended.

In our presentation we would like to share our experience in making such an event accessible. We will discuss issues such as accessibility content creation workflow, accessibility planning, coordination and promotion, technical aspects and implemented procedures, adopted business model and, finally, content and venue accessibility.

The Film Music Festival in Krakow (FMF), organised by the Krakow Festival Office and RMF Classic, is a captivating showcase of the highest quality musical interpretations of moving images and one of the most important film music festivals in the world. Performed by leading musicians and orchestras in Europe and the world, the festival provides a unique concert experience by setting it to live screenings of the world's most spectacular films, well-known for their dazzling cinematography, top-class direction, enthralling plots, and emotive acting.

**Anna Jankowska**, PhD, is Assistant Lecturer in the Chair for Translation Studies and Intercultural Communication at the Jagiellonian University in Krakow (Poland) and visiting scholar at Barcelona Autonomous University within the Mobility Plus programme of the Polish Ministry of Science and Higher Education (2016-2019). Her recent research projects include studies on mobile accessibility and software (AudioMovie — Cinema for All and OpenArt — Modern Art for All), the viability of translating audio description scripts from foreign languages, multiculturalism in audio description, audio description for foreign films and the history of audiovisual translation. She is also the founder and president of the Seventh Sense Foundation, which provides audio description and subtitles for the deaf and hard of hearing, accessibility training and runs social campaigns to raise awareness.

**Agata Psiuk** is the vice president of the Seventh Sense Foundation. She has extensive experience in creating audio description and subtitles for the deaf and hard of hearing, as well as in coordinating accessibility projects.

**Regina Mynarska** is a graduate of Polish Studies at the Jagiellonian University with many years of experience in PR. She works as audio describer and author/coordinator of projects providing accessibility to culture and art for persons with visual and auditory disability. She is also a Project Coordinator at the Seventh Sense Foundation.

**Katarzyna Śmigielska** is the programme coordinator at Krakow Festival Office.

---

**Time slot: 11:00-13:30**

---

**Daniele Gabrielli**

[d.gabrielli1@unimc.it](mailto:d.gabrielli1@unimc.it)

Università degli studi di Macerata

## **PANEL 1: LIVE EVENTS**

---

### **Communicating Accessibility: A First Analysis of Opera in Europe**

---

Opera accessibility has grown in popularity across Europe in the last few years. One of the main frameworks for research in accessibility on live events is the concept of Universal Design. To date, however, there is little if any research about the communication of accessibility. In fact, while the principle 4 of Universal Design, “perceptible information”, has been applied to accessibility services, it has never been considered in relation to the communication of accessibility itself.

This presentation will show the results of an ongoing study that began in September 2017, researching on website communication of opera accessibility. This analysis has two main purposes: first, to assess how accessibility is communicated on the web by opera theatres, companies and festivals; secondly, to map opera accessibility across Europe in order to see its current stage of development and assess possible trends.

In this research, accessibility was considered in its widest sense. It includes accessibility for the blind or visually impaired, the deaf or hard of hearing, individuals with mental disorders (such as autism and dementia) and children, as well as language accessibility.

For this purpose, the websites of all medium to large festivals/venues have been searched manually, in order to assess various parameters, such as the available means of accessibility and how they are communicated. The analysed countries are: Italy, France, Germany, Austria, United Kingdom and Ireland. Each website has been evaluated according to a series of parameters in order to assess what means of accessibility are available (if any) and how effective the communication is.



The second part of the presentation is a case study of accessibility communication within the Macerata Opera Festival, with a detailed analysis of its website and other channels of communication.

This presentation stems out of a PhD Programme in opera accessibility, that was made possible by the participation of the University of Macerata, the Regione Marche and the Associazione Arena Sferisterio.

**Daniele Gabrielli** graduated in Languages and Literatures (BA) in 2010 and in language mediation (MA) in 2014 at the University of Macerata. After three years as a freelancer, he started a PhD Programme in the University of Macerata with the Partnership of the Associazione Arena Sferisterio and the Marche region. His academic interests are opera and accessibility, eye-tracking, translation and linguistics.

---

**Time slot: 11:00-13:30**

---

**David Vialard**

[davidvialard@gmail.com](mailto:davidvialard@gmail.com)

Texas Tech University

## **PANEL 1: LIVE EVENTS**

---

### **Walking the Tightrope, Working without a Net — Audio Description comes to the Gamma Phi Circus**

---

The Gamma Phi Circus at Illinois State is the oldest collegiate circus in the United States. From its beginning in 1929, Gamma Phi has established itself as a unique performance troupe, supporting acrobatic and circus arts in higher education, and continuing the legacy of circus history. This history has mirrored the movement towards the Contemporary Circus, or *nouveau cirque*. Whereas traditional circus incorporated a focus of attention defined by acts in a centralized ring or rings, contemporary circus approach tends to focus more attention on the overall aesthetic impact, sometimes on character and story development, and on the use of lighting design, original music, and costume design to convey thematic or narrative content.

Aesthetic elements divide audience focus across multiple modes. Meaning is constructed by the sum of these discrete foci. As many of these elements are visual, users with visual impairment are limited in their uptake and understanding without audio description. As the Gamma Phi Circus is entirely comprised of amateur college undergraduate students who organically, plan, design, and perform the annual event, accessibility concerns have gone largely unaddressed.

The paper presented here is intended to reflect a year long process of working with designers and performers of an amateur performance group to incorporate awareness and practical application of audio description into one of the three large performances held in the Spring of 2018. The work involved entails two stages. The initial step engages designers and performances with audio description through instruction, review of user feedback and reception data from users with visual impairment that have attended past performances, and

the application of eye tracking data to better understand how users with sight focus their visual attention. The intent of this process is to build a basis of accessibility awareness that translates into an accessibly designed performance. The second step will measure the reception of the audio described performance through pre and post interviews with attendees who are visually impaired.

As a preliminary foray into infusing audio description into an amateur circus, the results of the paper are intended as reflective and instructive rather than prescriptive. Additionally, such a paper establishes the possibility of longitudinal studies of AD quality in circus. Planting the seeds of accessibility in student amateur performances may be tracked over time as post-graduation Gamma Phi Circus performers are found within such organizations as Cirque de Soleil, Disney Cruise Lines, Circus Vargas, Shrine Circuses, Circus Kingdom, Roberts Bros Circus and Kelly Bros. Circus. Gamma Phi alums also design and perform at Disney World, Busch Gardens, Universal Studios-Florida, Great America, cruise lines and the Club Med Resort

**David Vialard** is a PhD candidate in Technical Communication and Rhetoric at Texas Tech University. He is also an Instructional Assistant Professor in the English Department at Illinois State University and Heartland College. In his teaching and research, disability and accessibility theory often intersect with multimodal pedagogies for teaching and learning. His research has and continues to focus on the Audio Description of the International Collection of Child Art.

---

**Time slot: 11:00-13:30**

---

**María Olalla Luque<sup>1</sup> & Silvia Soler<sup>2</sup>**

[<sup>1</sup>maria1789@hotmail.com](mailto:maria1789@hotmail.com)

University of Granada

[<sup>2</sup>sisgshan@gmail.com](mailto:sisgshan@gmail.com)

University of Colorado

## **PANEL 1: LIVE EVENTS**

---

### **Feeling the Alhambra: an accessible project for visually impaired visitors at the Alhambra of Granada**

---

When it comes to disability, art can help in the construction of a more equal society where human diversity is truly recognised and celebrated. Following the principles of New Museology (Marstine 2006; Hooper Greenhill 2007) and Critical Museology (Santacana Mestre and Hernandez Cardona 2006), museums around the world are increasingly aware of the need to implement resources that allow visitors with different capabilities to access their collections, thus transforming the museum into an inclusive learning and social experience.

Within Translation Studies, verbal description (VD) is considered a modality of intersemiotic translation (Jakobson 1959; Gottlieb 2005) from images to words that implies a cognitively complex mediation process (Braun 2007, 358) in which “The visual is made aural by way of the spoken word: the visual is made verbal” (Snyder 2003, 224).

In the museographic field, VD has become a valuable accessibility resource, and the number of museums both in Europe and America that have included it among its services is highly increasing.

This paper presents the preparation, research and implementation of a series of guided tours to the Alhambra for visitors with visual impairment. During the activity, different techniques and materials were used to favour a multisensorial approach to the visual arts and the history of the first lords of the palace, the Tendilla.

These visits had two purposes. On the one hand, they sought to facilitate access to the museum for different social groups, using a different approach that facilitates the experimentation and understanding of the work, while favouring the active participation of the disabled visitors in the building of sensations and knowledge.

The preparation of the visits was done following these steps: election of the works and itinerary between audio describers and curators; elaboration of the VD script and the tactile exploration; revision of the VD between the curators and educators; selection of tactile pieces and replicas, and other sensory tools; revision of the VD and resources with visual impaired consultants; contact with the public and associations; and evaluation and assessment.

By the end of the project, more than 100 visitors with visual impairment could access the palace and exhibition rooms, while making use of the tactile, multi-modal and VD resources.

BRAUN, SABINE. (2011). Creating coherence in audio description. In *Meta: journal de traducteurs/Meta: Translators' Journal* (56) 3: 645-662.

GOTTLIEB, HENRIK. (2005). Multidimensional translation: Semantics turned Semiotics. In: H. Gerzymisch-Arbogast & S. Nauert. *MuTra: Challenges of Multidimensional Translation*. May 2–6, 2005. Accessed 15 October 2017.  
[http://www.euroconferences.info/proceedings/2005\\_Proceedings/2005\\_proceedings.html](http://www.euroconferences.info/proceedings/2005_Proceedings/2005_proceedings.html).

HOOPER-GREENHILL, EILEAN. (2007). *Museums and Education: Purpose, Pedagogy, Performance*. London: Routledge.

JAKOBSON, ROMAN. (1959). On linguistic aspects of translation. In: Brower, Reuben A., ed. *On Translation*, 67-77. Harvard: Harvard University Press.

MARSTINE, JANET. (2006). *New Museum Theory and Practice. An Introduction*. Oxford: Blackwell Publishing.

SANTACANA MESTRE, JOAN, AND FRANCISCO X. HERNÁNDEZ CARDONA. (2006).

*Museología crítica*. [Critical Museology]. Gijón: Trea.

SNYDER, JOEL. (2003). Verbal description: the visual made verbal. In: E. Salzhauer Axel & N. Sobol Levent. *Art Beyond Sight: A resource guide to art, creativity, and visual impairment*, 224-229. AFB Press, New York.

**María Olalla Luque Colmenero** is a PhD student at the research group TRACCE, University of Granada. She is focused on the role of deliberate metaphor as a tool for accessing knowledge in audio descriptive guides for people with visual impairment. She holds a MA in Translation and Interpreting and has completed a research stay at the Imperial College of London, where she had access to some of the most developed accessibility programmes in the UK. She also works with Spanish museums, developing visits for intellectual and cognitive impairment and also sensory impairment, such as visual and hearing impairment in the framework of the association Kaleidoscope Access.

**Silvia Soler Gallego**, PhD, is an Assistant Professor of Translation at the Department of Languages, Literatures and Cultures at Colorado State University. Before working for CSU, she was a doctoral and postdoctoral research and teaching fellow at the University of Cordoba in Spain, and has completed research stays at Rutgers University (2011 and 2014) and the ISIT in Paris (2015). Her research has appeared in *Perspectives: Studies in Translatology*, *JoSTrans: Journal of Specialized Translation*, *MonTI* (Monographs in Translation and Interpreting), as well as in a number of edited books and conference proceedings.

---

**Time slot: 11:00-13:30**

---

**Martin Zwischenberger**

[martin.zwischenberger@phst.at](mailto:martin.zwischenberger@phst.at)

University of Teacher Education, Graz Austria

## **PANEL 1: LIVE EVENTS**

---

### **Live Audio description Special Olympics 2017**

---

I provided live audio description for the Special Olympics World Games 2016 in Austria and would like to share my experience. We used a new technique and broadcasted live on 4 channels 24/7. I would like to report from the commentators training to the live performance, and how AD became an information tool for all listeners during the Special Olympics. The second part of the presentation will be a short demonstration of the technique we used. It was also the first time we were able to broadcast in different languages.

**Martin Zwischenberger** is a presenter, commentator and journalist teacher and press officer at the University of Teacher Education in Graz Austria, AD Trainer and Commentator for UEFA, FIFA, Special Olympics and Red Bull.

---

**Time slot: 11:00-13:30**

---

**Louise Fryer**

[louise@utopians.co.uk](mailto:louise@utopians.co.uk)

UCL/Utopians Voices Ltd./VocalEyes

## **PANEL 2: MULTIPLE APPROACHES TO AD**

---

### **Barriers to Access: Everything but the AD**

---

**Summary 1:** The recorded audio introduction sent out by VocalEyes before a live performance gives AD users information about the production, but also about the venue, including directions, descriptions of the auditorium and functional information such as whether or not you can take your guide dog with you into the auditorium. This paper explores the results of a VocalEyes survey in which users were asked how much they value this type of content, which is often available elsewhere. The quality of the AD is only part of the story in determining whether or not a blind person attends a described live performance.

**Dr. Louise Fryer** is one of the UK's most experienced describers. As well as describing for the UK's National Theatre and for the audio description charity VocalEyes, she is a teaching fellow at University College London (UCL) and a partner in the research project ADLAB PRO. Her book *An Introduction to Audio Description: A Practical Guide* is published by Routledge.

---

**Time slot: 14:30-16:45**

---



**Ivan Borshchevsky<sup>1</sup> & Alexey Kozulyaev<sup>2</sup>**

[ivan.borsh@gmail.com](mailto:ivan.borsh@gmail.com)

RuFilms, LLC

[avkozulyaev@rusubtitles.com](mailto:avkozulyaev@rusubtitles.com)

RuFilms, LLC

## **PANEL 2: MULTIPLE APPROACHES TO AD**

---

### **Different Approches to the AD in Russia: How to Improve the AD Quality?**

---

Audio description (AD) has a rather long history in Russia. However, its moderate autonomous development went unnoticed by the world. Currently there are no commonly accepted official AD guidelines in the Russian Federation. Therefore, a number of approaches are applied by different AD providers. In addition, many enthusiasts and volunteers have been promoting AD in social media according to their own understanding of audio description.

In 2015, a group of audiovisual translators began studying the international experience in this field and promoting the widely-accepted scientific approach to AD.

This presentation dwells on the history of the AD in Russia and analyses different approaches applied by three major AD providers in Russia.

**Ivan Borshchevsky**, a linguist, clinical psychologist, Russian Sign Language interpreter, audiovisual translator and audio describer; a member of the Audio Description Association (UK) and the International Medical Interpreters' Association.

**Alexey Kozulyaev**, PhD, is a member of the board of directors of RuFilms Group and Director of RuFilms School of Audiovisual Translation. He has been a prominent Russian AV translator since 1993

and is the author of the internationally renowned didactic system of training of AV translators. The course is taught in 11 domestic and 2 foreign universities. Alexey is also a very active corporate training conductor and a translator coach for major gaming and SVoD companies. He's a graduate of the Moscow State Linguistic University and New York Film Academy. In 1992-1994 Alexey hosted Face Russia live show on Channel 2 and for 6 years worked for several American TV channels.

---

**Time slot: 14:30-16:45**

---

**Aline Remael<sup>1</sup>, Gert Vercauteren<sup>2</sup> & Nina Reviers<sup>3</sup>**

[<sup>1</sup>aline.remael@uantwerpen.be](mailto:aline.remael@uantwerpen.be)

University of Antwerp

[<sup>2</sup>gert.vercauteren@uantwerpen.be](mailto:gert.vercauteren@uantwerpen.be)

University of Antwerp

[<sup>3</sup>nina.reviers@uantwerpen.be](mailto:nina.reviers@uantwerpen.be)

University of Antwerp

## **PANEL 2: MULTIPLE APPROACHES TO AD**

---

### **Designing a modular AD course: didactic challenges and solutions**

---

The European Erasmus + project ADLAB PRO is developing a modular AD curriculum ([www.adlabproject.eu](http://www.adlabproject.eu)). Its first research stage or Intellectual Output (IO) demonstrated that audio description (AD) is being taught Europe-wide at different levels and by different types of institutions of higher education but also by private enterprises, broadcasters and others. However, it has also revealed that this training is not always very consistent in the amount of time and effort devoted to specific skills or with respect to the skills that are or are not being targeted. It has shown, for instance, that there is a definite bias towards AD for film rather than live events and that some competences therefore are also more thoroughly trained than others.

The second stage of the project or the second IO surveyed the satisfaction and needs of AD users and providers as well as audio describers themselves across the countries in the project and beyond. It brought to light more specific priorities in terms of competences and needs so far not or hardly covered by existing training courses.

The third stage of the ADLAB PRO project, led by the University of Antwerp, has taken these data on board and will, by June 2018, be in the process of finalizing a new modular course that aims to take on a number of major challenges. The main ones are: the diversity of the target group for AD courses, the different levels at which AD needs to

be taught, and the inclusion of both core and more peripheral AD competences. The different steps undertaken to tackle the challenges will be discussed during this presentation. They include:

- The delineation and definition of core AD competences but also less taught competences and innovative practices.
- The design of a carefully thought-out scaffolded didactic structure based on a competence framework expressed in Learning Outcomes (LO's) that are quantifiable and can be linked to teaching methods and styles as well as methods for assessment.
- The design of a modular structure that lends itself to integration of the new course into existing courses (face-to-face or blended) such as Masters in TS, Film Studies, Theatre Studies, but that can also be developed as a one year MA or post-graduate, or can be used partly or wholly for the development of in-house training courses offered by private companies or broadcasters.

More specifically, we will discuss the challenges encountered in developing the competence framework as well as the overall course structure, present our solutions and provide concrete examples of training and assessment materials.

**Prof. dr. Aline Remael** (TricS) is Department Chair and Professor of Translation Theory, Interpreting and Audiovisual Translation at the Department of Translators and Interpreters of the University of Antwerp. Her main research interests and publications are in AVT/media accessibility, including audio description (AD) and live subtitling with speech recognition. She is the supervisor of various PhDs on the topic, of a national Flemish project on accessible theatre (2017-2019) and is currently a partner in three European projects, i.e. the Erasmus+ ACT project led by UAB, the Erasmus+ ADLAB PRO project, led by the University of Trieste and the Erasmus + project ILSA led by the University of Vigo. She has published widely on audiovisual translation and media accessibility.

**Gert Vercauteren**, PhD, is a lecturer and researcher at the Department of Translation Studies, Faculty of Arts, University of Antwerp, where he teaches (audiovisual) translation and translation technology. His research focuses on media accessibility in general and

audio description in particular. He takes a keen interest in cognitive research and new educational technologies. He is the coordinator of AVT research at the Department, member of the TricS research group, of the European Association for Studies in Screen Translation (ESIST) and TransMedia Benelux. In addition, he is the Department's representative in the Faculty of Arts' working group on blended and digital learning. He is currently involved in the ACT project and ADLAB PRO project, both working on the development of digital learning materials for accessibility courses.

**Nina Reviere** graduated from the Department of Translators and Interpreters of the Artesis University College of Antwerp in 2009, with a master's dissertation on Audio Description in the theatre. In 2010, she completed the European Master in Conference Interpreting also at Artesis. She has worked as a freelance audio describer for several Belgian theatre companies. She is currently finalizing her PhD at the University of Antwerp on *Audio Description in Dutch. A corpus-based study into the linguistic features of a new multimodal text type*. Her viva is scheduled for February 2018. She was a partner in the European ADLAB project, and is currently a partner in Erasmus+ ADLAB PRO and ACT.

---

**Time slot: 14:30-16:45**

---

**<sup>1</sup>Elisa Perego & <sup>2</sup>Christopher Taylor**

<sup>1</sup>[eperego@units.it](mailto:eperego@units.it)

University of Trieste

<sup>2</sup>[ctaylor@units.it](mailto:ctaylor@units.it)

University of Trieste

## **PANEL 2: MULTIPLE APPROACHES TO AD**

---

### **Museum goes to the university: a sharable model of sensitization**

---

Museum visits are live, active events. For people who are blind, these events can be made accessible thanks to a wide range of more or less traditional means. One of these are guided tours including a tactile experience, which helps visitors complete the mental image of the artwork being described, and to experience immersion in the world of art. In Italy, the Tactile Museum of ancient and modern Painting Anteros is one of the few offering this service. After briefly presenting the scope and the methodology of the museum, I will illustrate the roadmap that enabled the University of Trieste to acquire a three-dimensional reproduction of the painting *Atalanta and Hippomenes* (G. Reni, 1625) and the ways it has been exploited as a means to sensitize both the blind and the sighted population, as well as local institutions, to the burning themes of sight disability, accessibility and inclusion.

**Elisa Perego** is researcher and lecturer at the University of Trieste (Italy), in the Department of Language, Translation and Interpreting Studies. She has a degree in Modern Languages (English/Hungarian) and a Ph.D. in Linguistics (2004). Her research interests and publications lie in the field of audiovisual translation (AVT), and they focus on the cognitive processes while watching dubbed, subtitled and audio described material, AVT accessibility and reception, and the use of eye tracking methodology in AVT research. Elisa was recently awarded a grant for a national project on museum audio description

(2015-2017) and she is the coordinator of the European project ADLAB PRO (2016-2019).

**Christopher Taylor** is full professor of English Language and Translation in the Department of Law and Languages at the University of Trieste. As Director of the University Language Centre in Trieste he was President of the national association (AICLU) from 2007 to 2010. He has worked in the field of translation for many years now as his many articles and books –e.g. *Language to Language*, Cambridge University Press, 1998– on the subject demonstrate. Film translation, in its many aspects, has been his major pursuit in recent years, with significant publications relating to such issues as dubbing, subtitling and localisation, and more recently audiovisual translation for the deaf and audio description for the blind. These studies adopt a variety of approaches including, among many others, statistical analyses of film scripts, the development of multimodal corpus-based approaches, word-based studies of feature films, soap operas, documentaries and many other film genres as well as reflections on the didactic potential of subtitling and screen translation in general. His numerous publications in this field include: *Multimodal Transcriptions in the Analysis, Translation and Subtitling of Italian Films* in the special issue of *The Translator on Screen Translation*; *I knew you'd say that!: a consideration of the predictability of language use in film* (2009). in L. Zybatow (ed.), *Translation: Neue Entwicklungen in Theorie und Praxis*, Frankfurt: Peter Lang. pp.173-186; and *Multimodal Text Analysis and Subtitling* in *Perspectives on Multimodality* edited by Ventola, Charles and Kaltenbacher. In 2012, he published with Elisa Perego the volume *Tradurre l'audiovisivo*. He has both participated in and organised numerous international conferences including *Tradurre il Cinema in Trieste*, the *Convegno Nazionale AICLU* in Trieste and the *European Systemic Functional Linguistics Conference & Workshop* in Gorizia. He has also been national coordinator of the Italian research projects Linguatel and Didactas. He recently coordinated a European Union project ADLAB (Audio description: lifelong access for the blind) which achieved 'Success Story' status.

---

**Time slot: 14:30-16:45**

---

## **Monika Szczygielska<sup>1</sup> & Łukasz Stanisław Dutka<sup>2</sup>**

[<sup>1</sup>monika@widualni.org](mailto:monika@widualni.org)

Dostepni.eu / Widualni Foundation

[<sup>2</sup>lukasz.dutka@uw.edu.pl](mailto:lukasz.dutka@uw.edu.pl)

Dostepni.eu / University of Warsaw

### **PANEL 2: MULTIPLE APPROACHES TO AD**

---

#### **Making accessibility more accessible**

---

In Poland, due to ineffective legislation, it was not broadcasters, but NGOs and academic centres, which took the leading role in developing and providing accessibility services for live events. Working in a language other than English and outside of the broadcasting settings, we had to look for new solutions. Organising accessible live events turned out to be neither cheap nor easy. The Polish experience was one of constant search of compromise between the quality and the cost.

All over the world, the demand for accessibility is unlimited but the funds available are not. Achieving more accessibility for live events requires lowering the costs. But lowers costs are often linked with lower quality. We believe that there are different components of quality and depending on the stakeholder, some quality components might be more important than others. Is it possible to make accessibility more accessible without sacrificing quality altogether? How to ensure that an event is accessible on a limited budget and safeguard the basic components of quality?

Since 2013, Dostepni.eu has been providing accessibility for live events in Poland, including subtitling, audio description, sign language interpreting and accessible online streaming. Drawing from our experiences in organizing accessible live events, we put together a number of proposals on how to provide accessibility services at different levels of complexity depending on the event, the budget and the means available as well as the audience's needs. We are going to discuss the challenges involved in making events accessible on a



restricted budget as well as simplified workflows and alternative cost-effective solutions for the provision of accessibility services in new places and new contexts.

**Monika Szczygielska** is a specialist on the legal and practical aspects of accessibility; communication specialist; Deputy - Chairman of the Board of Widzialni Foundation, an NGO specializing in accessibility of websites and live events; co-operates with the Culture without Barriers Foundation; co-organizes Culture without Barriers Week; member of Forum of Accessible Cyberspace and Wide Coalition in Aid of Digital Skills. Owner of Dostepni.eu — professional creators team specializing in media accessibility; she worked with the Polish President's Office providing sign language interpreting for their website and with the National Audiovisual Institute helping to make films accessible. In 2013, Dostepni.eu was the first in Poland to introduce live subtitling through respeaking during conferences and cultural events and to implement subtitling in live on-line streaming. In 2017, the team started to provide the first Polish live subtitling service on TV. She's an author of courses and publications on accessibility, including *Accessible multimedia* and *Accessible events in practise*.

**Łukasz Stanisław Dutka** is a lecturer and trainer at the Institute of Applied Linguistics at the University Warsaw, Poland, involved in training interpreters, audiovisual translators and accessibility professionals. In 2012 he became an in-house subtitler for Polish public broadcaster TVP and was responsible for semi-live subtitling of news broadcasts. He's a member of Dostepni.eu team which pioneered live subtitling through respeaking in Poland with its first accessible events in 2013, first interlingual live subtitling in 2015 and first Polish television broadcast with live subtitling in 2017. He has experience working as an interpreter, respeaker and audiovisual translator and providing theatre surtitles. He's a consultant on Polish AVT quality for one of the leading video streaming platforms. A member of University of Warsaw Audiovisual Translation Lab (AVT Lab), Polish Association of Audiovisual Translators (STAW), European Society for Translation Studies (EST) and European Association for Studies in Screen Translation (ESIST).

---

**Time slot: 14:30-16:45**

---

**Zoe Moores**

[Mooresz1@roehampton.ac.uk](mailto:Mooresz1@roehampton.ac.uk)

University of Roehampton

## **PANEL 3: LIVE SUBTITLING**

---

### **Respeaking at Live Events — Increasing Access For All**

---

The Equality Act, 2010, in the UK states that “reasonable adjustments” should be made so that disabled people are not placed at a disadvantage when accessing services. In the case of television, regulation from Ofcom ensures that all programmes, live and pre-recorded, on the main television channels are made accessible for d/Deaf and hard of hearing viewers through subtitles. In the case of live events, very good access is also provided, but for a far reduced proportion of events. Pre-prepared captions and live subtitling through stenography are the most common methods used for providing this access. This research project investigates how broader access can be achieved at unscripted live events such as Q&A sessions, presentations, music events and museum tours by introducing respeaking, more commonly used to create live subtitles for television, into this new environment.

The d/Deaf and hard of hearing (DHOH) audience are the traditional target audience for subtitles and remain a key audience group in this study, being consulted at all stages to ensure that their needs are met through the access these subtitles provide. Yet, they are not the sole audience group under consideration. Rather than restricting the question to how respeaking can provide good quality access for the DHOH audience at live events, the question posed is how respeaking can be introduced into the live event setting, and integrated into an event, in a way that provides high quality sensorial and linguistic access for any member of the audience who attends. The added access that subtitles bring to diverse audience groups is examined and particular attention is paid to how speakers of English as an additional language benefit from intralingual (English) subtitles; the provision of access through interlingual respeaking at live events is also investigated.

At the heart of this study are the voices of all involved in running live events, including venue representatives, technicians, presenters and respeakers, alongside the audience who attends. Data was collected through focus groups and detailed questionnaires. A training programme was then developed to enable professional TV respeakers to transfer their skills to this new setting. This was refined through two series of research events and reception studies to ensure that it was fit for purpose and that the subtitling provided was of high quality.

In this presentation, the training programme for Respeaking at Live Events will be introduced along with guidelines for running successful accessible events. Providing access through respeaking is not without its challenges; case studies based on the research events will be used to show how diverse technical issues were solved and how negative perceptions of respeaking were overcome. Specific reference will be made to how a high quality of access through inter- and intralingual respeaking can be attained, and the liaison and communication needed between different parties involved to achieve this. Insights into the role of accessibility coordinator or expert, with a particular focus on access through respeaking, will be shared.

**Zoe Moores** studied Classics and Modern Languages at Oxford, followed by MAs in Linguistics at Manchester and in Audiovisual Translation at Roehampton. She is currently researching how respeaking can be used to provide accurate subtitles at live events for the d/Deaf and hard of hearing audience and speakers of English as an additional language. Her PhD is funded by TECHNE and Zoe works closely with the charity Stagertext to coordinate the project. Zoe's interest in Media Accessibility stems from her years as a teacher and her passion for effective communication and equality for all. Zoe continues to translate and subtitle on a freelance basis.

---

**Time slot: 17:15-18:45**

---

## **Łukasz Stanisław Dutka<sup>1</sup> & Monika Szczygielska<sup>2</sup>**

[lukasz.dutka@uw.edu.pl](mailto:lukasz.dutka@uw.edu.pl)

Dostepni.eu / University of Warsaw

[monika@widualni.org](mailto:monika@widualni.org)

Dostepni.eu / Widualni Foundation

### **PANEL 3: LIVE SUBTITLING**

---

#### **Quality in the eye of the beholder? Quality measures and user satisfaction in live subtitling**

---

Dostepni.eu is the leading provider of accessibility for live events in Poland, including subtitling, audio description and sign language interpreting. Since 2013, we have been providing live transcription services during conferences, live subtitling for online streaming of social and political events as well as live subtitling on TV. We continuously consult the development of our services with their Deaf and HoH users, testing workflows, settings and display modes and we aim for the best quality of our services.

Striving to achieve good quality requires understanding of what quality is and knowing how to measure it. Yet quality might mean very many different things for different stakeholders: end-users, commissioners (be it event organisers or broadcasters), regulators, accessibility managers or professionals providing accessibility. Not only that, quality measures (such as NER model or other forms of linguistic and/or statistical analysis), which are an attempt at an objective assessment of live subtitling quality, might not necessarily correlate well with the quality as subjectively perceived by end-users. Finally, how do we determine the threshold of good quality?

On a number of case studies, we are going to discuss various product-oriented and user-oriented approaches we applied to assess quality of live subtitling. We will look into how useful these measures can be for an accessibility provider and how well objective measures correlate with users' perception of quality. Do users understand "good subtitles" and "acceptable quality" in the same way as accessibility

professionals and regulators? Do objective measures miss some aspects of live subtitling that affect users' satisfaction?

**Łukasz Stanisław Dutka** is a lecturer and trainer at the Institute of Applied Linguistics at the University Warsaw, Poland, involved in training interpreters, audiovisual translators and accessibility professionals. In 2012 he became an in-house subtitler for Polish public broadcaster TVP and was responsible for semi-live subtitling of news broadcasts. He's a member of Dostepni.eu team which pioneered live subtitling through respeaking in Poland with its first accessible events in 2013, first interlingual live subtitling in 2015 and first Polish television broadcast with live subtitling in 2017. He has experience working as an interpreter, respeaker and audiovisual translator and providing theatre surtitles. He's a consultant on Polish AVT quality for one of the leading video streaming platforms. A member of University of Warsaw Audiovisual Translation Lab (AVT Lab), Polish Association of Audiovisual Translators (STAW), European Society for Translation Studies (EST) and European Association for Studies in Screen Translation (ESIST).

**Monika Szczygielska** is a specialist on the legal and practical aspects of accessibility; communication specialist; Deputy - Chairman of the Board of Widzialni Foundation, an NGO specializing in accessibility of websites and live events; co-operates with the Culture without Barriers Foundation; co-organizes Culture without Barriers Week; member of Forum of Accessible Cyberspace and Wide Coalition in Aid of Digital Skills. Owner of Dostepni.eu — professional creators team specializing in media accessibility; she worked with the Polish President's Office providing sign language interpreting for their website and with the National Audiovisual Institute helping to make films accessible. In 2013, Dostepni.eu was the first in Poland to introduce live subtitling through respeaking during conferences and cultural events and to implement subtitling in live on-line streaming. In 2017, the team started to provide the first Polish live subtitling service on TV. She's an author of courses and publications on accessibility, including *Accessible multimedia* and *Accessible events in practise*.

---

**Time slot: 17:15-18:45**

---

**Pablo Romero-Fresco**

[p.romero-fresco@roehampton.ac.uk](mailto:p.romero-fresco@roehampton.ac.uk)

Universidad de Vigo / University of Roehampton

### **PANEL 3: LIVE SUBTITLING**

---

#### **Theatre captions through the looking glasses**

---

Theatre captioning may be considered as one of the most important forms of cultural access for people with hearing loss and other audiences that cannot, or cannot properly, access plays in their original form (such as foreign viewers, the elderly, audiences with cognitive impairments, etc.). However, despite the crucial role that it plays in media accessibility, theatre captioning has received very limited scholarly attention. In 2016, the CaptionCue project, funded by the UK Arts Council, brought together the National Theatre, the charity and caption provider Stagertext, the technology company Screen and the University of Roehampton in order to assess the quality of automatic theatre captions and their reception (in terms of preferences, distribution of attention and immersion) by audiences with and without hearing loss on different caption devices (open LED screens and tablets). The results showed an overall positive experience of the audience using these automatic captions, with an efficient distribution of attention between the captions and the stage and a high degree of immersion. LED screens, which caused the audience to spend 43% of their time on the captions vs 56% on the actors, obtained the best results, whereas tablets (52% on the captions vs 43% on the actors) were deemed satisfactory for specific types of slow-paced plays. However, and despite the good results obtained by the open LED screens, this format was also met with criticism from the audience (especially the hearing viewers) and the actors, some of whom found it distracting.

The aim of this paper is to present the first results of a new project that has been set up by the National Theatre, Epson, the University of Roehampton and Universidad de Vigo as a follow-up to the above-mentioned study. This new project will test the use of automatic theatre captioning displayed on smart glasses, a device that can potentially solve some of the issues encountered with the use of open

LED screens, such as distribution of attention, head movement and distraction for both actors and members of the audience who do not wish to read the captions. A new prototype of Epson smart glasses will be used and tested by participants with and without hearing loss in three plays staged at the National Theatre over 9 months.

Individual questionnaires and focus groups will be organized to assess the quality of the automatic captions, the experience of the users wearing the glasses (weight, focal length, dizziness, user interface), their immersion and their overall impressions (issues with aesthetics/self-consciousness, comparison to other types of captions). The results obtained from two of the three plays will be available in the Spring and will be included in this presentation. It will then be possible to ascertain if, as the access team of the National Theatre have stated, the smart glasses are really the future of theatre captioning and can open the door to not only intralingual captions but also interlingual theatre captioning.

**Pablo Romero Fresco** is a Ramón y Cajal grantholder at Universidade de Vigo (Spain) and an Honorary Professor of Translation and Filmmaking at the University of Roehampton (London, UK). He is the author of the book *Subtitling through Speech Recognition: Respeaking* (Routledge) and the editor of *The Reception of Subtitles for the Deaf and Hard of Hearing in Europe* (Peter Lang). He has collaborated with several governments, universities, companies and user associations around the world to introduce and improve access to live events for people with hearing loss around the world. He is the leader of the projects Media Accessibility Platform and Interlingual Live Subtitling for Access, funded by the EU Commission, and of the international research centre OGAM (Galician Observatory for Media Access). Pablo is also a filmmaker. His first documentary, *Joining the Dots* (2012), was used by Netflix as well as schools around Europe to raise awareness about audio description.

---

**Time slot: 17:15-18:45**

---

---

## LIST OF SPEAKERS

---

Bautista, Lina .....	5
Black, Sharon .....	5
Borshchevsky, Ivan .....	25
Cauwenbergh, Saartje .....	5
Fresno, Nazaret .....	11
Fryer, Louise .....	24
Gabrielli, Daniele.....	16
Jankowska, Anna .....	13
Kozulyaev, Alexey .....	25
Krawczyk, Maciej.....	11
Moores, Zoe .....	34
Mynarska, Regina.....	13
Olalla Luque, María.....	20
Orero, Pilar.....	5
Perego, Elisa.....	30
Psiuk, Agata .....	13
Remael, Aline .....	27
Reviers, Nina .....	27
Romero-Fresco, Pablo .....	38
Sepielak, Katarzyna.....	11
Śmigielska, Katarzyna.....	13
Snyder, Joel .....	8
Soler, Silvia.....	20
Stanisław, Łukasz.....	32,36
Szczygielska, Monika .....	32,36
Taylor, Christopher.....	30
Van Den Abeele, Fien.....	5
Vercauteren, Gert.....	27
Vialard, David .....	18
Zhang, Xiaochun .....	5
Zwischenberger, Martin.....	23