



5th ADVANCED RESEARCH SEMINAR ON AUDIO DESCRIPTION

TransMedia Catalonia Research Group
Universitat Autònoma de Barcelona
March 19th - 20th, 2015

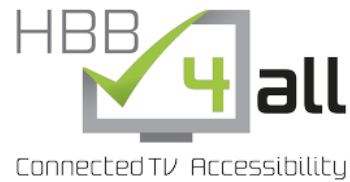
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Conference organisers:

- TransMedia Catalonia Research Group
- HBB4ALL

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¹ With the financial support of the Spanish Ministerio de Economía y Competitividad (project numbers FFI2012-31024 and FFI-29056-C02-01).

FOREWORD

The ARSAD conference series began in 2007 when a group of 25 enthusiastic practitioners and researchers met to discuss the present practice of audio description and the future research. Eight years later, and now in its fifth edition, ARSAD has expanded and has become the meeting point for all those interested in AD research and practice. More than 100 participants will meet in Barcelona to discuss research projects and practical experiences, while sharing a common goal: increasing and improving accessibility for all.

A quick glance at the programme allows us to see some of the hot topics in this edition: theoretical approaches to AD, how to deal with gestures and emotions, and the role of technology, but also AD practices and end-users in various genres, platforms, languages and countries. The programme also features a new poster session which aims to present research in a more interactive way, and two thematic panels on EU-funded projects (ADLAB and HBB4ALL). And this exciting programme will begin with a keynote plenary talk that will address what Gian Maria Greco, expert in accessibility, terms the “Accessibility as a Human Right Divide” problem.

We hope ARSAD 2015 will be a fruitful interesting conference that will allow to advance the knowledge of current AD practices and research.

Welcome!

THE ORGANISING COMMITTEE

TransMedia Catalonia Research Group

March, 2015

CONFERENCE PROGRAMME

Day 1: THURSDAY - 19th MARCH, 2015

08:30 – 09:00	Registration
09:00 – 09:15	Welcome address by Anna Matamala (TransMedia Catalonia Research Group, UAB, Catalonia)
09:15 – 10:00	KEYNOTE LECTURE by Gian Maria Greco (POIEISIS, accessibility expert) Chair: Federico Spoletti (SUB-TI).
10:00 – 11:00	PANEL 1. GESTURES AND EMOTIONS Chair: Agnieszka Chmiel (Adam Mickiewicz University in Poznan, Poland) <ul style="list-style-type: none"> - Anna Jankowska & Monika Zabrocka (Jagiellonian University in Kraków, Poland): Poetics of gesture: How are gestures rendered in audio description? - Gert Vercauteren (University of Antwerp, Belgium): Can you feel it? Emotion in film and audio description
<i>Coffee break (11:00 – 11:30)</i>	
11:30 – 13:30	PANEL 2. THEORETICAL APPROACHES Chair: Aline Remael (University of Antwerp, Belgium) <ul style="list-style-type: none"> - Sabine Braun (University of Surrey, UK): The importance of being relevant? The benefits of using pragmatic and cognitive approaches to conceptualise audio description - Agnieszka Chmiel & Iwona Mazur (Adam Mickiewicz University in Poznan, Poland): How to eat a cake and still have it, or about descriptive versus narrative AD (once again) - Jana Holsanova (Lund University, Sweden): Theoretical and methodological approaches to audio description - Susanne Jekat (Zurich University of Applied Sciences, Switzerland): On the reception of audio description: developing a method to compare films and their audio described versions
<i>Lunch break (13:30-14:30) Although lunch is not included, sandwiches will be offered to participants</i>	
14:30 – 15:00	PROJECT BOOSTER SESSION (main hall)
15:00-16:30	followed by POSTER SESSION (coffee room). Chair: Anna Matamala (UAB, TransMedia Catalonia) <ul style="list-style-type: none"> - Aikaterini Tsaousi, Carla Ortiz & Héctor Delgado (UAB, Catalonia): Raising Awareness on Accessibility: the “Breaking communication barriers” workshop revisited - Cristóbal Cabeza-Cáceres (Universitat d’Alacant & TransMedia Catalonia): Audio description feed-back: research and teaching put together - Floriane Bardini (Universitat de Vic, Catalonia): Audio description and film experience. Design of a reception study - Gala Rodríguez Posadas, Silvia Soler Gallego & M. Olalla Luque Colmenero (Kaleidoscope, Granada, Spain): Painting with words: audio description in the art museum - Joel Snyder (Audio Description Associates - American Council of the Blind, Washington, DC, USA) & Joanna Esquibel (University of Social Sciences and Humanities, Warsaw, Poland): The ball is red - just like a fire engine. Audio description as a tool to increase literacy in children: a preliminary study - Joel Snyder (Audio Description Associates - American Council of the Blind, Washington, DC, USA): Describers in training - using <i>The visual made verbal: a comprehensive training manual and guide to the history and applications of audio description</i> - Jolanta Chojnacka & Marta Kołodziejska (Centrum Kultury Wrocław-Zachód, Poland): Iceland and Poland Against Exclusion from Culture - International cooperation based on the idea of audio description - Juan Pedro Rica Peromingo (Universidad Complutense de Madrid, Spain): Audio description training at a university level: teaching new modes of audiovisual translation

	<ul style="list-style-type: none"> - Kulnaree Sueroj (Thammasat University, Thailand): The myth of disability in audio description - Montse Corrius & Eva Espasa (Universitat de Vic, Catalonia): Audio description and cultural access in Catalonia: a qualitative approach - Nazaret Fresno, Judit Castellà, Anna Matamala & Olga Soler (TransMedia Catalonia, UAB, Catalonia): Audio describing characters: what features do audiences remember? - Phateera Sarakornborrirak (Thammasat University, Thailand): The different needs of Thais with visual impairment on audio description - Stefania Pinnelli & Andrea Fiorucci (University of Salento, Lecce, Italy): Audio description of the feature film <i>Kirikou and the Sorceress</i>. Inclusive opportunities and learning processes: a survey with a sighted group
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Coffee will be offered during the poster session

16:30 – 17:30	PANEL 3. THE ADLAB PROJECT Chair and project introduction: Christopher Taylor (University of Trieste, Italy) <ul style="list-style-type: none"> - Elisa Perego (University of Trieste): The ADLAB book - Agnieszka Chmiel & Iwona Mazur (Adam Mickiewicz University in Poznan, Poland): ADLAB testing with users - Gert Vercauteren (University of Antwerp, Belgium): The ADLAB guidelines
17:30 – 18:30	PANEL 4. AD & TECHNOLOGY Chair: Gert Vercauteren (University of Antwerp, Belgium) <ul style="list-style-type: none"> - Joel Snyder (Audio Description Associates - American Council of the Blind, Washington, DC, USA) & Simon Padro (Compass Interactive, London, UK): Audio description and the Smartphone: AD access in the future - Agnieszka Szarkowska (University of Warsaw, Poland) & Anna Jankowska (Jagiellonian University in Kraków, Poland): Open Art - designing a multimedia guide app for visitors with and without sensory impairments

Conference Social Dinner (20:00)

CONFERENCE PROGRAMME

Day 2: FRIDAY - 20th MARCH, 2015

09:00 – 10:30	PANEL 5. AD PRACTICES I Chair: Agnieszka Szarkowska (University of Warsaw, Poland) <ul style="list-style-type: none">- Irena Michalewicz (Poland): Is it a monster? Audio describing horror films- Anna Sadowska (John Paul Catholic University of Lublin, Poland), Renata Nych & Jerzy Myszak (De Facto Association of Work for People with Disabilities, Plock, Poland): Audio description - kid's stuff- Dawning Leung (University College London, UK): Audio description in Hong Kong: gauging the needs of the audience- Thorunn Hjartardottir, Gudbjorg Hjartardottir Leaman (Free-lance audio describers, Iceland) & Ewa Marcinek (Accessibility expert, Poland): Language issues in audio description
<i>Coffee break (10:30 – 11:00)</i>	
11:00 – 13:00	PANEL 6. AD PRACTICES II Chair: Bernd Benecke (BR) <ul style="list-style-type: none">- Nina Reviere (University of Antwerp, Belgium): The language of Dutch AD: first results of a corpus-based study- Aline Remael (University of Antwerp, Belgium): Experimenting with AD for in-house TV productions: an example from Flanders- Susanne Verberk (Nevero, Belgium): Working with “image whisperers” for voluntary audio description- Wojciech Figiel, Robert Więckowski & Olga Pilipczuk (University of Warsaw, Poland): The art we want to listen to: reception study of audio description to museums and art galleries- Sarah Eardley-Weaver (Queen's University Belfast, UK): Listen up! Raising awareness of arts accessibility
13:00 – 14:00	PANEL 7. THE HBB4ALL PROJECT Chair and project introduction: Pilar Orero (UAB). <ul style="list-style-type: none">- Agnieszka Walczak (UAB): Tests in HBB4ALL- Alicia Rodríguez (UAB & Soni2): Quality in AD
14:00 – 14:15	CLOSING REMARKS by Pilar Orero (TransMedia Catalonia, UAB)

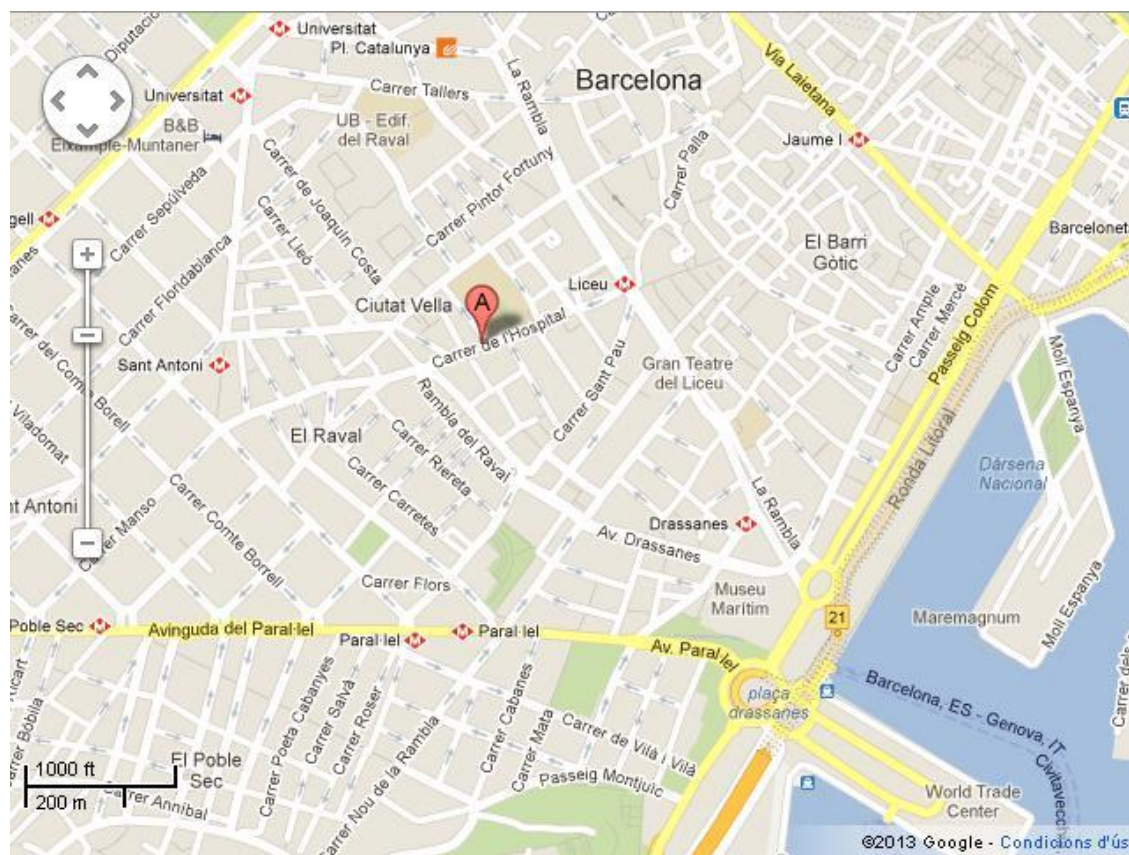
VENUES

CONFERENCE

19th and 20th March, 2015

RESIDÈNCIA D'INVESTIGADORS

Carrer de l'Hospital, 64, 08001 Barcelona
934 43 86 10



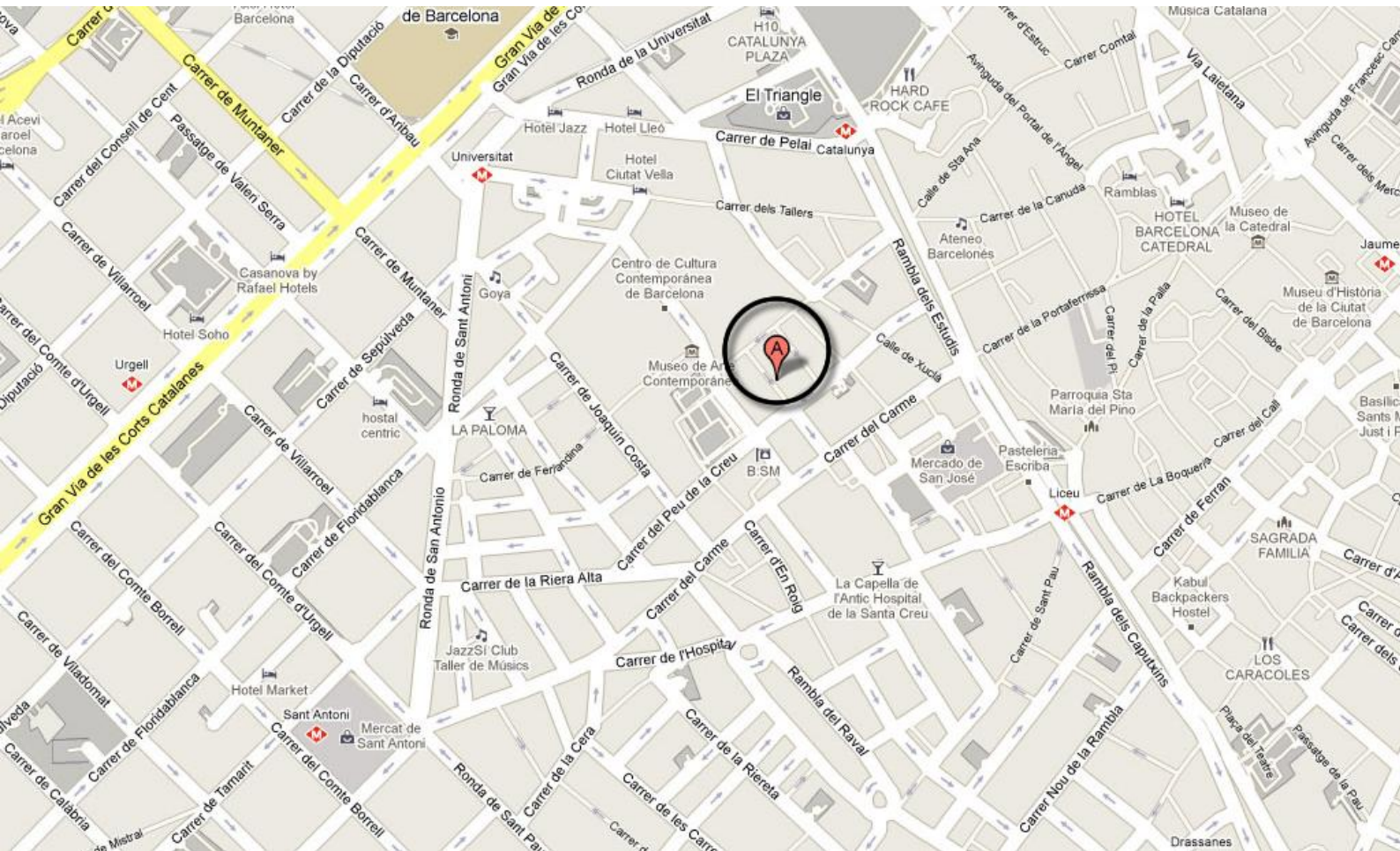
CONFERENCE SOCIAL DINNER

Thursday, 19th March 2015 – 20:00

MAMA CAFE RESTAURANT

Carrer Doctor Dou, 10

<http://www.mamacaferestaurant.com/>



Nearest underground stations:

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

SPEAKERS AND ABSTRACTS

Gian Maria Greco

gianmaria.greco@poiesis.it

POIEISIS, Accessibility expert

KEYNOTE LECTURE

“Human Rights” has been one of the most influential concepts of the past three centuries and it is an essential part in the fabric of the modern conceptions of State and society. Since the 1948 UN Declaration, “Human Rights” has become an even more pervasive concept, shaping everyday language and culture, changing the language and rhetoric of politics, permeating literary works, movies, art and media.

Over the past decades, disability rights have come to gain a central position within the human rights research agenda. Such a renewed interest was certainly spurred by the approval, in 2006, of the United Nations’ Convention of Rights of Persons with Disabilities (UNCRPD). UNCRPD stands out as a milestone in a wider process that has been intensifying over the last decade: since its approval, specific laws and guidelines have been developed in many countries, with committees and task forces being established for the advocacy of disability rights. Disability itself, and the rights of persons with disabilities, have thus become major issues within the human rights debate and research.

One major consequence of the debate on disability rights has been the spreading of the concept of accessibility within the general human rights framework. Nonetheless, accessibility has still an erratic presence and use in the human rights scholarly research and in the mainstream human rights discussion. In the talk, I will argue that this is due to a problem within the human rights framework: the “Accessibility as a Human Right Divide” problem. The AHRD problem catches a structural divide between accessibility interpreted as a human right and accessibility interpreted as an instrumental principle. Explicitly addressing the AHRD problem is of strategic importance for the progress of accessibility theory and research. After providing an analysis of the two sides of the divide, I will give some final remarks on the consequences that addressing the AHRD problem might have on the development of the audiovisual translation field.

Gian Maria Greco is a project manager specialized in social planning, culture management, and accessibility, who works as an accessibility consultant for public institutions and private bodies. He holds a MA and a PhD in Philosophy, an MA in Counseling and a MA in Accessibility to Media, Arts and Culture. He held university positions as post-doc, research fellow, and honorary research fellow. Most notably, between January 2003 and July 2007 he was Junior Research Associate at the University of Oxford. He has published in peer-review journals and encyclopaedias. His last books are *Il fare come cura (Making as Healing Care, 2013)* and *Accessibilità e sicurezza dei luoghi di spettacolo (Accessibility, Health, and Safety for Live Events, 2015)*. He is a founding member of POIEISIS, an Italian not-for-profit organization focusing on accessibility, and director of SoundMakers, a multidisciplinary festival dealing with culture accessibility. In 2013, he was appointed member of the Observatory on Performing Arts. He has served as accessibility coordinator and member of the culture and social inclusion team for Lecce2019, the Committee for the Candidacy of Lecce as European Capital of Culture. Currently, he serves as co-director of research in an Italian project on health, safety and accessibility for live events, and pro-bono as consultant for culture and social inclusion policies for various not-for-profit associations.

Time slot: **Thursday 09.15-10:00**

Anna Jankowska & Monika Zabrocka

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Jagiellonian University, Kraków, Poland

PANEL 1: Gestures and Emotions

Poetics of gesture: how are gestures rendered in audio description?

Real spoken language production in context is always a multimodal process, performed by a gesturing body embedded in a physical setting. Speakers of all languages gesture as they produce linguistic discourse. Gestures have also a significant influence on how the receiver understands the message. In polysemiotic texts, such as films, the co-speech gestures are a crucial data source. But at the same time it is said that the visual-gestural medium offers information that is impossible to squeeze into the oral-auditory medium (Sweetser 2006). This squeezing of information into the oral-auditory medium is exactly what audio description is about.

In our paper we would like to present the results of our research on how gestures are described in audio description. Taking into account that the meaning of every gesture depends strictly on the source culture, we have analysed a number of foreign and domestic films to discover patterns of strategies of rendering gestures in audio description. As part of conclusions we will discuss the issue of audio describers' competences.

The research methodology combines both tools developed by cognitive linguistics and translation studies.

Sweetser, E. (2006). "Looking at space to study mental spaces: co-speech gesture as a crucial data source in cognitive linguistics". In M. Gonzalez-Marquez, I. Mittleberg, S. Coulson & M. Spivey (eds.) *Methods in Cognitive Linguistics*. Amsterdam: John Benjamins, pp. 201 - 224.

Anna Jankowska is Assistant Lecturer in the UNESCO Chair for Translation Studies and Intercultural Communication at the Jagiellonian University, Kraków. Her recent research projects include studies on 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.

Monika Zabrocka is a PhD student at the Faculty of Philology (with a specialization in linguistics) of the Pedagogical University in Kraków, Poland. She is preparing her doctoral thesis about the impact of audio description on the world view of the blind children. Her academic interests focus on the topic of audiovisual translation with a particular reference to audio description and subtitling for the deaf and hard of hearing. She is also interested in literary translation, especially translation of poetry.

Time slot: **Thursday 10:00-11:00**

Gert Vercauteren

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University of Antwerp, Belgium

PANEL 1: Gestures and Emotions

Can you feel it? Emotion in film and audio description

As Plantinga and Smith (1999) point out, film theatres occupy a central place in our modern day emotional landscape, “as one of the predominant spaces where societies gather to express and experience feelings”. Indeed, a considerable part of the appeal and the power of films is their ability to a) render emotions and b) evoke emotional responses of all kinds in the audience. This seems to be recognised in many definitions of audio description too, which almost invariably state that the main aim of AD is to improve the visually impaired audience’s understanding and *enjoyment*. A quick look at AD research shows, however, that, to date, the number of contributions looking into how audio descriptions can improve that enjoyment, more particularly into how they can elicit and guide audiences’ emotions, is still very limited.

Therefore, the main aim of the present contribution is to give an overview of the various ways in which films shape emotional responses. The reasoning behind this is that audio describers who know what formal and stylistic techniques filmmakers can use to draw audiences emotionally into a film, will be better equipped a) to recognise these techniques when they analyse the film they have to describe and b) to decide whether or not, and possibly how, to include it in their description. First, the presentation will look at how *narrative* form contributes to emotional immersion, next the ability of *film techniques* to generate emotional responses will be analysed. Throughout the presentation, the theoretical parts will be illustrated with practical examples from film. To conclude, the findings will be translated to a tool audio describers can use for source text analysis.

Plantinga, C. & G. M. Smith (1999). "Introduction". In C. Plantinga & G. M. Smith (eds.) *Passionate Views: Film, Cognition and Emotion*. Baltimore: The John Hopkins University Press, pp. 1-17.

Gert Vercauteren holds an MA in Translation Studies (1997). He is a lecturer and researcher at the Department of Applied Linguistics, Translation and Interpreting of the University of Antwerp, where he teaches audiovisual translation, computer assisted translation and terminology management. His research focuses on AVT in general, audio description in particular, and he is currently finishing a PhD in content selection in audio description. He was involved in the European Digital Television for All-project co-ordinated by the Autonomous University of Barcelona and participated as a researcher in the EU-funded ADLAB-project. He is the co-ordinator of AVT research at his Department, a member of the TricS research group at the University of Antwerp, of the European Association for Studies in Screen Translation (ESIST) and the TransMedia Benelux research group.

Time slot: **Thursday 10:00-11:00**

Sabine Braun

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University of Surrey, UK

PANEL 2: Theoretical Approaches

The importance of being relevant? The benefits of using pragmatic and cognitive approaches to conceptualise audio description

The many challenges of audio description, especially the limited time to describe visual images and scenes, necessitating specific strategies of information selection, condensation and/or omission, have led to a view of AD (and other forms of audiovisual translation) as constrained and partial translation (Bogucki 2004; Benecke 2014). Inspired by the belief that pragmatic and cognitive models of communication enable us to re-evaluate these perceptions and offer great potential for the study and practice of AD, this presentation aims to review such models and illustrate their benefits. The focus will be on two models, Relevance Theory (Sperber & Wilson 1995), which is the most comprehensive pragmatic model of communication, and Mental Model Theory (Johnson-Laird 1983, 2006), which underlies cognitive models of discourse processing. Although these models have so far mainly been used to explain monomodal verbal discourse, it will be argued, by drawing on the small but growing body of relevant research, that they can be applied to multimodal discourse as such (e.g. Forceville 2014; Yus 2008) and to AD (e.g. Braun 2007, 2011; Kruger 2012; Fresno 2012; Martínez 2010; Vandaele 2011), and that the benefits of their application to AD are wide-ranging. It will be shown, for example, how the chosen theoretical models can raise awareness and create understanding for the difficulties with lay requests for “objectivity” and “describing just what you see”; how they can provide a fruitful basis for training; and how a pragmatic and cognitive reconceptualization of AD contributes to the empowerment of the audio describer as a linguistically, culturally and socially responsible agent and creative decision maker. The presentation will provide a brief introduction to the two models and explain how they apply to multimodal discourse and then use this framework to discuss and question common perceptions of AD as being “constrained” and “partial” translation. This will be followed by an outline of the benefits of adopting the proposed theoretical framework, drawing on practical examples of AD and discourses relating to AD. The presentation will conclude with a brief discussion of questions for further research in this framework.

Benecke, B. (2014). *Audiodeskription als partielle Translation - Modell und Methode*. Berlin: LitVerlag.

Bogucki, L. (2004). “The constraint of relevance in subtitling”. In *JosTrans* 1: pp. 71-88.

Braun, S. (2007). “Audio description from a discourse perspective: a socially relevant framework for research and training”. In *Linguistica Antverpiensia* NS6: pp. 357-369.

Braun, S. (2011). “Creating coherence in audio description”. In *Meta* 56 (3): pp. 645-662.

Forceville, C. (2014). “Relevance theory as a model for multimodal communication”. In D. Machin (ed.) *Visual Communication*. Berlin: Mouton de Gruyter, pp. 51-70.

Fresno, N. (2012). “Experimenting with characters: an empirical approach to the audio description of fictional characters”. In A. Remael, P. Orero, M. Carroll (eds.) *Audiovisual Translation and Media Accessibility at the Crossroads*. Amsterdam: Rodopi, pp. 147-161

Johnson-Laird, P. (1983). *Mental Models*. Cambridge/Mass.: Harvard University Press.

Johnson-Laird, P. (2006). *How We Reason*. Oxford: OUP.

Kruger, J. (2012). “Making meaning in AVT: eyetracking and viewer construction of narrative”. In *Perspectives: Studies in Translatology* 20(1): pp. 67-86.

Martínez Sierra, J.J. (2010). “Approaching the audio description of humour”. In *Entreculturas: revista de traducción y comunicación intercultural* 2: pp. 87-103.

Sperber, D. & D. Wilson. (1995): *Relevance. Communication and Cognition*. Oxford: Blackwell.

Vandaele, J. (2011). "What meets the eye. Cognitive narratology for audio description". In *Perspectives: Studies in Translatology* Vol. 20(1): pp. 87-102.

Yus, F. (2008). "Inferring from comics: a multi-stage account". In *Quaderns de Filologia. Estudis de Comunicació* 3: pp. 223-249.

Sabine Braun is Director of the Centre for Translation Studies at the University of Surrey. Her research focuses on new modalities of interpreting and translation, especially videoconference-based and remote interpreting, which is used increasingly to deliver interpreting services in business and public service contexts, and audio description, a growing media access service for blind and partially sighted people and a new modality of intersemiotic translation. Sabine is also interested in learning technologies and their application to interpreter education. She is an experienced leader of transnational projects relating to remote interpreting and interpreter education where she has worked with academic and non-academic partners. Sabine teaches and supervises PhD students in the areas of Interpreting Studies, Audiovisual Translation and Applied Linguistics, and has developed several MA programmes at the University of Surrey.

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

Agnieszka Chmiel & Iwona Mazur

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Adam Mickiewicz University in Poznan, Poland

PANEL 2. Theoretical Approaches

How to eat a cake and still have it, or about descriptive versus narrative AD (once again)

The notions of descriptive and narrative audio description are understood as two ends of a continuum, much in line with the proposal by Kruger (2010). Descriptive AD is defined here as a description that reflects the visual code so that the visuals can be imagined by the visually impaired viewers in order to construct the story. Narrative AD, on the other hand, aims at reflecting not so much the visuals but their narrative effect, i.e. contains more explication. Both types differ, for example, in their treatment of filmic language. While descriptive AD may reflect the shot type through sentence construction (e.g. a close-up can be reflected as follows: “A hand trying on a glove”), narrative AD either does not reflect the filmic technique (“The ladies try on the gloves”) or uses other means typical of fiction (e.g. deictics or subjective interpretation) (Kruger 2010).

A series of reception studies have been conducted to elicit the visually impaired viewers’ preferences, including the narrative versus the descriptive character of AD. We report on selected data obtained from three projects: ADLAB (N=80), AD-Verba (N=50) and Marie Antoinette (N=12). The results are not straightforward and do not point to the superiority of one solution over the other. For example, some narrative solutions (explication, information synthesis) may lead to better understanding, but more information can be recalled following descriptive AD. Moreover, the ease of visualising descriptions is judged equal for both narrative and descriptive ADs. Preferences may be based on individual characteristics, such as exposure to audiobooks. Also, the distinction may simply be irrelevant to end users. Thus, solutions on the descriptive-narrative continuum should be applied on a case-by-case basis (taking into consideration genre, potential cognitive load, importance of filmic language in the film as a work of art, narrative function of described visuals, etc.), an approach much in line with the functional approach in translation studies (also see Mazur 2014).

The results also seem to challenge the reasonableness of testing preferences of AD users, which should give way to, for example, measuring their cognitive load or comprehension (correlated with such confounding variables as memory).

Kruger, J. L. (2010). “Audio narration: re-narrativising film”. In *Perspectives: Studies in Translatology* 18 (3): pp. 232-248.

Mazur, I. (2014). “Gestures and facial expressions in audio description”. In A. Maszerowska, A. Matamala and P. Orero (eds.) *Audio Description: New Perspectives Illustrated*. Amsterdam/New York: Benjamins, pp. 179-197.

Agnieszka Chmiel works as an Assistant Professor in the Department of Translation Studies at the Faculty of English, Adam Mickiewicz University in Poznan, Poland. In her 2004 PhD thesis she focused on the neurocognitive aspects of conference interpreting. Her research interests include conference interpreting, audio description, audiovisual translation, cognitive studies, memory and visual imagery in interpreting. She works as an interpreter and has trained conference interpreters at AMU for 12 years now.

Iwona Mazur is a lecturer and researcher at the Department of Translation Studies, Faculty of English, Adam Mickiewicz University in Poznan, Poland. Her research focuses on audiovisual translation in general and audio description in particular. She has participated in a number of Polish and international research projects, including an AD reception study AD-Verba, Digital Television for All Project and the ADLAB Project. She serves as Executive Board member at the European Society for Translation Studies EST and the European Association for Studies in Screen Translation ESIST. More information: http://wa.amu.edu.pl/wa/Mazur_Iwona.

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

Jana Holsanova

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Lund University, Sweden

PANEL 2. Theoretical Approaches

Theoretical and methodological approaches to audio description

The paper presents an overview of theoretical and methodological approaches relevant for the research on audio description. A cognitive perspective is in focus - how we attend to, process, understand, and remember information that others convey and how we integrate information from various sources (including spoken language, written language, images, sounds, music, mimics and gestures). It is claimed that previous research on scene perception and scene description, mental imagery, multimodality, visual saliency and relevance can be preferably adopted in the study of AD. Both production - and reception-oriented perspectives on AD are needed. It is further argued that an interdisciplinary framework, integration of theoretical approaches and triangulation of methods is needed to investigate such a complex phenomenon as AD. This is exemplified by a study on AD of an animated film conducted at Lund University.

Jana Holsanova, PhD, is an Associate Professor at the Cognitive Science Department at Lund University, Sweden. She works as Senior Researcher in Linnaeus environment "Cognition, Communication, and Learning", focusing on cognitive processes underlying visual scene perception, language production, and mental imagery. Her books include *Discourse, Vision and Cognition* (2008 Benjamins), *Myths and Facts About Reading. On the Interplay Between Language and Pictures in Various Media* (2010 Norstedts) and *Methodologies for Multimodal Research* (2012, Sage). She is research leader of the Mental imagery group at Lund University Cognitive Science. Currently, she is investigating cognitive aspects of audio description and mental imagery in visually impaired and blind audiences. She is one of the editors of the upcoming volume *Syntolkning - forskning och praktik (Audio description - research and practices)* (2015).

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

Susanne Jekat

susanne.jekat@zhaw.ch

Zurich University of Applied Sciences, Switzerland

PANEL 2. Theoretical Approaches

On the reception of audio description: Developing a model to compare films and their audio described versions

In audio description, the visual information of a film is translated into spoken language for the blind and visually impaired.

Unresolved issues in audio description include the following:

1. audio description has been developed mainly by practitioners and has hardly been scientifically investigated (cf. Galiano & Portalier 2010), which is why there is still little research-based insight into its reception;
2. the target audience is very heterogeneous, which, in turn, makes it difficult to evaluate the reception of audio description.

This paper uses the semantic differential (Osgood et al. 1957), a method for the quantitative analysis of affective word meanings and connotations, in order to compare the reception of audio described films by visually impaired people with the reception of the corresponding original versions by sighted people. In our investigation, participants choose the position of main characters or concepts of the film on a scale between two adjectives. For example, this method allows us to determine to what degree visually impaired people assess the female main character of an audio described film as *friendly* or *optimistic* and whether the sighted recipients of the original film version have the same or a different perception of her. So far, the results for two different films and their audio described versions show that the characteristics of the main characters or main concepts of the films are often perceived in similar ways by sighted and visually impaired people if the descriptive attributes are semantically clear (e.g. aggressive). In contrast, more abstract or subjective attributes, such as *beautiful*, are perceived differently by the recipients of the audio described films and those of the original films. Our model for comparing the reception of original films and audio described films can accordingly point out such differences, and therefore be used for the evaluation of audio descriptions, as in the interest of barrier-free communication audio described films should, as far as possible, have the same effect on visually impaired people as the original films do on sighted recipients.

Galiano, A. R. & S. Portalier (2010). "Audio description, practice and research". In *Modelling, Measurement and Control*. C. AMSE Press 71/3-4, pp. 128-135.

Osgood, C. E., G. J. Suci, & P. H. Tannenbaum (1957). *The Measurement of Meaning*. Urbana, USA: University of Illinois Press.

Susanne Jekat:

1993-2002 – Research Associate at University of Hamburg, Department of Informatics; Head of subprojects in the BMBF joint research project VERBMOBIL.

2002 – Institute of Translation and Interpreting at the Zurich University of Applied Sciences; Professor of Language Technology and Multilingual Communication, Head of the Centre for Computational Linguistics, focus of work and research: computer-aided translation and interpreting, audio description for the visually impaired, respeaking for the hearing impaired, simplified language.

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

Aikaterini Tsaousi, Carla Ortiz & Héctor Delgado

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UAB, Catalonia

Poster Session

Raising Awareness on Accessibility: the “Breaking communication barriers” workshop revisited

This talk presents an ongoing project¹, held at the UAB under the framework of the Campus Itaca summer school, which began in 2012 and its first pilot results were presented at the last ARSAD conference in 2013. Two years later, many more teenage students, at whom the workshop is aimed, had the opportunity to learn more about visual and hearing impairments and the basic modalities of media accessibility, namely audio description and subtitling for the deaf and hard-of-hearing. Although these main objectives have remained intact throughout the editions that followed, a series of modifications in methodology had to be made in order to enhance the engagement of the students with the issue of sensory impairments and motivate the learning process.

The results of this process have been assessed through the same pre-post questionnaire used in the first edition. Therefore, special emphasis will be given to the comparative data coming from the different groups of students. Concretely, the discussion will tackle on the differences regarding the background knowledge of the students and the efficiency of the workshop in light of the methodological changes applied. The conclusions drawn from this comparison have implications not only for AD and SDH training for young learners, but also for a deeper understanding and social awareness regarding blind and deaf groups.

¹This research is part of the FFI-2012-31024 project, funded by the Spanish Ministry of Economy and Competitiveness.

Aikaterini Tsaousi and **Carla Ortiz-Boix** are both doing their PhD in the Department of Translation and Interpreting at the Universitat Autònoma de Barcelona. **Héctor Delgado** is doing his PhD in Electrical and Telecommunication Engineering at the same university. They are all members of the Transmedia Catalonia research group (<http://grupsderecerca.uab.cat/transmedia/>) and work on different aspects of media accessibility.

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

Cristóbal Cabeza-Cáceres

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Universitat d'Alacant & TransMedia Catalonia

Poster Session

AD feedback: research and teaching put together

AD was first taught at a post-graduate level nearly a decade ago. At that time, researchers dedicated most efforts to set the competences and abilities audio describers should acquire in their curriculum (Díaz-Cintas 2006; Matamala & Orero 2006). Soon after, the first didactic approaches were published (Remael & Vercauteren 2007; Marzà 2010) regarding concepts such as film narrative and relevance in AD. Since then, however, research on AD has experienced an exponential growth which has not been reflected in AD training research.

This presentation aims at showing how some of that research has been included in the teaching of AD at the 26-hour module given yearly at the Master in Audiovisual Translation at the Universitat Autònoma de Barcelona. Focus will be placed on:

- the currently scaffolding-based course design;
- the methodologies and the activities used (task-based and collaborative learning, critical analysis of AD, blindfolded activities, AD script writing, peer-assessment of AD);
- the type of clips used based on their film narrative;
- the emphasis made on AD concepts which have been recently studied or developed: intended hyper-description, character description strategies, film narrative analysis, narration speed or explicitation of information.

To conclude, the course's final project will be outlined as an example of global activity which is designed in order to encompass the main skills and abilities professional audio describers should have to face a real AD assignment.

Cristóbal Cabeza-Cáceres holds a PhD in Translation and Intercultural Studies with a thesis about a reception study on AD. He currently works as an assistant professor at the Universitat d'Alacant and lectures in subtitling for the deaf and hard of hearing and audio description in the MA in Audiovisual Translation at the Universitat Autònoma de Barcelona. Apart from that, he works as a freelance audiovisual translator and has participated in the Spanish audio description of documentaries, cartoons and films such as Woody Allen's *Match Point* and Isabel Coixet's *Elegy* or the Oscar-winning *The Reader* and *Millennium 1 The Man who hated women*. He also carried out the Catalan ADs of opera at Barcelona's Liceu Theatre during the 2007-2008 and 2008-2009 seasons and collaborates with ONCE in some of the Spanish theatre ADs they offer in Barcelona.

Time slot: **Wednesday 14:30-15:00**

Floriane Bardini

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Universitat de Vic, Catalonia

Poster Session

Audio description and film experience. Design of a reception study

Film experience is a sensory, sensual, emotional and cognitive experience that engages the viewer in a phenomenological process as “she finds herself ‘living’ [the film]” (Casetti 2011: 53). Film experience is intrinsically multisensory as films contain audio as well as visual elements, and “the filmmaker can affect the spectator through all of the various parameters of film style, from shot composition, to movement, to editing, to colour, to sound and music” (Plantiga 2010: 94).

Yet, in essence, movies are created to meet the eye and the lack of access to the visual channel is bound to deeply affect the film experience of visually impaired persons (VIPs). Audio description offers itself as an invaluable help to bridge this gap, but the shifts in modes and channels as well as time limitations may not allow for an entire transfer of the film experience.

As part of my doctoral thesis on the transposition of film language in AD, I am conducting a reception study to explore the film experience of VIPs and how it is affected by the interpretation of film language in AD.

To serve this purpose, three different audio descriptions of the short film *Nuit Blanche* (2009) have been drafted. The ADLAB AD guidelines (Remael, Reviers et al. forthcoming) and an in-depth film analysis including a bottom-up matrix following the ADLAB project’s proposal (2014) have provided a functional framework for the creation of three test ADs that differ in their degree of interpretation of film language.

A further aspect of the design of the reception study with VIPs is the development of an experimental design including an online survey and focus group interviews. Each of the three test groups is to watch a different version of the audio described short film and answer a questionnaire on their film experience. There will be a comparison of the results between groups as well as with reference data provided by a survey conducted among sighted viewers on their film experience watching *Nuit Blanche*.

In my presentation, I am going to discuss all aspects of the reception’s study design, in the light of the broader context of the overall research project.

Casetti, F. (2011). “Beyond subjectivity: the film experience”. In Dominique Château (ed.) *Subjectivity*. Amsterdam: Amsterdam University Press, pp. 53-65.

Nuit Blanche [short film] (2009). A. Manoukian (Dir.). Available at: <https://vimeo.com/9078364> [last consult 2014/11/12]. Toronto: Spy Films.

Plantiga, C. (2010). “8: Emotion and affect”. In Carl Plantiga and Paisley Livingstone (eds.) *The Routledge Companion to Philosophy and Film*. London/New York: Routledge, pp. 86-96.

Remael, A., N. Reviers et al. (forthcoming). *Pictures painted in words. ADLAB audio description guidelines*.

Taylor, C. et al. (2014). “The ADLAB project: new perspectives on audio description”. Presentation by Christopher Taylor. Berlin: Languages and the Media, 10th International Conference on Language Transfer in Audiovisual Media, Radisson Blu Hotel, November 5th – 7th.

Floriane Bardini studied Applied Foreign Languages at the University Paris 7 and worked as a translator, French teacher and translation teacher for several years in Germany and Spain. In 2011, she completed her Master in Specialized Translation at the University of Vic (Catalonia) and started investigating media accessibility. She is currently writing her doctoral thesis on the audio description of film language at the University of Vic, under the supervision of Dr. Eva Espasa.

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

Poster Session

Painting with words: audio description in the art museum

Following the principles of New Museology (Marstine 2006; Hooper Greenhill 2007), museums around the world are increasingly aware of the need to implement resources that allow visitors with different capabilities to access their collections and transform the museum into an inclusive learning experience. Accessibility programs in museums have a long tradition in countries like the United States and the United Kingdom (Soler Gallego 2012, 2013), and in recent years they have developed considerably in Spain.

The aim of this paper is to report on two on-going projects on accessibility at the CajaGRANADA Museum and the Sorolla Museum carried out by the association Kaleidoscope. The projects consist of a series of audio descriptive guided tours followed by an art creation workshop, whose main goal is to improve access to these museums for visually impaired visitors. The methodology followed is inspired by the principles of Emancipatory disability research (Hollins 2010). In addition to this, some of the tours are open to visitors without visual impairment in order to create an inclusive experience and raise awareness of the benefits of multisensory learning for all.

During the tour, the museum's architecture, the exhibition's design, and a selection of artworks are audio described. This description is complemented with contextual information about the artwork and tactile diagrams created with different materials and techniques (thermoforming, fuser, EVA), which are explored following directions given by the audio describer. During the tour, visitors are invited to participate by sharing their own descriptions, interpretations and sensations with the group.

The tour is followed by an art creation workshop in which visitors can freely express themselves through different materials and techniques, which are especially adequate for visually impaired people, such as textured paint, modelling and embossing.

Hollins, H. (2010). "Reciprocity, accountability, empowerment. Emancipatory principles and practices in the museum". In R. Sandell, J. Dodd & R. Garland-Thomson (eds.) *Re-presenting Disability. Activism and Agency in the Museum*. London/New York: Routledge, pp. 228-243.

Hooper-Greenhill, E. (2007). *Museums and Education: Purpose, Pedagogy, Performance*. London: Routledge.

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

Soler Gallego, S. (2012). *Traducción y accesibilidad en el museo del s. XXI*. Granada: Ediciones Tragacanto.

Soler Gallego, S. (2013). *La traducción accesible en el espacio multimodal museográfico*. PhD Thesis. University of Cordova.

The founders of Kaleidoscope have carried out audio descriptive guided tours at the Sorolla Museum, the CajaGRANADA Museum, the Women International Day art exhibition at the Instituto Andaluz de la Juventud and the POP-UP GRX art exhibition, in collaboration with the National organization of Spanish blind people (ONCE).

Silvia Soler Gallego. Postdoctoral fellow at the University of Cordova. PhD in Translation and Interpreting by the University of Cordova. MA and BA in Translation and Interpreting by the

University of Granada. Participation in international conferences: CILC6, CIUD, 6ICOM, M4All 2011, Licta IX, AIETI IV, AMADIS'09. Her work has been published in international journals (*Perspectives: Studies in Translatology*, *MonTI*, *JosTrans*) and monographs. Main research interests: museum audio description and the translation of cultural references in Chinese-Spanish film dubbing. Freelance English-Chinese-Spanish translator. Founding member of Kaleidoscope.

Olalla Luque Colmenero. PhD candidate at the University of Granada. Creative entrepreneur Award 2012. Talentia scholarship at Imperial College and several museums in London. BA and MA in Translation and Interpreting by the University of Granada. Participation in international conferences: CIUD, 6ICOM, M4All 2011, ICERI 2014, Educación Artística. Main research interests: metaphor use in museum audio description. Freelance English-Spanish translator. Founding member of Kaleidoscope.

Gala Rodríguez Posadas. PhD, MA and BA in Translation and Interpreting by the University of Granada. Professional audio describer since 2006 for ONCE (National Organization of Spanish Blind People) and several film festivals. Lecturer in audio description at the University of Granada, University of Salamanca and RedBee Media (Berlin). Main research interests: film and museum audio description, inclusive tourism. Founding member of Kaleidoscope.

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

Joel Snyder¹ & Joanna Esquibel²

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¹Audio Description Associates - American Council of the Blind, Washington, DC, USA

²University of Social Sciences and Humanities, Warsaw, Poland

Poster Session

The ball is red - just like a fire engine ~ Audio description as a tool to increase literacy in children: a preliminary study

The main focus of the paper is the notion of (emergent) literacy, understood as “a developmental continuum, with its origins early in the life”, when children are exposed to social interactions and yet still lack formal reading/writing instruction (Whitehurst-Lonigan 1998: 848). The ultimate purpose of the study is to analyze the potential of audio description – with its focus on observation, clarity, and efficiency of language use – to enhance literacy levels in blind and visually impaired children at early stages of their development.

The preliminary theoretical study is based on academic research regarding language development, literacy, and AD, supplemented with invaluable observations by parents and teachers taking part in the pre-school education process.

Our discussion will also cover the components of the “CCC” framework for future multi-year research on the correlation of AD and the growing literacy of blind and visually impaired children, incorporating:

- C as in context, i.e. AD used in different age/language proficiency groups and different language settings (cf. American vs. Polish nationals);
- C as in content, analyzing what elements of the image/scene are usually included in AD (thus influencing the child’s imagery and language competence), and what elements are ignored altogether;
- C as in code, i.e. language features, language variety, and level of language specialization used in AD for children who are blind or have low vision.

Last but not least, the paper will delineate the premises of a practical survey to be performed as the next step in the study, including test groups of young subjects, starting at the no-ability level in terms of literacy, i.e. those who can’t read or write (kindergarten), and following them for the first years of their early education (pre-school).

Ultimately, the research is expected to provide a tool of literacy assessment and its further enhancement, thus filling an important gap in American academic studies on AD.

Joel Snyder, PhD, 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 or have low vision. Since 1981, he has introduced audio description techniques in over 30 states and in 40 countries and directs the American Council of the Blind’s Audio Description Project.

Joanna Esquibel, PhD, has taught at the Institute of English Studies in Warsaw since 2003, combining two seemingly-distant areas of specialization, i.e. translation theory and applications with applied and historical linguistics. She is the author of over 20 books and articles on translation and she has presented papers at over 25 international professional conferences devoted to applied and historical linguistics as well as translation teaching methodology.

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

Joel Snyder

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Audio Description Associates- American Council of the Blind, Washington, DC, USA

Poster Session

Describers in training - using *The visual made verbal: a comprehensive training manual and guide to the history and applications of audio description*

Published recently by the American Council of the Blind, Dr. Joel Snyder's *The visual made verbal: a comprehensive training manual and guide to the history and applications of audio description* is the focus of this interactive, multi-media session on the training of audio describers - and the training of audio description trainers.

With more than 21 million U.S. residents with vision loss (according to the American Foundation for the Blind), audio description - using succinct, vivid and imaginative words to describe visual images - is growing as an assistive technology. Its concise, objective translation of key components of art and body movements can benefit others as well, enhancing powers of observation.

We now see a correlative increase in demand for qualified, well-trained audio describers and trainers. Snyder's book provides a plan for training describers organized around his "fundamentals of audio description": observation, editing, language, and vocal skills. Snyder includes audio description's history, its application to a range of media, fundamental training techniques and suggestions for bringing audio description to a community or to a country's media producers and broadcasters.

Snyder's book is an abridged version of his doctoral dissertation submitted to the Universitat Autònoma de Barcelona.

Joel Snyder, PhD, 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 or have low vision. Since 1981, he has introduced audio description techniques in over 30 states and in 40 countries and directs the American Council of the Blind's Audio Description Project.

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

Jolanta Chojnacka & Marta Kolodziejska

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Centrum Kultury Wrocław-Zachód, Poland

Poster Session

Iceland and Poland Against Exclusion from Culture - International cooperation based on the idea of audio description

"Iceland and Poland Against Exclusion from Culture" is an international cultural exchange realized on the basis of the concept of audio description. The aim of the project is to propagate good practices of making the culture accessible to the disabled, to promote cultural heritage of both countries and to strengthen the relationship between the Poles and the Icelanders. This project is realized by Centrum Kultury Wrocław-Zachód, the project leader, together with its partners: Bíó Paradís, Gaflaraleikhúsið, Myndlistaskólinn in Reykjavík.

The experience so far in the scope of removing barriers in the broad access to culture, gained by institutions and specialists engaged in the project has been the basis of the Polish-Icelandic partnership. The mutually shared vision of professional film, artistic, theatre and educational activities, adjusted to the needs of persons with visual impairment, has determined the direction of the cooperation.

All activities realized within the project-workshops, concerts, film projections, theatre shows, conferences and meetings are of integration nature and free and will be attended by over 10,000 direct participants.

The project is realized in the framework of the Program "Promotion of Diversity in Culture and Arts within European Cultural Heritage" within EEA Financial Mechanism from Iceland, Liechtenstein and Norway, as well as from Ministry of Culture and National Heritage and city of Wrocław.

Jolanta Chojnacka - culture manager with many years of experience, since 2002 Director of Centrum Kultury Wrocław-Zachód, pioneer of audio description in Wrocław and Lower Silesia.

Marta Kolodziejska - specialist in socio-cultural animation in Centrum Kultury Wrocław-Zachód, international event coordinator, social media manager.

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

Juan Pedro Rica Peromingo

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Universidad Complutense de Madrid, Spain

Poster Session

Audio description training at a university level: teaching new modes of audiovisual translation

Audio description has long been one of the new modes of audiovisual translation forgotten in the university programs for Audiovisual Translation (AVT). Few university degrees and postgraduate programs focus their teaching training on AD and restrict their AVT training to the typical modes of AVT: subtitling, dubbing and, more recently, subtitling for deaf and hard-of-hearing population. Unlike dubbing and subtitling, the practice of AD in Spain has been regulated from early on by an official set of guidelines (Norma UNE 153020, AENOR 2005). The main goals of the study presented here is to firstly make AVT students aware of this mode of AVT, including AD training in the university programs on AVT with the use of new technologies; secondly, to familiarise university students with its main conventions and, finally, to prepare them for future practice on AD. Fortunately in the last years, some researchers (Orero 2005; Díaz Cintas 2008; Remael et al., 2012; Maszerowska et al., 2014), research projects and international conferences have focused on the importance of including AD in the AVT programs at under-and graduate and postgraduate university programs. This paper presented here analyzes the inclusion of AD training within a subject (“Linguistic Aspects of Audiovisual Translation (AVT)”) in the Master’s degree on English Linguistics at the Universidad Complutense de Madrid. Some activities which have been exclusively devised for such a course will be presented and examples of students’ performance in those activities will be analyzed. The analysis shows that further training in university programs on AD is needed, specifically regarding which elements in an AD must be prioritised and how to make students aware of the decision-making process to produce more consistent audio descriptions.

AENOR (2005). *Audiodescripción para personas con discapacidad visual. Requisitos para la audiodescripción y elaboración de audioguías*. UNE 153020: 2005.

Díaz Cintas, J. (2008). *The didactics of Audiovisual Translation*. Amsterdam: John Benjamins.

Maszerowska, A., A. Matamala, and P. Orero, (eds.) (2014). *Audio Description. New perspectives illustrated*. Amsterdam: John Benjamins.

Orero, P. (2005) “La inclusión de la accesibilidad en comunicación audiovisual dentro de los estudios de traducción audiovisual”. In *Quaderns de Traducció*: pp. 173-185.

Remael, A., M. Carroll, and P. Orero (eds.) (2012). *Media for All: Audiovisual Translation and Media Accessibility at the Crossroads*. Amsterdam: Rodopi.

Juan Pedro Rica Peromingo is an English-Spanish Translation and English Language and Linguistics teacher at the Universidad Complutense de Madrid (Spain). His recent research focuses on phraseology and corpus linguistics, together with academic writing, oral register and the didactics of the English language. His academic interests also include audiovisual translation, specifically in the field of subtitling, both for hearing and deaf and hard-of-hearing population, and audio description and the use of corpus linguistics for teaching and learning audiovisual translation in its different modes. He is also currently teaching in the Master’s degree on Audiovisual Translation (METAV) at the Universitat Autònoma de Barcelona and in the Master’s degree on English Language and Linguistics at the Universidad Complutense de Madrid, where he is also the Director and Academic Coordinator.

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

Kulnaree Sueroj

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Thammasat University, Thailand

Poster Session

The Myth of disability in audio description

Many discourses on disability have been put forward in Thai society, such as discourses on bad karma, reincarnation, charity and metta-karuna, the medical, eugenics and charity discourses, the rehabilitation discourse, and the emergent disability rights discourse (Hiranyatheb 2008).

In 2013, a pilot project on audio description started up in Thailand to investigate various aspects of developing audio descriptions. Under the project, food programs were chosen for special emphasis by the blind since this particular type of programs often proves difficult to understand for visually impaired viewers, as most food programs are rich in visual imagery with very little audio description.

Activities relating to food – preparation, production and consumption – normally involve all five senses: sight, smell, taste, touch and hearing. However, the blind can only gain information from television food shows from hearing. Audio descriptions are therefore very important to the visually impaired in describing aspects of food that sighted persons take for granted. Audio descriptions, which are produced by sighted people, employ special characteristics to communicate information to people with visual impairment. Deficiencies in audio descriptions can result in people with differing physiologies gaining different perspectives, leading to gaps in their views.

The information in this article is based on the research entitled “Lessons learned in audio description script writing for Thai food television programs.” The results of this research pinpointed certain misconceptions or myths inherent in audio description writing. During the initial phase of this project, many writers showed aspects of metta-karuna, which was evident in their scripts. It could be seen that they provided information over appearance and summarized the content, supposing that this methodology would help the blind to more easily understand the program. Afterwards, the audio description writers received feedback from blind people and participated in many activities with the visually impaired, in the process of recognizing more appropriate means of discourse. This was reflected in their subsequent audio description scripts, which presented a more synchronized rather than summarized style and described what they saw, not what they thought.

Hiranyatheb, T. (2008). *Disability Discourses in Modern Thai Narratives*. Unpublished doctoral thesis. Bangkok: Chulalongkorn University.

Kulnaree Sueroj is a lecturer at the Department of Radio and Television Broadcasting, Faculty of Journalism and Mass Communication, Thammasat University in Thailand. In 2013, she was offered a chance to join a one-year pilot project on audio description production for Thais with visual impairment as a describer. Kulnaree Sueroj joined an audio description training with Joel Snyder who is the President of Audio Description Associates, LLC. Her main interests are radio, public policy, and disability services.

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

Montse Corrius & Eva Espasa

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Universitat de Vic, Catalonia

Poster Session

Audio description and cultural access in Catalonia: a qualitative approach

Audio description practices cannot be isolated from the contexts where they are generated. They are inscribed in specific policies of cultural access, and are affected by the diverse educational backgrounds and cultural interests of their users. Starting from this assumption, the authors set out to document the experiences of blind women in Catalonia. In the context of a more general project on Women and Blindness, we interviewed six women of different ages and with diverse types of visual impairment. We asked about their education and their access to knowledge, culture and work. We did semi-structured interviews, which were filmed in order to produce a documentary which will give their views on these issues:

1. Do you consider that culture is accessible enough nowadays? Do you commonly use/find/enjoy audio guides when visiting museums?
2. Did you have any difficulties in entering and following education? What are your opinions on inclusive (versus special) education?
3. What are your experiences regarding AD? Are you satisfied (in terms of quantity and quality) with the AD offered in Catalonia? What is the most important aspect of AD for you?
4. What are, in your opinion, the main future challenges in these fields?

Although it is a fact that our present-day society has greatly developed in recent years as far as accessibility is concerned, all the women interviewed agree that people in Catalonia are not sensitized enough and there is still a long way to go for a complete normalization. This lack of standardization is reflected in their constant need to improve themselves, to demonstrate capabilities and to remind people that visual impairment is only a part of them. Hence, the challenge lies in informing and educating people about disability (not only visual). Thus, this paper aims to make a contribution to the understanding of audiovisual accessibility, which will be further expanded in future research.

Montse Corrius is a Senior Lecturer at the Department of Communication at University of Vic, Barcelona. Her research interests include audiovisual translation, accessibility and lexicography. She has published several articles and lectured in these areas of research. She is one of the authors of the *Easy English Dictionary with a Catalan-English Vocabulary* (2004).

Contributions on accessibility: “Blindness and women: documenting challenges and opportunities” (Includit, 2014), “Deaf persons in Catalonia: a documentary with an accent of its own” (Includit, 2014). With Eva Espasa, she has coordinated three conferences on Accessibility at University of Vic: “III Jornada d’Accessibilitat Universal: Dones i accessibilitat” (March, 2011), “II Jornada d’Accessibilitat Universal” (June, 2009), “Jornada Accessibilitat Universal: disseny d’entorns, serveis i institucions per a tothom” (June, 2008).

She is the coordinator of the translation area of TRACTE, a research group on Audio Visual Translation, Communication and Territory at the University of Vic (SGR 2014 565).

Eva Espasa is a Senior Lecturer at the Department of Translation, Interpreting and Applied Languages at University of Vic, Barcelona. Her teaching areas are audiovisual translation and

scientific translation. Her publications on these areas include contributions on training on audio visual and scientific translation (The Translator, 2011; Octaedro 2009, 2003; John Benjamins 2005, 2004).

Contributions at accessibility conferences: on women and accessibility (Includit, 2014), AD and training (ARSAD, 2013; ARSAD, 2009), AD in documentaries (ARSAD, 2011; Media for All, 2009). With Montse Corrius, she coordinated a conference on Gender and Accessibility (Vic, 8 March 2011).

She is coordinator of TRACTE, a research group on Audiovisual Translation, Communication and Territory at the University of Vic (SGR 2014 565). She is adviser to MonTi (Monographs in Translation and Interpreting); the book series Capsa de Pandora, Eumo Editorial (on gender studies); TTMC (Translation and Translanguaging in Multilingual Contexts), and Caplletra (Revista Internacional de Filologia).

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

Nazaret Fresno, Judit Castellà, Anna Matamala & Olga Soler

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TransMedia Catalonia, UAB, Catalonia

Poster Session

Audio describing characters: what features do audiences remember?

The audio description of characters in films encompasses from brief descriptions to long and detailed ones. Guidelines and standards suggest how to approach the audio description of characters, and some practitioners, such as Bernd Benecke, have even developed models for character audio description. However, it remains to be determined how the audience receives audio descriptions and how various strategies (inclusion of more or less features, inclusion of these features in one or more silent gaps) affect the end user reception.

This paper will present part of the results of a reception study aimed at exploring whether the amount of information included in the audio description of characters and its presentation have an effect on user's recall. Testing materials included four self-contained clips in four different conditions (long/short character audio description, presentation in one block/more blocks of information). Forty-four blind or visually impaired participants (21 male, 23 female), aged 18 to 76, were asked to watch four audio clips, one per condition. Free recall and recognition questionnaires were then administered, as well as a WAIS-III Digit Span Forward test to measure participants' memory span and classify them into two groups (low/high span).

Results indicate what strategies enhance character recall, but also provide data on what features are more frequently recalled by audiences and which ones are generally obviated. This specific aspect will be the focus of our presentation. The results will be discussed from two perspectives: on the one hand, taking into account how they relate to current theoretical models of character construction and, on the other, analysing how they can be transferred into real practices or recommendations.

Nazaret Fresno holds an MA in Comparative Literature and Literary Translation from Universitat Pompeu Fabra (Barcelona, Spain) and an MA in Audiovisual Translation from Universitat Autònoma de Barcelona (Spain). She recently obtained her PhD, which focused on the reception of characters in audio described films. She has taught TI and TAV courses in several universities in Spain, and is now an Assistant Professor of Translation and Interpreting at the University of Texas at Brownsville. She has worked as a freelance translator, subtitler and audio describer for several companies and her research interests include audiovisual translation and accessibility.

Judit Castellà Mate is a PhD in Psychology by the UAB and an assistant professor of Cognitive Psychology (UAB and UOC). Her current research interests focus on working memory, visual attention, perception and temporal perspective. She has undertaken research visits to the University of York and Bristol and has several publications in indexed journals. She has also reviewed manuscripts for numerous peer-reviewed journals of her field, and is currently collaborating in the HBB4ALL European Project (CIP-ICT PSC Call 7).

Anna Matamala, BA in Translation (UAB) and PhD in Applied Linguistics (UPF, Barcelona), is a tenured lecturer at the Universitat Autònoma de Barcelona. She has participated in many funded projects on AVT and media accessibility and has published in international refereed journals such as *Meta*, *The Translator*, *Perspectives*, and *Linguistica Antverpiensia*, among others. She is the author of a book on interjections and lexicography (IEC, 2005), co-author (with Eliana Franco and Pilar Orero) of a book on voice-over (Peter Lang, 2010), and co-editor of three volumes on audiovisual translation and media accessibility. Joan Coromines Prize in 2005.

Olga Soler is an Associate Lecturer at the Departament de Psicologia Bàsica, Evolutiva i de l'Educació at the Universitat Autònoma de Barcelona, where she teaches Psychology of Language to undergraduate students of Speech Therapy and Psychology. Her main interest in research is language processing, and she is currently involved in projects on literacy learning and media accessibility.

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

Phateera Sarakornborrirak

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Thammasat University, Thailand

Poster Session

The different needs of Thais with visual impairment on audio description

Audio description in Thailand is at an early stage. In June 2013, the first Thai audio description was implemented in two cooking television programs: A-roy Yang Ying (Very Delicious) and Kin You Kue (Eat Am Are). The audio description production was based on a cooperative agreement among the National Broadcasting Telecommunications Commission (NBTC), the Thailand Association for the Blind, the National Broadcasting Services of Thailand, the Thai Public Broadcasting Service (Thai PBS) and the Thammasat University.

After the first phase of broadcasting, the author conducted research in order to understand the needs and preferences for audio descriptions among Thais with visual impairment. Data were collected in focus group discussions from a sample of twenty-four Thais with visual impairment, divided into three groups: respondents with congenital blindness; adventitious blindness; and low vision. After receiving the feedback, the author created a draft audio description guideline and then cross-checked the information given by conducting in-depth interviews with six respondents comprising two respondents from each group.

The author found that the degree of visual impairment affects audio description needs. Most of the respondents with adventitious blindness and low vision expressed a need for more detailed audio description than respondents with congenital blindness. The needed details include information on colour, settings, appearance of characters, and cinematographic terminology. Age, education, and lifestyle are additional factors which affect the different needs for audio description.

Phatteera Sarakornborrirak is a lecturer at the Department of Radio and Television, Faculty of Journalism and Mass Communication, Thammasat University in Thailand. In 2013, she was offered a chance to join a one-year project of audio description production for Thais with visual impairment as a describer and a voicer. She also created an experimental teaching project named “Audio description production for Thais with visual impairment in broadcast announcing class” to encourage students to produce a qualified audio description. Her main interests are radio, broadcast announcing, and audio description.

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

Stefania Pinnelli & Andrea Fiorucci

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University of Salento, Lecce, Italy

Poster Session

Audio description of the feature film *Kirikou and the Sorceress*. Inclusive opportunities and learning processes: a survey with sighted group

Audio description is a voiceover that describes the visual aspects, an assistance/support service characterized by techniques, methods and skills whose main objective is to reduce the visual deficit, to make accessible every communicative experience, to promote learning and social inclusion. At the same time, AD is a tool for different purposes: learning foreign languages, improved memory skills, tool support several disadvantages (cultural, related to the deficit, etc.).

The paper presents the results of a research project realized by the Centre on new technologies for disability and inclusion, University of Salento: the AD of the feature film *Kirikou and the Sorceress*, written and directed by Michel Ocelot in 1998.

It was produced according to the steps spelled out by the OFCOM international guidelines and involved end-users in the design and evaluation.

The work here exposed, aims to emphasize the benefits that AD produces on participation and social inclusion level and learning. The paper presents the results of explorations carried out in multiple educational contexts with adults and children sighted.

The feature film was shown in three different ways: use in the dark (standard mode with AD, without video), integrated use (standard mode with AD) and standard use (standard mode without AD). The working group produced a questionnaire designed to assess Memory, Sequentiality and References to AD. Moreover, the researchers took into account, using a phenomenological investigation, perceptions and impressions of the various users.

The survey aims to explore the results in terms of improvement and interference in the processes of learning and understanding of the messages associated with these productions and to explore opportunities to establish a participatory and inclusive climate among users.

Stefania Pinnelli, Professor of Special Needs Education and Integration Technology at the University of Salento. Since 2003, she is the scientific coordinator of the Centre for New Technologies, disability and inclusion Director of the Master Teacher for teaching pupils with affective disorders with specific learning and attention problems and impulsivity. Her research topics include study of educational models for the use of information technology and assistive technologies for the person with the disadvantage, the application of the Ambient Assistive Leaving to support older people, the visual disability and inclusive technologies, the processes of cognitive enhancement supported by ICT for the dyslexic student.

Andrea Fiorucci, BA in Pedagogical Sciences and MA in Special Education, is a PhD student in Education Development, Teaching Assistant in Special Education and in Assistive Technologies, member of the Centre on the new technologies for disability and inclusion at the University of Salento. He deals with accessibility of audiovisual and audio description, development of Theory of Mind and teachers' attitudes towards diversity and inclusion.

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

Elisa Perego¹, Agnieszka Chmiel & Iwona Mazur², Gert Vercauteren³

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The ADLAB book

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ADLAB testing with users

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The ADLAB guidelines

Panel 3: The ADLAB Project (Chair: Christopher Taylor)

ADLAB (Audio description: lifelong access for the blind) is a now completed three-year (2011-2014) project financed by the European Union under the Lifelong Learning Programme (LLP). The project's main aim was to create a series of reliable guidelines - usable throughout Europe - for the practice of audio description: namely the insertion of short verbal descriptions illustrating the essential visual elements of an audiovisual product (including films, television programmes, documentaries, advertisements, but also such audiovisual phenomena as art galleries, museums, dance performances, city tours, live events, etc.) for the blind and visually impaired community.

Thus, the aim of the ADLAB panel at ARSAD is to describe the project and what it achieved in terms of results and products (deliverables to use the EACEA terminology) but also, and arguably more importantly, to sensitise all listeners and subsequent readers to the question of providing access to audiovisual products for blind and sight-impaired people. The project "road map" was drawn up at the application stage, as required by EACEA, though a number of deviations from the original proposal were found necessary *en route* and will be reported on. As with all Euro projects, the procedure was based on work packages charged with creating the planned products. Work on the first deliverable, the report on user needs in Europe, was coordinated by the team from BayerischeRundfunk and provided us with a snapshot of the situation at the time regarding the numbers of blind and sight-impaired people, the legal situation concerning disabilities in each country and the current provision of audio description. The second product, the report on text analyses, designed to investigate and promote best practices, led to the publication by Benjamins of the book *Audio Description: new perspectives illustrated* and was coordinated by the team from UAB, Barcelona. Thirdly, our Polish partner from the UAM in Poznan handled the third deliverable, the report on testing with blind and sight-impaired subjects. Finally the proposed guidelines, which mutated from an original more traditional approach to a 'strategic' approach was coordinated and brought to conclusion by the University of Antwerp team. The project leader was the University of Trieste and other members were the Leiria Polytechnic in Portugal, responsible for producing the e-book containing the guidelines, VRT, the Belgian national television service who produced audio descriptions for the Flemish community, and Senza Barriere, an Italian non-profit making audio description provider.

So, following the initial analysis of user needs and the clarifying of the AD situation in Europe, in the second phase of the project, it was decided to focus attention on a detailed text analysis of a single film, examining all the possible critical elements that emerge in audio description. The film in question was Quentin Tarantino's *Inglourious Basterds*, chosen on the grounds that it is notoriously difficult to describe for a number of reasons. A number of "critical audio description points" were identified and collected in a matrix and analysed, providing the basis for a bottom-up approach to audio description, as opposed to the top-down analyses carried out

thus far and reported in the AVT literature. The resulting solutions to the critical points, which stand as pointers to similar situations in other texts to describe, were then tested in experiments coordinated by UAM. The fruits of all this work were then fed into the process of creating the 'strategic' guidelines, now available on the project website www.adlabproject.eu and in e-book format.

Finally the project is not a closed unit and work on the ADLAB themes will continue, both through the efforts of the ADLAB members themselves and, hopefully, of other scholars working in the field. In terms of sustainability, interest has already been raised in terms of other European projects and initiatives such as HBB4ALL. In this way the blind and visually impaired should look forward to ever more efficacious and ever more widespread audio description.

Elisa Perego is researcher and lecturer at the University of Trieste (Italy), where she teaches English linguistics and audiovisual translation. She has a degree in Modern Languages (English/Hungarian, University of Pavia, Italy) and a Ph.D. in Linguistics (University of Pavia, Italy). Her current interests involve the reception of dubbing, subtitling and audio description for the blind, and the use of eye tracking methodology in audiovisual translation research.

Agnieszka Chmiel works as an Assistant Professor in the Department of Translation Studies at the Faculty of English, Adam Mickiewicz University in Poznan, Poland. In her 2004 PhD thesis she focused on the neurocognitive aspects of conference interpreting. Her research interests include conference interpreting, audio description, audiovisual translation, cognitive studies, memory and visual imagery in interpreting. She works as an interpreter and has trained conference interpreters at AMU for 12 years now.

Iwona Mazur is a lecturer and researcher at the Department of Translation Studies, Faculty of English, Adam Mickiewicz University in Poznan, Poland. Her research focuses on audiovisual translation in general and audio description in particular. She has participated in a number of Polish and international research projects, including an AD reception study AD-Verba, Digital Television for All Project and the ADLAB Project. She serves as Executive Board member at the European Society for Translation Studies EST and the European Association for Studies in Screen Translation ESIST. More information: http://wa.amu.edu.pl/wa/Mazur_Iwona.

Gert Vercauteren holds an MA in Translation Studies (1997). He is a lecturer and researcher at the Department of Applied Linguistics, Translation and Interpreting of the University of Antwerp, where he teaches audiovisual translation, computer assisted translation and terminology management. His research focuses on AVT in general, audio description in particular, and he is currently finishing a PhD in content selection in audio description. He was involved in the European Digital Television for All-project co-ordinated by the Autonomous University of Barcelona and participated as a researcher in the EU-funded ADLAB project. He is the co-ordinator of AVT research at his Department, a member of the TricS research group at the University of Antwerp, of the European Association for Studies in Screen Translation (ESIST) and the TransMedia Benelux research group.

Time slot: **Wednesday 16:30-17:30**

Joel Snyder¹ & Simon Padro²

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¹Audio Description Associates- American Council of the Blind, Washington, DC, USA

²Compass Interactive, London, UK

Panel 4: AD & Technology

Audio Description and the Smartphone: AD Access in the Future

This session will involve participants with the principles of access to media for people who are blind or have low vision, people who are hard-of-hearing, and those who speak alternate languages. It is our view that in the future this access will be made most commonly on an individual's smartphone.

The UK-based company group called Parlamo www.parlamo.com has developed a new smartphone app that has the potential to be a significant multi-functioning innovation for accessing film, DVDs, streaming videos and even major performing arts events.

- Audio description: in movie theaters, at live performances, at home with a DVD or a streaming video file - the app "listens" for the original soundtrack and immediately syncs to an audio description soundtrack that has been downloaded in advance;
- Multiple languages: in much the same way as with audio description, it automatically syncs with an original soundtrack and provides the audio in a different language;
- Clarified sound: the app goes beyond simply boosting sound (as most assistive listening devices do), it "clarifies" the sound for the benefit of folks who are hard-of-hearing.

With the use of Parlamo, the large US Hispanic population would have access to any movie in their own language in real time. In addition, people who are blind or have low vision could access real time, synchronized audio description (in English or Spanish) *of whatever movie they might be attending* (now, only select movies in certain halls at a Cineplex provide audio description). Similarly, movie-goers in Europe could access a film in the language of their choice or audio description in any given language.

The session will begin with participants downloading the Parlamo app and the audio description or alternate language for a film excerpt. At the conclusion of the session, individuals will be able to access the added capability in real time via their own smartphones.

Joel Snyder, PhD, 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 or have low vision. Since 1981, he has introduced audio description techniques in over 30 states and in 40 countries and directs the American Council of the Blind's Audio Description Project.

Simon Padro is the lead developer of the Parlamo mobile app that delivers synchronised alternative audio for film and live events. Simon has a number of years in leveraging new technologies into viable products and is excited at the potential Parlamo provides within the audio description field.

Time slot: **Wednesday 17:30-18:30**

Agnieszka Szarkowska¹ & Anna Jankowska²

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¹University of Warsaw, Poland

²Jagiellonian University in Kraków, Poland

Panel 4: AD & Technology

Open Art – designing multimedia guide app for visitors with and without sensory impairments

“The first verbal description audio tours I wrote were specifically for people who are blind or have low vision. Today, whenever possible I write audio tours that serve sighted and blind audiences together. This saves money for a museum, and has the added bonus of creating an inclusive experience with blind and sighted people enjoying an exhibition together”, says Lou Giansante, a writer and producer at Art Beyond Sight. His words serve as an excellent introduction to the Open Art project presented in this paper.

While many museums cater for the needs of their visually impaired patrons by providing them with a special audio descriptive guide, containing detailed visual descriptions of works of art, the goal of the Open Art project is to develop a multimedia guide app, based on design for all principles, aimed at all types of visitors, with and without sensory impairments. We believe it is possible to create one description that would serve all museum visitors – regardless of whether they are blind or sighted, hearing or deaf. Each description of a work of art will include a short introduction to the work of art, its visual description, context and interpretation. Descriptions will be available with subtitles and/or sign language interpreting.

The Open Art project is carried out by a consortium consisting of National Museum in Cracow, National Museum in Warsaw, Museum of Contemporary Art in Cracow, University of Warsaw, Jagiellonian University in Cracow, Institute of Innovative Technologies EMAG, Polish-Japanese Institute of Information Technology, National Information Processing Institute and the 7th Sense Foundation. In our paper, we will present a pilot version of the multimedia content developed in the project as well as preliminary results of reception research among various members of the target audience.

Agnieszka Szarkowska is Assistant Professor in the Institute of Applied Linguistics at the University of Warsaw. She is the founder and head of the Audiovisual Translation Lab, a research group working on media accessibility. Her main research interest lies in audiovisual translation, especially subtitling for the deaf and the hard of hearing and audio description. Her recent research projects include Respeaking - Process, Competences and Quality, HBB4ALL, Open Art, ClipFlair, Audio Description for Foreign Films, and a number of eye tracking studies on subtitling.

Anna Jankowska is Assistant Lecturer in the UNESCO Chair for Translation Studies and Intercultural Communication at the Jagiellonian University, Kraków. Her recent research projects include studies on 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.

Time slot: **Wednesday 17:30-18:30**

Irena Michalewicz

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Free-lance professional, Poland

Panel 5: AD Practices I

Is it a monster? Audio describing horror films

The aim of this presentation is to explore several aspects of creating audio description for horror scenes in movies. The main issues introduced here shall include: constructing oppressing space, the relationship between the predator and the prey, the meaning of changing points of view, conveying characters' emotions, the use of stylistic features typical of the literary genre of horror tales, the meaning of (threatening) silence, the problem of chaotic and disturbing sounds of unclear origin and, last but not least, the issue of aestheticization of violence in films.

Horror movies appeal to our instincts, such as fear of the dark or our reactions to sudden sounds and images. In such films the viewers are confronted by characters' emotional gestures, screams and facial expressions, which may make them actually feel these emotions. Also, the audience hold powerful images of legendary monsters and different types of threat preserved in our culture. Film-makers are surely aware of these mechanism and they make use of them through various "tricks" typically used in scary scenes. It is a describer's task to stimulate the blind viewers' imagination in a similar way.

Furthermore, horror films use a variety of interesting and innovative filmic conventions. Sometimes these conventions are to reinforce the impression evoked by characters' oppressing surroundings. Some of them blur the line between film and graphic novel or painting. Violent, even gory scenes are aestheticized and shown in orderly and captivating fashion.

Another valid issue seems to be that of the legacy of (written) sci-fi and horror tales as well as radio dramas. In horror films describer's literary skills may be of a particular importance. A variety of stylistic measures may be applied in order to set the right mood.

Horror films constitute interesting material to be described. Creating powerful impressions and viewer immersion into the depicted world seem to be significant goals of AD. In order to reach these objectives a describer should understand viewers' instinctive reactions and filmic conventions. It might also be a good solution to draw ideas and vocabulary from other types of horror stories.

Irena Michalewicz holds a Master's degree in Applied Linguistics from the University of Warsaw and a postgraduate certificate in Audiovisual Translation from the University of Social Sciences and Humanities in Warsaw. She is a freelance film translator specialising in audio description and subtitles for the deaf and hard of hearing. She is a member of the AVT Lab, an audiovisual translation research group working at the Institute of Applied Linguistics, University of Warsaw. She is currently most interested in audio description for live events and in culture-bound elements in audio description.

Time slot: **Wednesday 09:00-10:30**

Anna Sadowska¹, Renata Nych & Jerzy Myszak²

¹John Paul Catholic University of Lublin, Poland

²De Facto Association of Work for People with Disabilities, Plock, Poland

Panel 5: AD Practices I

Audio description - kid's stuff

“De Facto” is a Polish Association of Work for People with Disabilities. It runs a digital newsagent with newspapers and magazines for the blind and partially-sighted. The newsagent has 2,300 registered members who may choose from 66 press titles. Every year some 40,000 illustrations are printed in the newspapers and magazines available at the Association’s newsagent. For people with visual impairments the lack of access to the visual information presented in the illustrations results in discrimination, especially in the area of education among school-children and youths. Therefore, it has become a primary objective of “De Facto” to provide audio description for press illustrations, in particular for educational press for young readers. This is done with the help of sighted school students between 13 and 16 years of age. The Association has 300 volunteers from 22 junior high schools from different parts of Poland. This paper presents the inspiration, implementation and results of the project of training school students to prepare audio description for their visually impaired peers. It presents how each volunteer underwent a 24-hour training at his/her school under the supervision of a trainer, which was followed by an e-learning course. Currently each volunteer prepares 26 illustrations a year (one illustration per fortnight). One of the most unexpected and pleasing results of the project was the observation that the sighted volunteers profit from this cooperation as much as those whom they dedicate their work to: through the regular practice of preparing audio description, the teenage volunteers improve their observational and linguistic skills and they learn to express themselves in a succinct way. They also learn how to get involved in voluntary work and how to responsibly and regularly perform tasks and keep the deadlines.

Anna Sadowska is a junior lecturer at the Institute of English Studies at John Paul II Catholic University of Lublin, Poland. She received her masters in Linguistics from Catholic University of Lublin and masters in Audiovisual Translation from Roehampton University, London. She teaches English and Audiovisual Translation. She is investigating audio description from the point of view of language input and as a possible tool in second language learning. Together with her students she has undertaken several projects involving preparation and promotion of audio description in cinema, at art exhibitions and for press illustrations.

Renata Nych has been the President of “De Facto” Association since 2007. She has Master of Science in oligofrenopedagogy from Copernicus University in Toruń. She is a blind rehabilitation specialist and an occupational therapist. She has experience in building local partnerships to solve local and regional problems and to minimize the gap between employees’ and employers’ needs on the occupational market.

Jerzy Myszak has been the Vice President of “De Facto” Association since 2007. He has received Master of Science from the Electronics Faculty at the Warsaw Technical School. He is the former President of the Semiconductor Production and Scientific Centre in Warsaw. He has a long-term experience in management and accounting of projects financed by the ESF Human Capital Programme of the European Social Fund, EEA Financial Mechanism and Norwegian Financial Mechanism and also by the National Research and Development Centre.

Time slot: **Wednesday 09:00-10:30**

Dawning Leung

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University College London, UK

Panel 5: AD Practices I

Audio description in Hong Kong: gauging the needs of the audience

In Hong Kong, the development of audio description is in its infant stage, particularly when compared with the long history of AD services - more than 25 years - established in the UK and the USA. In the absence of media accessibility legislation, AD services in Hong Kong are only offered by local, non-governmental organisations. Since 2009, film screening sessions with the provision of AD have been run in the premises of the Hong Kong Society for the Blind. To date, more than 150 sessions have been organised and approximately 7,000 people with visual impairment and their companions have been served. Yet, few studies have been conducted on the actual needs of the target audience.

This paper will present the results of a project, whose main objective is to identify the needs, preferences and expectations of the visually impaired in Hong Kong with regard to the provision of AD services. To collect data, face-to-face interviews have been conducted with a group of visually impaired viewers and the analysis takes both, a quantitative and qualitative approach. The findings presented here will provide not only a detailed insight into the current situation of AD in Hong Kong, but it is also expected that the feedback provided by the real users of AD can be used as a catalyst for the future development of more established AD services in the Chinese world.

Dawning Leung is currently a PhD student in Translation Studies at University College London. Her main research interest is audio description. She has published articles and presented papers on this topic at international conferences. As an AD trainer, she has delivered training workshops, talks and demo sessions on AD at various associations for the visually impaired, universities and secondary schools in Hong Kong. She offers consultation services for AD events and activities. She has designed and taught undergraduate modules on AD for films, TV programmes, visual arts and performing arts at Chu Hai College of Higher Education. She is also an experienced audio describer for the Hong Kong Society for the Blind and a guide runner for Blind Sports Hong Kong.

Time slot: **Wednesday 09:00-10:30**

Thorunn Hjartardottir, Gudbjorg Hjartardottir Leaman¹ & Ewa Marcinek²

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¹Free-lance audiodescribers, Iceland

²Accessibility expert, Poland

Panel 5: AD Practices I

Language issues in audio description

Our cooperation with AD and cultural events started in 2013 and is ongoing. It involves screening of films, theatre performances, concerts, art exhibitions, workshops and introductions, promoting audio description. We are two Icelandic nationals and one Polish.

During our cooperation we have had experience with different issues involving translations and languages, and solving them was often strongly influenced by the organization and fee issues.

In international cooperation the choice between having native audio describers write ADs for their countries events, or having experts from one country (where the wages for such work are lower) writing all the ADs and then translating them, is a critical one and the question about the possibility, conditions and results of outsourcing the work to lower the costs, is raised. This question also puts the balance of cooperative projects between countries with such wage differences into question. As international projects are mostly funded with the idea that both countries should gain a similar amount of experience/learning from them. But following this idea through becomes impossible when such projects are underfunded.

What we wish to discuss are manifold issues dealing with language. In our cooperation we used English to communicate, as we do not speak each others native tongues. All the scripts are translated into English, although no English speaking countries participate; the translators are non-native speakers of English.

As we are dealing with getting across both the dialogue and AD (for films and theatre performances) offering very limited time slots, we had to cut the translated AD and dialogue scripts by almost a half - this is extremely time-consuming work and it is questionable whether money is "saved" by this arrangement; tackling the difference in length of the spoken languages; different opinions on what to describe and how much you can change a script; how to deliver the dialogue as well as the AD; deciding whether to try to deliver dialects; experimenting with a pre-recorded TTS voice to narrate the AD and a human voice to read the dialogue, thus also keeping the cost down; the task of spelling numbers and foreign names (wrong) in a script for the TTS to "pronounce" them right; whether it is possible to make future use of the by-products, i.e. the many ADs produced for single performances and the English translations never yet used.

Thorunn Hjartardottir is an artist, translator, audio book narrator and audio describer. She works part-time for Blindrafelagid, Icelandic Organisation of the Visually Impaired (BIOVI), as well as narrating in the Audio Book Library in Iceland. She and her sister Gudbjorg (Didda) have taken part in all AD-projects in Iceland.

Guðbjörg Hjartardóttir Leaman (Didda) is a visual artist. She studied art in MHÍ, Reykjavik and The Slade, London, as well as holding an MA Ed. Degree from LHÍ and an AD certificate. She has taken part in most AD projects in Iceland.

Ewa Marcinek, graduated from Cultural Studies and Social Communication and Journalism at University of Wrocław (Poland), TEDx speaker in subject of audio description, since 2012 organizing events promoting the audio description, former coordinator of an international project between Poland and Iceland.

All three have, since 2013, been working together as a team producing events promoting and using AD.

Time slot: **Wednesday 09:00-10:30**

Nina Reviers

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University of Antwerp, Belgium

Panel 6. AD Practices II

The language of Dutch AD: first results of a corpus-based study

One of the central questions in audio description research is how images are put into words and what the implications are for the language use in AD. Several scholars have put forward the hypothesis that there is a distinct “language of AD”, that is characterised by particular grammatical and lexical choices, that are in turn determined by the text type’s communicative context, such as audience needs and subject matter, but also by its multimodal nature. The current presentation discusses the results of the first phase of a four year (2012-2016) PhD project that aims to describe these lexico-grammatical features in a corpus of about 40 Dutch audio described films and series. The focus of this first phase is a computer-based quantitative and qualitative analysis of parts-of-speech, lexis and syntax. These quantitative lexico-grammatical data for Dutch are contrasted with Dutch reference corpora, i.e. a corpus of spoken Dutch and a Dutch subtitling corpus and with the limited data available for AD in other languages in order to gain a better understanding of the idiosyncratic features of this form of translation beyond the Dutch data that form the basis of the study. The results can shed a light on such questions as “What type of information is typically conveyed in AD in terms of actions (verbs) and participants (nouns)?”, “What type of adjectives are used?”, “Is there a preference for simple sentences over complex sentences?”, “What about language variety and intelligibility?”, “In what contexts are past tenses appropriate?”, “How is simultaneity conveyed in AD?”, to name just a few. The paper concludes with some examples illustrating how these linguistic features behave in the multimodal context of the original film or series and with a discussion of how such “multimodal interactions” between words, sounds, music and dialogue can ideally be studied.

Nina Reviers is a researcher in the domain of audiovisual translation with a specific interest in Media Accessibility. She obtained her degree in translation and a European Master in conference interpreting at the Artesis University College in Antwerp, Belgium in 2010 and became a freelance subtitler and audio describer soon after, specialising in the accessibility of theatre performances. She is currently working on a PhD on audio description for film and television in Dutch at the University of Antwerp. She is a member of the departmental research group Translation, Interpreting and Intercultural Communication (TricS), the CLiPS research centre of the University of Antwerp, the Transmedia Benelux Research Group and the European Society for Translation Studies (EST) and a partner in the European LLP project “ADLAB: Audio Description: Lifelong Access for the Blind” (2012-2014). www.ninareviers.be

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

Aline Remael

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University of Antwerp, Belgium

Panel 6. AD Practices II

Experimenting with AD for in house TV productions: an example from Flanders

Translation, Interpreting and Intercultural Studies (TricS), the research group of the Department of Applied Linguistics/Translators and Interpreters of the University of Antwerp, has a long-standing tradition of research carried out in collaboration with the Flemish Public Broadcaster, VRT.

VRT is bound by a contract with the Flemish government that determines its duties as a broadcaster serving the Flemish Community. The current contract (2012-2016) states that VRT must provide one TV series per year with AD. However, the VRT team responsible for audiovisual translation and media access is dedicated to promoting accessible television for all and is doing more than its stipulated share. The team focuses on the Flemish language programmes that are produced in house, mostly for linguistic reasons, but this also allows them to collaborate closely with the programme producers, directors, screenwriters and cast. In addition, this has made it possible for VRT to experiment with the use of different recording methods for audio subtitling, the use of screenplays for the writing of AD scripts, and different ways of dealing with the typical features of popular TV series and soaps, some of which have been broadcast weekly, for many years, and are therefore well known to the public. VRT is also considering the use of audio-introductions. At the same time, however, VRT is facing budget cuts and austerity measures that are now prompting the team to consider experiments that might allow it to cost cuts while making its products more profitable as well as more accessible.

This paper will discuss my collaboration in one of the broadcasters' experiments: the development of a cost-efficient method and guidelines for the audio description of their most popular soap *Thuis*.

Aline Remael (TricS, University of Antwerp) is Department Chair, Head of Research and Professor of Translation Theory, Interpreting and Audiovisual Translation at the Department of Applied Linguistics/Translators and Interpreters. Her main research interests are audiovisual translation, media accessibility and new hybrid forms of interpreting that have affinities with AVT, especially live-subtitling with speech recognition and remote interpreting. She has published widely on the subject of AVT and has co-edited several volumes on media accessibility, including AVT and Media Accessibility at the Crossroads (Rodopi, 2012) with Pilar Orero and Mary Carroll. She was a partner (2012-2014) in the European ADLAB-project (www.adlab-project.eu), and is currently involved in a UAntwerp project in translation revision and post-editing. She is the chair of the EST Translation Prize Committee, a member of the editorial board of various international Translation Studies journals and book series, and a member of the International TransMedia Research Group.

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

Susanne Verberk

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Nevero, Belgium

Panel 6. AD Practices II

Working with “Image Whisperers” for voluntary audio description

As professional audio description is gradually getting more and more established in the Dutch speaking parts of Belgium, the demand for this service is on the rise as well. However, sometimes hiring professional audio describers for an event is not feasible because of practical and budgetary reasons. One of the ways to cater for the needs of VIPs during such events might be the use of voluntary audio describers.

In September - December 2013 and February 2014, the Brussels Museum Council called upon voluntary “Image Whisperers” to guide VIPs for two different events (the weekly nocturnes between September and December 2013 and the Museum Night Fever event of 22 February 2014), working in close collaboration with Intro and CAP Patrimoine (both specialised in making events accessible for people with a disability), Les Amis des Aveugles / De Vrienden der Blinden (an organisation representing VIPs) and Nevero (a company specialised in AVT). Prior to the events the Image Whisperers would get a training in how to guide a VIP as well as a basic introduction in AD principles.

In this paper, I will give a brief overview of the project, from different angles (the Museum Council’s point of view, the describers’ experience, and, most importantly, the VIPs’ feedback). Moreover, I will point out what the pros and cons are in working with volunteer describers and discuss the possible pitfalls for those who might be interested in setting up a similar project in their own country.

Susanne Verberk, MA, has been working in the (audiovisual) translation industry since 1998. She founded her own company, called Nevero, in 2007. Nevero is a language business that concentrates mainly on audiovisual translation and media accessibility (translation, subtitling and live and pre-recorded audio description). We work with a group of freelancers and translate, subtitle and describe mainly in and out of Dutch, French and English. For more information: <http://www.nevero.be/>.

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

Wojciech Figiel, Robert Więckowski & Olga Pilipczuk

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University of Warsaw, Poland

Panel 6. AD Practices II

The art we want to listen to: reception study of audio description to museums and art galleries

Despite the growing interest in providing accessible content on the part of art galleries and museums in Poland, there has been no comprehensive study of the target group's preferences in this respect. Additionally, the scriptwriters have to rely on a limited number of guidelines for this purpose, since most of the guidelines concern audio description for films. We believe that in order to bridge this gap one has to start by studying the preferences of the visually impaired. We present the results of an exhaustive reception study which covers the preferences of the blind and partially-sighted for audio description to art galleries and museums. We conducted a quantitative survey with 210 participants, the results of which laid basis for the elaboration of the guide to in-depth interviews with experienced users of audio description. These cover multiple topics and aim at answering some of the questions that practitioners feel that have to be addressed. Furthermore, we propose a framework for the final part of this study, comprising focus groups with both experienced and novice users of audio description. We believe that the results of this study will contribute to our understanding of the preferences of the visually impaired and, thus, will allow the authors of AD scripts to write even more engaging and intelligible audio descriptions.

Wojciech Figiel holds an MA degree in Applied Linguistics from the University of Warsaw. His academic interests include translation studies and sociology. He is writing a PhD Dissertation about the visually impaired translators and interpreters. He himself is a visually-impaired person. He also contributes to the dissemination of accessible culture.

Robert Więckowski holds an MA degree in Polish Philology from the University of Warsaw. He is writing a PhD Dissertation about the reception of Polish-Jewish heritage. He is partially-sighted. He is the Vice President of the Foundation for Culture without Barriers which produces and promotes accessible culture.

Olga Pilipczuk holds MA degrees from Institute of Applied Linguistics and Faculty of Economic Sciences, University of Warsaw. Her academic interests include, but are not limited to, quantitative methods and language learning.

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

Sarah Eardley-Weaver

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Queen's University Belfast, UK

Panel 6. AD Practices II

Listen Up! Raising Awareness of Arts Accessibility

Social inclusion is an increasingly recognized concern in today's society and yet the process of raising awareness of arts accessibility remains conspicuously underdeveloped. Reception research plays a fundamental role in this process by promoting dialogue between the various parties involved including the audience, the translator and the arts companies. This paper focuses on findings from reception research exploring the connections between these three parties which relate to awareness of opera access facilities for the blind and partially-sighted including audio description, touch tours, audio subtitling and Braille libretti. The discussion will address the tensions between open and closed access, visibility and invisibility of the translator, the lack of marketing of access facilities, and the relations between these issues and the combined provision of audio description with touch tours and Braille. Finally, questions will be raised about the impact of reception research in promoting a shift in the mentality of society with respect to disability and accessibility towards greater collective awareness and tolerance.

Sarah Eardley-Weaver is Lecturer in Translation and Interpreting at Queen's University, Belfast. Prior to this, her academic career was at Durham University. Her main research interest is in audiovisual translation and media accessibility, especially subjects relating to performing arts and disability. Her publications include an article in issue 8.2 of the *Translation and Interpreting Studies* journal, in *InTralinea* and a forthcoming chapter in the volume *Audiovisual Translation: Taking Stock*. Sarah specializes in French, Italian and German translation having worked as a freelance translator and in an international translation company.

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

Agnieszka Walczak¹ & Alicia Rodríguez²

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Tests in HBB4ALL

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Quality in AD

Panel 7: The HBB4ALL Project (Chair: Pilar Orero)

HBB4ALL (Hybrid Broadcast Television for All) is a European Commission co-financed project, inside the Competitiveness and Innovation Framework Programme (CIP-ICT-PSP-2013-5.1). The project builds on HbbTV, the European standard for broadcast and broadband multimedia converged services, and looks at how HbbTV technology may be used to enhance access services (such as subtitling, audio description or sign language) on both the production and service sides.

TV content can be enhanced by HbbTV applications with additional synchronised services in a personalised manner. For access services this opens an entirely new opportunity for users who may choose an access service delivered via their IP connection which then seamlessly integrates with the regular broadcast programme.

The project will test access services in various pilot implementations (from the definition to the operational phase) and gather implicit and explicit user feedback to assess the acceptance and the achievable quality of service in the various delivery scenarios (broadcasting, hybrid and full IP). Four interlinked sub-pilots with a common framework defined by a “joint cross-pilot coordination” will be implemented in HBB4ALL:

- Pilot A: Multi-platform subtitle workflow chain
- Pilot B: Alternative audio production and distribution
- Pilot C: Automatic UI adaptation – accessible Smart TV applications
- Pilot D: Sign-language translation service

The HBB4ALL panel at ARSAD will present an overview of the main aims and overall structure of the project (Pilar Orero), and will then deal with two key aspects related to audio description: (a) how testing is designed and performed in the project (Agnieszka Walczak), and (b) how quality in audio description can be defined (Alicia Rodríguez).

Agnieszka Walczak holds an MA in Applied Linguistics from the University of Warsaw and a postgraduate diploma in Audiovisual Translation from the Warsaw University of Social Sciences and Humanities. She is now a PhD student at the Department of Translation and Intercultural Studies at the Universitat Autònoma de Barcelona. In her doctoral dissertation, to be produced within the framework of the HBB4ALL Project (<http://www.hbb4all.eu/>), she focuses on the quality of audio description. The main area of her research interests concerns audio description with special focus on its quality aspects and its use in educational contexts. Member of the European Society for Translation Studies (EST) and the Polish Audiovisual Translators Association (STAW).

Alicia Rodríguez is an Industrial PhD student in Translation and Intercultural Studies at UAB. She holds a BA in English Philology by the UCM (2011). Her research interests range from English literature to translation and creative writing. Her research line focuses on AD and possible ways of encouraging it from a commercial and technologic point of view.

Time slot: **Friday 13.00-14.00**

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