6th ADVANCED RESEARCH SEMINAR ON AUDIO DESCRIPTION

TransMedia Catalonia Research Group

Universitat Autònoma de Barcelona

March 16th – 17th, 2017

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Conference Organisers:

Gold Sponsors:

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FOREWORD

Since its beginning in 2007, the international seminar on audio description ARSAD has been a meeting point for all key stakeholders interested in both research and practice in audio description. Its sixth edition aims to take stock of recent advances while looking at the future of the field, combining presentations by established scholars, professionals and early career researchers.

The programme is structured in eight interesting panels which show recent trends in research and a wide variety of professional experiences, without forgetting the end users' perspective.

ARSAD 2017 includes papers on audio describing art, on cognitive approaches to audio description, on reception research, on world-wide practical experiences, on audio description and training, on the history of audio description and its professional practice, and also on audio describing opera, comics, and multilingual films. The programme also features a panel called "Project Pills", which consists of 5-minute presentations of ongoing projects, mostly at European level. This thought-provoking programme will begin with a keynote lecture by Alejandro Moledo, new technologies and innovation officer at the European Disability Forum, who will approach the "Users' perspective on a converged media environment".

We hope ARSAD 2017 will be an inspirational conference that will allow to advance the knowledge of current AD practices and research.

Welcome!

THE ORGANISING COMMITTEE

TransMedia Catalonia Research Group

March, 2017

#arsad2017

CONFERENCE PROGRAMME

WEDNESDAY – 15th MARCH 2017

	Speakers' reception sponsored by Bridge Multimedia

Day 1: THURSDAY – 16th MARCH 2017

08:30 – 09:00	Registration
09:00 – 09:15	Welcome address by **Anna Matamala** (TransMedia Catalonia, UAB), **Federico Spoletti** (FRED, SUB-TI) and **Matt Kaplowitz** (Bridge Multimedia)
09:15 – 10:00	**KEYNOTE LECTURE** by **Alejandro Moledo** (EDF). *Users' perspective on a converged media environment.* Chair: Pilar Orero (UAB)
10:00 – 11:00	**PANEL 1. AUDIO DESCRIBING ART** Chair: Gian Maria Greco - **Anna Jankowska** (Jagiellonian University in Krakow), **Agnieszka Szarkowska** (University of Warsaw), **Krzysztof Krejtz** (National Information Processing Institute), **Jarosław Kowalski** (National Information Processing Institute). *OpenArt – Modern Art REALLY for all* (15') - **Esmeralda Azkarate-Gaztelu Carro** (Aptent Soluciones SL). *Teatro Accesible project and STARTIT software. Custom-made accessibility solutions for theatres* (15') - **Katarzyna Solińska, Renata Nych, Jerzy Myszak** ("De Facto"). *The Invisible Art Gallery – where the art can be seen* (10') Discussion: 20 minutes.

Coffee break (11:00 – 11:30)

11:30 – 13:15	**PANEL 2. COGNITIVE APPROACHES TO AUDIO DESCRIPTION** Chair: Louise Fryer (Utopians) - **Veronika Šnyrychová** (Palacky University Olomouc). *Semantic and pragmatic aspects of audio description* (10') - **Kim Linda Starr** (University of Surrey). *Thinking inside the box: bespoke audio description for cognitively diverse audiences* (20') - **Nazaret Fresno Cañada** (The University of Texas at Rio Grande Valley). *Engagement in audio description: so simple, and yet so complex* (20') - **Jan-Louis Kruger** (Macquarie University). *Beta coherence as objective measure of immersion* (20') Discussion: 30 minutes

Lunch break (13:15-14:30) Although lunch is not included, sandwiches will be offered to participants

14:30 – 16:00	**PANEL 3. RECEPTION RESEARCH** Chair: Elisa Perego (University of Trieste) - **Floriane Bardini** (UVic-UCC). *Audio Description Style and Film Experience: A Reception Study* (20') - **Anna Jankowska** (Jagiellonian University in Kraków, Seventh Sense Foundation), **Bartosz Ziółko** (AGH-University of Science and Technology), **Dawid Skurzok** (AGH-University of Science and Technology), **Agata Psiuk** (Seventh Sense Foundation), **Monika Zabrocka** (Jagiellonian University in Kraków, Seventh Sense Foundation). *Reading speed in AD* (20') - **Anna Sadowska** (John Paul Catholic University of Lublin). *Selected strategies in audio description – a reception study on user preferences* (10') - **Agnieszka Walczak** (UAB). *Presence as a tool for measuring the effectiveness of audio description* (10') Discussion: 30 minutes

Coffee break (16:00 – 16:30)

16:30 – 18:00	**PANEL 4A. WORLD-WIDE EXPERIENCES I** Chair: Agnieszka Chmiel (Adam Mickiewicz University in Poznań) - **Lucinéa Marcelino Villela** (Universidade Estadual Paulista). *Shameless AD: the art of describing erotic scenes in Brazilian film 'Future Beach'* (15') - **Bernd Benecke** (Bayerischer Rundfunk). *Can you believe it? An experiment with "subjective AD" for children* (15') - **Natalia Kiser** (University of Warsaw), **Clarissa Agostini Pereira** (Universidade Federal de Santa Catarina). *Live audio description to the 2017 Samba Carnival Parade in Florianópolis, Brazil* (10') - **Martin Zwischenberger** (University of Teacher Education, Graz). *Live audio description* (10') - **Lara Valentina Pozzobon da Costa** (Lavoro Produçoes Artísticas LTDA). *Audio description practices in big events* (10') Discussion: 30 minutes.
18:00 – 19:00	**PANEL 4B. WORLD-WIDE EXPERIENCES II** Chair: Jan-Louis Kruger (Macquarie University) - **Jody Holdback, Jacqueline Homer** (DADAA Ltd & Access2Arts). *Audio description in the Australian context – establishing a national standard of audio description practice* (15') - **Veronika Rot, Maja Šumej, Mateja Vodeb** (RTV Slovenia). *Audio description process at RTV Sloveni*a (15') - **Susanne J. Jekat** (Zurich University of Applied Sciences). *Project competence centre for barrier-free communication* (10') Discussion: 20 minutes.

Conference Dinner (20:00)

CONFERENCE PROGRAMME

Day 2: FRIDAY – 17th MARCH 2017

08:30 – 09:10	**PANEL 5. "PROJECT PILLS" (5-minute presentations)** Chair: Agnieszka Szarkowska (University of Warsaw) - **Pilar Orero** (UAB). *The ACT project* (5') - **Elisa Perego** (University of Trieste). *The ADLAB-PRO project* (5') - **Olga Soler-Vilageliu** (UAB). The NEA project (5') - **Anna Matamala** (UAB), **Gian Maria Greco** (UAB/TransMedia Catalonia), **Pablo Romero-Fresco** (University of Roehampton, Univ. de Vigo). *The MAP project* (5') Discussion: 20 minutes
09:10 – 10:15	**PANEL 6. TEACHING AD, AD IN TEACHING** Chair: Sarah Eardley-Weaver (Queen's University Belfast) - **Agnieszka Chmiel, Iwona Mazur** (Adam Mickiewicz University in Poznań). *ADLAB PRO – a snapshot of AD training practices in Europe* (15') - **David Vialard** (Texas Tech University, Illinois State University). *Audio description as a pedagogical tool in composition and writing* (10') - **Juan Pedro Rica Peromingo, Ángela Sáenz Herrero** (Universidad Complutense de Madrid). *CALING corpus: students' production and evaluation of audio descriptions* (10') - **Monika Zabrocka** (Pedagogical University of Krakow). *Audio describing as a purposeful activity (about the language of children's AD in relation to its planned purpose)* (10') Discussion: 20 minutes

Coffee break (10:15 – 10:45)

10:45 – 11:45	**PANEL 7. HISTORY OF AUDIO DESCRIPTION AND THE PROFESSION** Chair: Anna Jankowska (Jagiellonian University in Krakow, Poland) - **Joel Snyder** (Audio Description Associates, LLC, American Council of the Blind's Audio Description Project). *The history of audio description – from prehistoric times to present (in 15 minutes)* (15') - **Wojciech Figiel, Irena Michalewicz** (University of Warsaw). *The evolving status of audio describers in Poland* (15') - **Cristóbal Cabeza-Cáceres** (Universitat d'Alacant/UAB). *Professional audio descriptions: same film, same assignment = same quality?* (10') Discussion: 20 minutes.

11:45 – 13:00	**PANEL 8. OPERA, COMICS, AND FILMS** Chair: Iwona Mazur (Adam Mickiewicz University in Poznań) - **Iris Cristina Permuy Hércules de Solás, Gonzalo Iturregui-Gallardo** (UAB). *A standard for opera AD* (10') - **Montse Corrius, Eva Espasa** (University of Vic). The audio description of multilingual films: audio subtitling and beyond (20') - **Gian Maria Greco** (UAB/TransMedia Catalonia). On the audio description of comic books (20') Discussion: 20 minutes
13:00-13:30	**CLOSING REMARKS** by **Pilar Orero** (TransMedia Catalonia, UAB)

VENUES

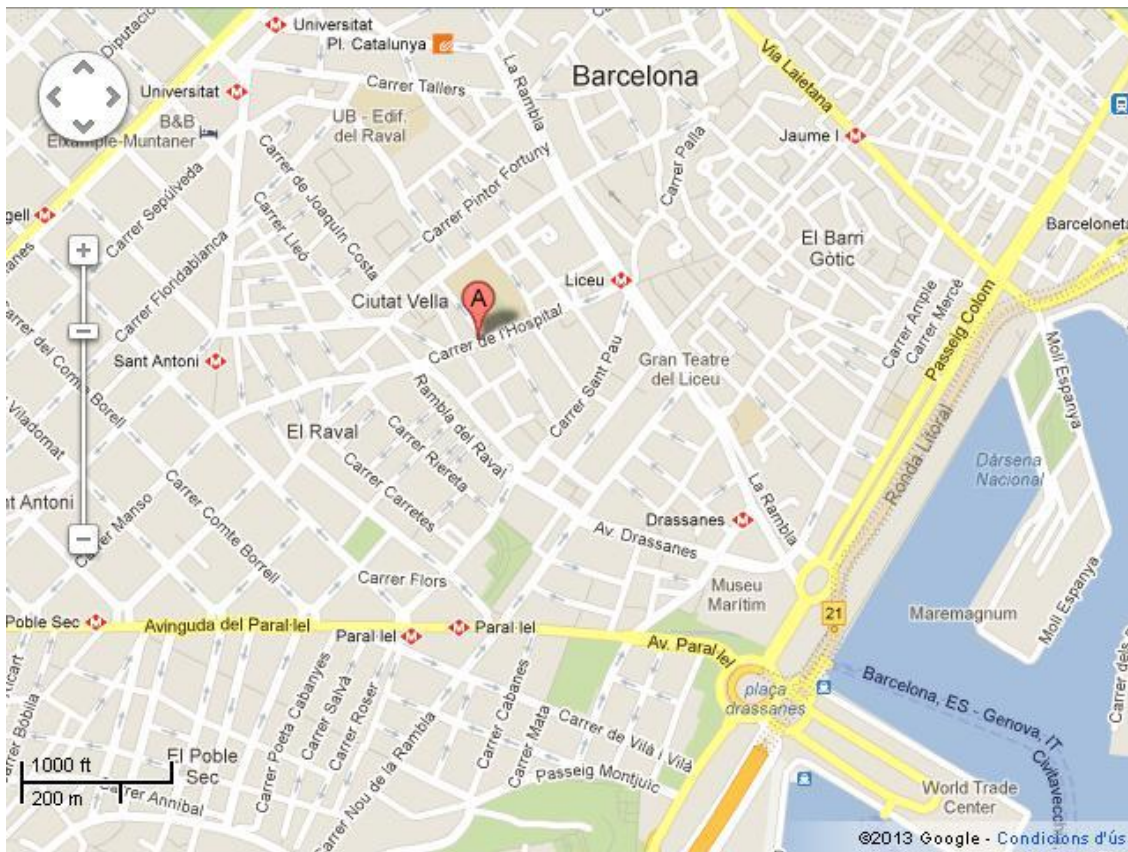**CONFERENCE**

16th and 17th March 2017

<u>RESIDÈNCIA D'INVESTIGADORS</u>

Carrer de l'Hospital, 64, 08001 Barcelona

934 43 86 10

CONFERENCE SOCIAL DINNER

Thursday, 16th March 2017 – 20:00

MAMA CAFÉ 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

Alejandro Moledo

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European Disability Forum, New Technologies and Innovation Officer

KEYNOTE LECTURE

The European Union is finally acting on accessibility. After years of advocacy work by persons with disabilities, the EU has finally taken some crucial steps to live up to the obligations enshrined in the UN Convention on the Rights of Persons with Disabilities (UN CRPD), ratified by the EU in 2011 and 27 of its Member States.

On December 2015, the Commission presented a proposal for a Directive on accessibility requirements for mainstream products and services, the so called "European Accessibility Act". This Directive covers a set of products and services – with a strong ICT component – including Audiovisual Media Services and related consumer equipment. Soon after, another proposal for a Directive on the accessibility of websites and mobile apps of public sector bodies was adopted, but with the exemption of public broadcasters. And last but not least, the Commission also presented in 2016 a revision of the Audiovisual Media Services Directive, currently under discussion.

Bearing in mind this political environment, organisations of persons with disabilities speak out loud and clear: the whole chain of value should be accessible, from the process of setting up the product to the enhanced use of the new functionalities of the converged audiovisual environment: on-demand video services, video-sharing platforms, multi-content, multi-screen, menu navigation, advanced personalisation, as well as quality access services, which have proven useful for everyone.

Audio description in particular, which is not limited to the media environment, also benefits from these technological developments: automatic audio description and synchronised second-device solutions are clear examples. However, where is the end-user? What is the reality for everyday people? How can we match technology breakthroughs with the policy discussions? What are the keys to ensure an end-to-end accessibility on media in line with the UN CRPD? The EU is moving, but everything is at stake.

Alejandro Moledo coordinates EDF advocacy work on policies concerning e-accessibility for Information and Communication Technologies (ICT), research and innovation, and EDF involvement in standardization activities. Bachelor's degree with honours in Journalism from University of Valencia (Spain, 2005-2010), Mr Moledo also holds a Master's degree in political and corporate communication from University of Navarra and George Washington University (Spain and US, 2011-2012). During his bachelor's studies he worked as communication officer for a political group within the parliament of the Valencia Region (2009 and 2010). After working as a journalist in digital media and an internship in a Communication agency in Andorra, he started working at Political Intelligence (Madrid) in 2012, a European public affairs company before joining the European Disability Forum in 2013. Mr Moledo is a member of the Spanish Blind Organisation (ONCE), for which he worked as a journalist and regional representative of young visually impaired people inside the organisation (2008-2011).

Time slot: **Thursday 09:15-10:00**

Anna Jankowska[1], Agnieszka Szarkowska[2], Krzysztof Krejtz[3] & Jarosław Kowalski[3]

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PANEL 1: Audio Describing Art

OpenArt – Modern Art REALLY for all

The last decade was revolutionary in terms of accessibility for the visually and hearing impaired. However, accessibility was regarded from the perspective of granting access to those with impairments. Recently, new ideas seem to emerge – accessibility can be seen as a service that can be provided for all, regardless of their (un)impairment. This is exactly what we are trying to achieve in the OpenArt project.

During our presentation at ARSAD in 2015, we presented the preliminary assumptions and findings of the OpenArt Project – a research project aimed at creating both accessible technology and accessible content through designing an application for smartphones and tablets developed within the framework of Universal Design (UD) to suit the needs of both the visually and hearing impaired as well as sighted and hearing people.

In 2017, we would like to present an already functional app (it can be downloaded both from Google Play and App Store). Our presentation will consist of two parts. In the first part, we will reflect on the process of content creation and guidelines. In the second part, we will focus on the results of usability studies carried out in situ in one of the museums that participate in the project. The study was carried out with both visually and hearing impaired and sighted/hearing participants, and both concerned the content and the application itself.

The project is carried out by a consortium of different partners, including museums (the Museum of Contemporary Art in Kraków MOCAK, the National Museum in Kraków and the National Museum in Warsaw), universities (Jagiellonian University in Kraków, University of Warsaw, Polish-Japanese Academy of Information Technology), research institute (Institute of Innovative Technologies EMAG), a company (Centre of Technology Transfer EMAG Ltd.) and a media access foundation (Seventh Sense). The project is financed by the National Centre for Research and Development under the Innovative Society I Programme (IS-1/021/NCBi/2013).

Agnieszka Szarkowska is currently a Research Fellow at the Centre for Translation Studies, University College London (2016-2018). Since 2007, she has also been an Assistant Professor in the Institute of Applied Linguistics, University of Warsaw. She is the founder and head of the Audiovisual Translation Lab (AVT Lab, www.avt.ils.uw.edu.pl) and specializes in audiovisual translation, especially subtitling for the deaf and hard of hearing and audio description. She is a member of European Association for Studies in Screen Translation (ESIST), European Society for Translation Studies (EST) and an honorary member of the Polish Audiovisual Translators Association (STAW).

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

Esmeralda Azkarate-Gaztelu Carro

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Aptent Soluciones SL, Spain

PANEL 1: Audio Describing Art

Teatro Accesible Project and STARTIT Software: custom-made accessibility solutions for theatres

Teatro Accesible is a project that has been running for over 5 years now, providing accessibility services in different theatres, festivals and cities throughout Spain. More than 500 shows, 19 festivals, over 60 theatres and 4000 people have already enjoyed Teatro Accesible.

Every Teatro Accesible session guarantees an audio description service and surtitling (SDH subtitles). We are also providing the extra devices and functionalities anyone may need to enjoy the show such as touch tours, augmented reality glasses, magnetic loop, etc.

Our accessibility is processed and launched with STARTIT, a software tool developed in-house at Aptent Soluciones. STARTIT allows both pre-recorded audio description clips and SDH subtitles to be launched live simultaneously from a laptop and also played on any iOS or Android smartphone.

Any script can be uploaded and then edited with STARTIT to generate the subtitles saving the time that would be spent typing otherwise. Character count, labels, colours and positions on screen are only some of the features of a custom-made software than can also be used as a professional subtitling and translating tool at any venue. Pre-recorded audio description clips allow the contents to be ready and reused every time they are required which makes them ideal for touring, reruns, etc.

In this presentation, we will be showing how Teatro Accesible works and the different solutions and difficulties that we may come up with when audio describing theatre plays, from the audio description script production to the live show.

Esmeralda Azkarate-Gaztelu Carro holds a BA in Translation and Interpreting from the Universidad Complutense de Madrid and MA in Audiovisual Translation from the Universitat Autónoma de Barcelona. She started working as an audio describer for Discovery Channel at Deluxe Studios in London where she wrote the audio description scripts and recorded them herself. She went on with her audiovisual translation and accessibility studies at Imperial College and started working as an audio describer at Deluxe Studios in London for Discovery Channel for the first Spanish emissions. She is currently the Director of Accesibility and Translation contents at Teatro Accesible (Aptent Soluciones). She also teaches theatre audio description at the MA in Audiovisual Translation, Localisation, Subtitling and Dubbing from the Universidad de Cádiz (Spain). She won Best SDH subtitling for *Marie's Story* at the last ceremony of ATRAE Awards along with her colleague, Javier Navarro.

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

Katarzyna Solińska, Renata Nych & Jerzy Myszak

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"De Facto", Poland

PANEL 1: Audio Describing Art

The Invisible Art Gallery – Where the art can be seen

Nowadays we are living in a new so-called "visual era", in the world of screens and touchpads, where communication takes place almost entirely on the visual level. Association: Work for People with Disabilities "De Facto", took up the challenge of implementing the revolutionary intergenerational project – Invisible Galleries of Art, Animals and Plants, dedicated to people with visual impairment. By creating Poland's first digital audio description platform, "De Facto" combined two seemingly disparate social groups into a single communicative medium – the Invisible Art Gallery.

In our paper, we would like to present the results of our project which initiated a cooperation and meeting of minds between sighted school students, for whom the picture is now almost the only way of communication (e.g. Snapchat, memes, smileys, emojis), the factor that can in perspective lead to the functional illiteracy; and on the other hand – blind and partially-sighted participants/viewers, for whom it is a word, not a picture, that lets them truly see. The young volunteers who, under the watchful, but unprejudiced eye of professional audio describers, prepared AD of works of art, analyzing and rereading cultural contexts, learned how to express themselves using just words. Rapidly growing the Invisible Art Gallery (over 500 described artefacts representing 5 art periods and more than 50 art movements), is also a part of a comprehensive vision of modern museology, collecting, preserving, interpreting, and displaying items of artistic, cultural, or scientific significance. Providing education and development of cognitive and aesthetic sensitivity, the Invisible Art Gallery activates the viewers who in effect also take the initiative and give great inspiration to organize workshops for VIP attendees. Every single workshop is focused on providing participants with an in-depth understanding and wide knowledge about one particular artist. By using all non-visual methods of conveying art and culture to its visual impairment audience, through AD, poetry, music and dance; workshops allow to literally touch the history and feel it by certain textures, fragrances, tastes and sounds, which are specific for the artist's epoch. Project equally combines

rehabilitation (spatial orientation), typhlo-pedagogy (workshops) with knowledge about art (lectures combined with AD of works of art) and movies with AD (biopics and documentaries on visual art and artists).

Katarzyna Solińska is an art historian, museologist and audio describer. She works as a curator of contemporary art and design at the Glass Heritage Centre in Krosno (Poland), also working on the educational service of the museum. Apart from that, she works as an audiovisual translator and has cooperated with the "De Facto" Association, participating in the Invisible Galleries project, she is responsible for the specific area of creating the collection of art dedicated for people with visual impairment, for research in the specific field of AD and for the management of a small team of professional audio describers and volunteers, displaying works of art in a way that makes them accessible and engaging for people with visual impairment.

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

Veronika Šnyrychová

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Palacky University Olomouc, Czech Republic

PANEL 2: Cognitive Approaches to Audio Description

Semantic and pragmatic aspects of audio description

Human communication and utterances do not exist in a vacuum. In order to interpret its meaning, we rely not only on the linguistic content of the utterance, its semantics and syntax, but also on its extralinguistic context. In the case of audiovisual material, extralinguistic information is to a great extent supplied by the image, which is not accessible to the visually impaired audiences. Visually impaired audiences must rely on audio description instead, which therefore needs to supply the audience with relevant information. The relevance of a particular piece of visual information will be given by its indispensability for inferring the meaning of an utterance in its entirety. The paper will analyze three to five family films available on Netflix with English audio description to demonstrate the principle of relevance in conveying semantic as well as pragmatic meanings in audio description.

Veronika Šnyrychová is a freelance subtitler and a PhD student at the Department of English and American Studies, Faculty of Arts, Palacký University Olomouc. In her research, she deals with subtitling, media accessibility, and quality assurance.

Time slot: **Thursday 11:30-13:15**

Kim Linda Starr

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University of Surrey, United Kingdom

PANEL 2: Cognitive Approaches to Audio Description

Thinking inside the box: bespoke audio description for cognitively diverse audiences

According to Snyder, "AD is about democracy" (2005:16 in Mazur & Chmiel, 2012), yet audio description (AD) research and practice remains fundamentally focused on optimising accessibility to multimodal texts by reference to those affected by physical (visual) impairment. Nevertheless, recent evidence suggests audiences requiring cognitive assistance, including individuals on the autism spectrum experiencing emotion-recognition difficulties (ERDs), may also benefit from supplementary AD (Fellowes, 2012).

While previous studies have considered the AD of emotions, emotional lexicon and describing gestures and facial expression for visually impaired audiences (Ramos, 2015; Salway & Graham, 2003; Mazur & Chmiel, 2012), emotion-centric AD has not been considered in relation to audiences with emotion recognition difficulties.

This study employs a functionalist, skopos-based approach (Reiss & Vermeer, 1984 in Nord, 1997:29) to AD creation in order to examine the potential for extending the reach of AD into the domain of supplemental cognitive narrative through the adoption of bespoke, dianoic ('between minds') translation strategies.

Consideration will be given to the results of an empirical study trialling prototype cognitive AD outputs alongside standard AD with young autistic spectrum audiences who typically experience difficulty identifying emotions and 'states of mind' in others. For this purpose, three discrete AD orientations were created from audiovisual source texts: (i) standard, blind and visually-impaired (BVI) AD, designed to be visually restorative; (ii) bespoke descriptive AD, created for audiences experiencing difficulty reading emotions and 'states of mind', and characterised by the identification and labelling of emotive-markers (EMO); and (iii), bespoke interpretative AD, created for audiences requiring additional assistance with assigning causality and consequence to

emotions, and characterised by the contextualisation of emotive-markers (CXT).

Findings from the study are used to support the case for a fundamental reappraisal of AD as an accessibility tool. It will be argued that by developing dianoic translation strategies it should be possible to employ AD to enhance access to audiovisual materials for a range of audiences with atypical cognitive needs. To this end, examples of coincidence and divergence between standard BVI and cognitive EMO/CXT target texts will be given particular consideration for their potential to serve both types of audience simultaneously and independently.

The presentation will conclude with a brief discussion of the manner in which dianoic translation might be further developed to deliver competing AD channels in 'multiplex'/ 'red button' television environments.

Kim Linda Starr began her academic studies at Queen Mary, University of London graduating with a BSc (Econ) in Politics and Law. She subsequently spent a decade in the finance industry, followed by 15 years in the commercial television sector, latterly as Head of Internal Communications at UK news producers, Independent Television News. In 2010, Kim returned to academia studying for an MA in Monolingual Subtitling and Audio Description at the University of Surrey. She also holds an MA in Journalism from the University of Westminster. Kim is currently conducting empirical research in the field of audio description and cognitive diversity for which she was awarded a UK Research Councils/AHRC doctoral scholarship.

Time slot: **Thursday 11:30-13:15**

Nazaret Fresno Cañada

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The University of Texas at Rio Grande Valley, United States

PANEL 2: Cognitive Approaches to Audio Description

Engagement in audio description: so simple, and yet so complex

As cinema fans, most of us would agree with the statement that the ideal filmic experience is both engaging and enjoyable. This idea, intuitive as it may be, hides an intricate network of mental and emotional processes that spectators undergo while sitting in front of the screen. Even though the exact mechanisms that lead audiences to engage in and enjoy narrative movies remain a focus of scholarly discussion, recent research in Media Studies and Psychology has provided interesting insights that delineate the scope of film engagement. It is the aim of this presentation to offer a theoretical framework that explores the complexities of engagement in audio description.

Drawing on recent literature dealing with media enjoyment, engagement and immersion, this presentation will begin by emphasizing the role of cognition in film engagement. It will be argued that comprehension and immersion should not be understood as independent, but rather as two intertwined processes that facilitate each other, eventually leading audiences to respond emotionally to movies. On the one hand, comprehending the audiovisual information leads spectators to create and update mental models of the situation, events and the characters depicted in the story. Those mental representations, together with the aesthetic machinery of cinema, are believed to enhance immersion by triggering feelings of flow (Csikszentmihalyi, 1990), transportation to (Green & Brock, 2000) and presence in the fictional world, as well as character identification (Cohen, 2001). On the other hand, when spectators are immersed in the film and adopt the characters' point of view, they are able to assess the plot developments from "within" the narrative, which in turn has a positive effect in comprehension.

After introducing the aforementioned ideas and taking into account the most recent research on cognition in Audiovisual Translation, the interesting challenges that the tight relationship between cognition and engagement poses for professional audio describers will be analyzed. Finally, some

strategies that could help improve user engagement in audio described films will be discussed, as well as possible ways to explore their empirical validity.

Cohen, J. (2001). Defining Identification: A Theoretical Look at the Identification of Audiences with Media Characters. *Mass Communication & Society*, 4(3), 245–26.

Csikszentmihalyi, M. (1990). Flow: *The psychology of optimal experience*. New York: Harper & Row.

Green, M. C. & Brock, T. (2000). The Role of Transportation in the Persuasiveness of Public Narratives. *Journal of Personality and Social Psychology*, 79(5), 701-721.

Nazaret Fresno Cañada holds an MA in Comparative Literature and Literary Translation from Universitat Pompeu Fabra (Barcelona, Spain), an MA in Audiovisual Translation from Universitat Autònoma de Barcelona (Spain) and a PhD from the same university. She has taught Translation and Interpreting as well as AVT courses in several universities in Spain, and is now Assistant Professor of Translation and Interpreting at the University of Texas at Rio Grande Valley. She worked as a freelance translator, subtitler and audio describer for several companies in the past and her research interests include audiovisual translation and accessibility to the media.

Time slot: **Thursday 11:30-13:15**

Jan-Louis Kruger

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Macquarie University, Australia

PANEL 2: Cognitive Approaches to Audio Description

Beta coherence as objective measure of immersion

Audio description (AD) is one of the most challenging fields in audiovisual translation, largely due to the severe constraints imposed by the soundtrack. However, the soundtrack is also a major source of information even in films that rely heavily on visual aspects such as mise en scéne, special effects, and camera angles to tell the story. In trying to convey the visual component of the story to blind audiences, it is inevitable that the soundtrack is compromised from time to time, particularly when there is competition between the need to convey essential visual information and auditory information that carry less concrete meaning, such as pregnant pauses, atmospheric music, or subtle changes in background sounds. Ultimately, however, the main task of the AD should be to have an equivalent effect on the blind audience, to create an experience with sound alone that will make it possible for this audience to lose themselves in the story world, to be transported to fictional places, to experience the excitement or sadness of the fictional characters from a position inside those characters, or at least inside the story world.

Jan-Louis Kruger is Head of Department of the Department of Linguistics at Macquarie University in Sydney, Australia. He is also extraordinary professor in the School of Languages on the Vaal Triangle Campus of North-West University in South Africa. He has completed projects on subtitler training, subtitling and multilingualism, subtitling in the classroom, and subtitling and immersion. He has also done work on AD, which ties in with his interest in narrative theory. His main research interests are the reception and processing of audiovisual translation products including investigations on cognitive load and psychological immersion combining eye-tracking, subjective measures and EEG. He is a co-editor for Perspectives, Studies in Translatology.

Time slot: **Thursday 11:30-13:15**

Floriane Bardini

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UVic-UCC, Spain

PANEL 3: Reception Research

Audio Description Style and Film Experience: A Reception Study

Film experience is a phenomenological encounter between spectator and film. It is lived through at a sensory, sensual, emotional and cognitive level, and the visual is central to the experience: audio describers need to seize and render the visual essence of a film to provide access to the film experience for the blind and visually impaired audience.

Film as a narrative medium offers an infinite range of denotative and connotative possibilities which all play a part in film experience. Based on this assumption, our hypothesis is that film language as a complex construct needs to be present in the audio description (AD) to ensure a valuable film experience to spectators with visual impairment.

To test this hypothesis, we have produced three ADs to the short film *Nuit Blanche* (Arev Manoukian, 2009) in collaboration with a professional audio describer. We have created one denotative AD and two ADs that include film language: a cinematic AD and a narrative AD.

The study is conducted in person in several agencies of ONCE (Spanish National Organisation of the Blind) in Catalonia. Participants answer questionnaires where their film experience is evaluated through four kinds of criteria:

- Emotional reception of the film;

- Cognitive reception of the film;

- Personal evaluation of the film experience;

- Personal evaluation of the AD.

In addition to filling in the questionnaire, participants take part in small group interviews, so that we gather some in-depth comments and qualitative information to complement the quantitative approach of the questionnaire.

The study has a double purpose. On the one hand, it helps determine which AD style provides the best film experience to most participants. On the other hand, comparing the answers to the questionnaire with the answers of sighted people who viewed the same film without AD allows us to compare the film experience of blind and sighted viewers. Differences are observed especially in the emotional trajectory of the two groups, even by similar rating and interpretation of the short film.

We will present the results of the study in detail and discuss the ways to approach AD and AD styles from the point of view of emotion and film experience.

Floriane Bardini is a translator and doctoral researcher. She graduated from the University Paris Diderot in Applied Foreign Languages and has been working as a translator and French teacher in Germany and Spain. She has completed her Master in Specialized Translation at the University of Vic – Central University of Catalonia (Spain)– where she conducts her research in the field of audiovisual translation and media accessibility. She is currently writing her dissertation on film language audio description and user experience at the University of Vic, under the supervision of Dr Eva Espasa.

Time slot: **Thursday 14:30-16:00**

Anna Jankowska[1], Bartosz Ziółko[2], Dawid Skurzok[2], Agata Psiuk[3] & Monika Zabrocka[1]

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PANEL 3: Reception Research

Reading speed in AD

Sound in audio description (AD) is a rarely researched topic (Orero & Szarkowska, 2015; Remael, 2012; Szarkowska & Jankowska, 2016) and its reading speed attracted interest of even fewer researchers (Vercauteren, 2016). In our presentation, we would like to present the results of our research into the actually applied and preferred reading speed of AD. Our presentation will consist of two parts. In the first one, we will present the results of an audio-textual corpus of AD which was carried out by means of diarization of films based on transcriptions through automatic speech recognition system Sarmata 2.0. in order to measure the reading speed currently applied to ADs for feature films in Poland. In the second part of the presentation, we will present the results of a study (surveys and focus groups) carried out to establish the preferred reading speed of visually impaired patrons. The study took into account film and scene type as well as film and scene speed. Both parts of the experiment are carried out in order to calculate an algorithm that will be used in AD software for automatic reading speed recognition.

Anna Jankowska, PhD, is an Assistant Lecturer in the Chair for Translation Studies and Intercultural Communication at the Jagiellonian University in Krakow (Poland) and a visiting scholar at the Universitat Autònoma de Barcelona within the Mobility Plus program of the Polish Ministry of Science

and Higher Education (2016-2019). Her recent research projects include studies on mobile accessibility and software (Audiomovie – Cinema for All and OpenArt – Modern Art for All), the viability of translating audio description scripts from foreign languages, multiculturalism in audio description, audio description for foreign films and the history of audiovisual translation. She is also the founder and president of the Seventh Sense Foundation which provides audio description and subtitles for the deaf and hard of hearing.

Time slot: **Thursday 14:30-16:00**

Anna Sadowska

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John Paul Catholic University of Lublin, Poland

PANEL 3: Reception Research

Selected strategies in audio description – a reception study on user preferences

The aim of this presentation is to show the results of a PhD research on audio description (AD) strategies. Thirty blind and partially sighted users of AD participated in this reception study which involved watching seven audio described films followed by a set of closed and open questions on the AD strategies employed in each film. The research stemmed from informal, yet repeated, observations that the audience preferences may be strongly divided. That led to the following questions: (1) Do visually impaired viewers accept the solutions proposed by the existing AD standards? (2) If so, to what extent? (3) If not, what other solutions would they accept?

Apart from the survey, the study also involved watching selected scenes from each film with alternative versions of AD and comparing them with the original one. The issues tackled included: the description of body language and facial expressions, the use of audio introductions, camera language, first-person AD, text on screen, scene changes, and many others. The assumption of the study was that although AD standards, overall, fulfil the needs of the viewers, yet in some cases many viewers opt for alternative solutions. This research is user-oriented and hopes to add new insights into the discussion of AD standards and strategies.

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

Time slot: **Thursday 14:30-16:00**

Agnieszka Walczak

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Universitat Autònoma de Barcelona, Spain

PANEL 3: Reception Research

Presence as a tool for measuring the effectiveness of audio description

Early research into the reception of audio description (AD) focused on user comprehension (Chmiel & Mazur, 2012; Romero-Fresco & Fryer, 2013; Walczak & Rubaj, 2014) rather than the quality of experience of AD audiences. Several studies have explored the emotional impact that AD may exert on its users (Ramos Caro & Rojo López, 2014; Ramos, 2015). However, people do not watch films only to listen to the AD. It is rather 'a secondary means of mediation' (Fryer & Freeman, 2013) that allows access to the visual component that otherwise would be missed.

What allows to assess the entire experience of the AD audiences, instead of focusing solely on the descriptive element, are presence measures. Defined as 'the suspension of disbelief' (Slater & Usoh, 1993) or as 'a user's subjective sensation of being there' (Barfield et al., 1995), presence is the illusion of being located somewhere other than the physical environment. It is an experiential quality metric employed to evaluate broadcast and virtual environment media systems (Lessiter et al., 2001). Its effectiveness for gauging the reactions of blind and visually impaired audiences to audiovisual stimuli has already been shown in various works (e.g. Fryer & Freeman, 2013; Walczak & Fryer, 2017).

This paper aims to present the results of the recent research investigating different scenarios for content and vocal delivery of AD. It was carried out with blind and visually impaired audiences in Poland. They were asked to report their emotional response to the stimuli presented and their reactions were assessed using presence questionnaires.

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Agnieszka Walczak is a PhD candidate at the Department of Translation and Intercultural Studies at the Universitat Autònoma de Barcelona. In her doctoral dissertation, written within the framework of the European project Hybrid Broadcast Broadband for All (hbb4all.eu), she focuses on the quality of audio description. Agnieszka holds a Master's degree in Applied Linguistics from the University of Warsaw. She graduated with honours, defending the first thesis in Poland on text-to-speech audio description. She has also completed postgraduate studies on audiovisual translation at the University of Social Sciences and Humanities in Warsaw. 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), European Association for Studies in Screen Translation (ESIST) and Polish Audiovisual Translators Association. Professionally works as a subtitler and audio describer.

Time slot: **Thursday 14:30-16:00**

Lucinéa Marcelino Villela

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Universidade Estadual Paulista, Brazil

PANEL 4A: World-Wide Experiences I

Shameless AD: the art of describing erotic scenes in Brazilian film 'Future Beach'

According to Venuti (1998: 1) "a translation, like any cultural practice, entails the creative reproduction of values". He still defines the translation as a way of authorship, an authorship redefined as derivative (1998: 43). Following Venuti's view of translation as a process that always creates an authorial project, our presentation will be focused on audio description (AD) as an intersemiotic translation (Jakobson, 1995) in which images are translated into text in a descriptive way.

The audio describers are responsible to translate into words their judgement of some images to the audience. The professionals involved in the AD process follow protocols or guidelines, but the final script will be result of their theoretical conceptions of audiovisual translation and their assumptions of what should or should not be presented in AD.

Our object of study is the Brazilian film *Future Beach* (*Praia do Futuro*), directed by Karim Aïnouz. It was premiered at the 64th Berlinale Competition (2014) and received 11 nominations and 8 awards in different Film Festivals. Its DVD was released in Brazil with AD and its quality is outstanding. The same tenderness that appears in many scenes of the movie is portrayed in the AD script.

The focus of the presentation will be on the debate about the AD script of an erotic scene between the main characters (Donato and Konrad). The plot presents the story of three men whose main connection is Praia do Futuro, a Northern beach in Fortaleza (Ceará capital). The whole story is about heroism, love, brotherhood and life choices. In our research about the film, we considered the assumptions of AD presented by Joel Snyder: "audio description can be considered a kind of literary art form in itself, a type of poetry" (2008: 192). In *Future Beach* the whole process of AD was as sensitive as the movie itself. The audio describers had in mind the importance

of the soundtrack of the movie (according to Orero & Szarkowska "the nondiegetic sound", 2015: 125), the spatial setting: Konrad's apartment in Berlin, and the couple's gestures and facial expressions. Our analysis of these items will be presented based on contributions of the book *Audio Description: New Perspectives illustrated* (Maszerowska, Matamala & Orero, 2015).

We will analyse some extracts of *Future Beach* in which that kind of authorial translation has been widely developed. When the translators/audio describers face the challenges of describing a scene with erotic situations their translation will have the responsibility of expressing to the audience the existing sensuality in that scene. The theme involving obscenities and erotic expressions in AD scripts is still considered unprecedented in Brazilian literature, although there are works about subtitling translation related to profanity and obscenities. According to Zavaglia and Orsi (2007), the scrutiny of erotic language covers areas which have been silenced by scholars. It is about time we studied this embarrassing issue.

Lucinéa Marcelino Villela is a Professor at UNESP (Universidade Estadual Paulista, Brazil). She graduated in Translation (Universidade Estadual Paulista, Brazil) and pursued a Master in Applied Linguistics (UNICAMP, Brazil) and a PhD in Communication and Semiotics (PUC, Brazil). She completed her postdoctoral stage in Audiovisual Translation at Universitat Autònoma de Barcelona in 2016. Her Master and PhD research was related to Bible Translation, focusing on literary characteristics of Genesis and Ecclesiastes. Since 2013 she coordinates the research group "Mídia Acessível e Tradução Audiovisual – MATAV". Currently, her research interests are in Translation Studies, focusing on Audiovisual Translation related to accessibility resources and integrating them as disciplines of Undergraduate Degrees (Broadcasting and Journalism). Besides, she has been researching audiovisual resources applied to Brazilian web series and short documentaries (audio description, subtitles for the deaf and hearing impaired people).

Time slot: **Thursday 16:30-18:00**

Bernd Benecke

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Bayerischer Rundfunk

PANEL 4A: World-Wide Experiences I

Can you believe it? An experiment with "subjective AD" for children

Objective AD vs. subjective AD – the discussion is as old as Audio Description is done. Most guidelines on this topic demand an objective way of describing things and action, although existing audiovisual products show a lot of subjective elements, mainly if the AD aims to be more narrative than descriptive. The author of this abstract stands mainly for objective AD (Benecke, 2014) – although he participated in a very successful experiment with subjective AD for children. It happened by chance: while describing a very popular movie for children (*Bibi Blocksberg*, based on a very successful book series) we got the offer from one of the actors of the movie to narrate the description. We could not refuse – Ulrich Nothen is well known as actor and narrator of audio books – but how could this be done? He plays the father of the title character and this brought the idea that he would describe through the eyes of his figure, taking part in what happens to his little girl. This means he is not only telling what is happening (sometimes using "I" when he describes what his character does in the film), but also showing fear, anger or joy.

In this presentation, we will have a look at fragments from the text and watch a short clip with the AD translated into English.

Bernd Benecke is the head of Audio-Description at the public broadcaster Bayerischer Rundfunk in Munich – one of Germany's main producers of audio description for TV, DVD and cinema. Benecke started with Audio Description in 1989, when the first movie was described in Germany. He worked as an audio description author and narrator for movie distributors, different TV-stations and since 1997 for Bayerischer Rundfunk, where he built up the AD department. Today he mainly trains the authors, revises audio descriptions and directs the narrating and sound mixing process. He is one of the authors of the German Audio Description guidelines and headed workshops in

countries around the world (Spain, Portugal, South Africa, Brazil). Benecke holds a PhD in Translation Studies from Saarland University in Germany, his thesis was on "Audio Description as partial translation", an English summary is available for free through www.benecke.info.

Time slot: **Thursday 16:30-18:00**

Natalia Kiser[1] & Clarissa Agostini Pereira[2]

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[1]University of Warsaw, Poland

[2]Universidade Federal de Santa Catarina, Brazil

PANEL 4A: World-Wide Experiences I

Live audio description to the 2017 Samba Carnival Parade in Florianópolis, Brazil

According to the 2010 Brazilian census (IBGE, 2010), the number of persons in Brazil who admit to suffer from visual impairments or to have some sight loss problems constitutes 18.8% of the population. In view of this figure, we decided to undertake a project aiming at audio describing the most important annual cultural event in Brazil – the Carnival. Being financed by the European Union Fellow Mundus Project, Natalia Kiser, a PhD student from the University of Warsaw, together with Clarissa Agostini Pereira from the Accessibility Centre at the Federal University of Santa Catarina, Florianópolis, Brazil, prepared a pioneer live audio description for the 2017 Samba Carnival Parade in Florianópolis.

Samba, being not only a national lively, rhythmical dance of Afro Brazilian origin, but also a symbol of Carnival, i.e. liberation and equality, social satire, mockery of authorities, sense of social unity among social classes that is manifested by a so-called 'grotesque body', a tool for different social groups to focus attention on conflicts and incongruities by embodying them in "senseless" acts (Abrahams, 1972), is certainly a challenging task for audio describers. The challenge lays in the fact that a samba parade, being the "Greatest Show on Earth", as referred to by Brazilians, is an extremely symbolic, colourful, details-saturated event. Not to mention the entire message that stands behind the main motif chosen by each samba school every year. This annual theme is manifested in lyrics, costumes (port. *fantasias*) and choreography prepared by each school.

The presentation relates the process of preparation, creation and delivery of the live AD to the samba parades, explaining the specificity of the project and social, technical and cultural aspects that had to be taken into account during its completion. A great emphasis is put on the audio introduction, as an

extremely important element of an accessible live dance event abounding in countless visual elements, as well as a touch-tour, being an indispensable assistive tool. The feedback obtained from AD recipients complements the presentation.

Natalia Kiser is a graduate of State Theatre School in Wroclaw, MA at Puppetry Department (2009) and graduate of Applied Linguistics at University of Warsaw (MA in Interpretation 2015). Since October 2015, she is a PhD student at the Faculty of Applied Linguistics at University of Warsaw, where under the supervision of Prof. Malgorzata Tryuk and Dr. Agnieszka Szarkowska, she conducts research on simultaneous audio description for live events. Currently, she holds a scholarship at Universidade Federal de Santa Catarina, Florianópolis, Brazil, where she is coordinating the project on live audio description to Carnival Parades. Since 2010, she has worked in the Baj Puppet Theatre in Warsaw, where she is an actress and puppeteer, as well as audio describer and a voice-talent. She also works as an interpreter and audiovisual translator. She gives a course on "Introduction to Interpretation" at the University of Warsaw.

Time slot: **Thursday 16:30-18:00**

Martin Zwischenberger

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University of Teacher Education, Graz, Austria

PANEL 4A: World-Wide Experiences I

Live audio description

In early 2006 I tried to find together with blind and partially sighted people a possibility to join sport and cultural events without barriers, finding a way to deliver detailed descriptions about the things happening. We visited football-matches and I started to create a dedicated language for this audience. Having evaluated the special needs after many hours of feedback, in 2007, with the Austrian soccer league, we started doing the AD of one match every week. Together with an audio technician we found a way to broadcast the commentary in the whole venue, which means total access for blind and partially sighted people anywhere in the venue, so they can listen to the description.

In 2008, the UEFA wanted to support the EURO Championship in Austria and Switzerland with AD and to train the commentators. We delivered this service for every match of the tournament. Since 2010 this service is available for nearly all live events on the Austrian TV. In 2012, I trained commentators in Poland and Ukraine for the EURO 2012 supported by the UEFA, as well as for the Olympics and Special Olympics in London, and in 2014 for the FIFA WC in Brazil.

I also deliver AD for theater performances, F1 races, ski competitions, and exhibitions in museums and galleries. We will also deliver this service for the Special Olympics 2017.

Since the beginning of 2016, the new barrier-free law is in force in Austria, which means that nearly every official event has to offer AD. In this context, I would like to show how live AD works and explain the technical solutions. I would also like to comment on the new barrier-free law, used in the European Union since 2016.

Martin Zwischenberger has been working for 30 years as a TV and radio commentor for different stations in Austria. Started working with AD in 2006 during the presentation of the exhibition "Dialog in the dark" in Vienna. He created live AD for the Austrian State TV, ORF, in 2009, and he was also in charge of the training of commentators, working for FIFA and UEFA as AD trainer, teaching the commentators in Poland, Ukraine, Brazil, Russia and Argentina. He implemented AD for Red Bull Motorsports (F1, Moto-GP.Air-Race). He is currently working for the University of Teacher Education in Graz, Austria, in the Media Department, both as a teacher and in inclusion projects.

Time slot: **Thursday 16:30-18:00**

Lara Valentina Pozzobon da Costa

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Lavoro Produçoes Artísticas LTDA, Brazil

PANEL 4A: World-Wide Experiences I

Audio description practices in big events

This presentation comes from my experience of coordinating audio description (AD) in major live events in Brazil, like Rio 2016 Olympic and Paralympic Games Ceremonies, Carnival Parade in Rio de Janeiro, UN Conference Rio + 20 and Red Bull Air Race.

All this came after the pioneering start of AD in Brazil in an international film festival that I run since 2003, and some years later, to experiment AD in performing arts and in post-production film. Today we have more than 800 hours of AD created by our team for DVDs, theatres, film festivals and various kinds of live events.

The preparation of live AD team starts with the adequate casting. The team must include actors, stage artists or announcers, who are already trained in AD post-production and/or live AD with script in plays or movies. Mandatory qualities for describers include the comprehension of what is regularly mentioned in AD, the succinct way it should be stated, the awareness of what is important for the narrative and, in the case of live events, the ability to improvise with accurate and adequate language.

The second step of the team preparation is the research for content to be described. All kinds of related materials and similar contents are of help. Media Guides made exclusively for the press or participants are the most important materials to obtain. Narrations for similar events that can be found in the online sources are also useful.

The third step is rehearsal. When there is a general rehearsal, it is crucial to make the describers watch. If the event has no possibility of a rehearsal, it is important to offer simulation videos or performances for the audio describers to find their own rhythm of speech and to experience the improvisational situation.

The main difficulties related to performing live AD in big events are as follows:

- No previous script, unlike in theatre, post-production AD and live AD in a movie exhibition;
- Rehearsal with different or fewer elements, different rhythm or with similar content simulating the show;
- Many elements to describe beyond the show, like the audience, their movements and changes of movements, aerial elements that are part of the main show (as long as they are in the range of vision of the public);
- Unforeseen events, which may also happen in the theatre, but are more frequent in outdoor performances.

Lara Valentina Pozzobon da Costa holds a PhD in Comparative Literature and a Master in Brazilian Literature (UERJ). She is the director of Brazil's Intl' Disability Film Festival, pioneer in providing audio description to movies in Brazil since 2003, and the producer of *Assim Vivemos* TV Program, exhibited with three accessibility services (2009-2010). She is also the producer of 4 fiction shortfilms and of 2 fiction features: *The Incurable Ones* (2006) and *Women in Power* (2015), the latter released with audio description, sign language and subtitles in Brazil by Movie Reading. She has produced 4 plays and 6 international film series. Coordinated audio description in English and Portuguese. She took part in the ONU Conference Rio + 20 (2012) and the Olympic and Paralympic Cerimonies of Rio 2016; coordinated audio desciption in Portuguese at the Samba Parades of Rio de Janeiro Carnival in 2011 and 2016. She is the Director of Accessibility at Carlos Gomes Theatre and Baden Powell Theatre in Rio de Janeiro. In 2016 released her first book of poetry Intern Use.

Time slot: **Thursday 16:30-18:00**

Jody Holdback & Jacqueline Homer

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DADAA Ltd & Access2Arts; Australia

PANEL 4B: World-Wide Experiences II

Audio description in the Australian context – establishing a national standard of audio description practice

The aim of this presentation is to give an overview of how DADAA and Access2Arts has challenged the Western Australian and South Australia arts and disability sectors and the wider community into embracing audio description (AD) as an inclusive practice.

Until recently, Australia has operated on a wide diversity of approaches to AD services for the blind and visually impaired community wishing to access screen, live events and visual arts exhibitions.

After years of work in the area of Tactile Tours, DADAA Ltd in Western Australia partnered with and became mentored by Access2Arts in South Australia as that was the most effective way to develop this new service in WA due to the vast distances between both states. They then brought their skills and AD service models together, to develop a multi-state approach to their AD services.

Both arts organisations have a long history of working directly with communities of people with a lived experience of disability as producers. In 2015 they turned their collective attention to creating access pathways for audiences who are blind or visually impaired wanting to access mainstream and professional theatre, street arts events and the visual arts, through a shared approach to resources, intellectual property and models of AD services.

From the outset, DADAA's Head of Production Jacqueline and Access2Arts Creative Director Gaelle Mellis worked directly with a community of people with disability – co-designing this unique approach to AD services, with the people who would be both audience and advisors to the core team of audio describers and presenters, central to the development. In both organisations, the AD service is disability led with consultation with the blind and vision impaired community throughout to inform the models.

Over 70 audio described and tactile tour programs have been delivered by both organisations in the past 12 months, from iconic arts events like Sculpture by the Sea to the opening event of Perth International Arts Festivals Home project.

The scope of both projects' reach has been significant as they have partnered with their respective State Arts Departments, large commercial presenters and Local Governments to make the space for audience members who are blind or vision impaired to gain participatory access to arts and cultural activities and events. The partnership activity behind the programs has been key to the uptake and delivery of the service.

DADAA and Access2Arts are working on strategies to make AD standard and available in all arts and cultural venues and events. Both organisations aim to collaborate to establish a formal network of audio describers as well as a process of accreditation for current and new audio describers, with the aim of building a strong professional practice behind the service.

Jody Holdback is a long-time patron of the arts, particularly musical theatre. Jody is blind and whilst at the Blind Citizens Australia as the National Advocacy Officer she advocated for people who are blind or visually impaired. Jody joined Access2Arts in 2015 after her success bolstering for audio description in mainstream cinemas in Australia. She is currently the Audio Description Coordinator and continues to work to improve the service for blind and vision impaired people.

Jacqueline Homer holds a BA in Theatre and a Diploma in OSH. She is currently DADAA's Head of Production and has been working on Community Arts and Cultural Development programs since joining DADAA in 2005. In 2015 she developed a program that would extend accessibility to the arts for people who are blind or visually impaired. She is currently exploring the use of 3D technology and digital accessibility for people to culturally access art galleries and museums.

Time slot: **Thursday 18:00-19:00**

Veronika Rot, Maja Šumej & Mateja Vodeb

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RTV Slovenia

PANEL 4B: World-Wide Experiences II

Audio description process at RTV Slovenia

TV production and accessibility for blind and visually impaired. RTV Slovenia – where theory is put in practice.

RTV Slovenija as the national public radio and TV house is bound by law to transmit its programmes using technologies adapted both for the blind and visually impaired and the deaf and hearing impaired.

In our paper, we would like to present the efforts of our broadcasting house to provide the blind and visually impaired with the possibility of viewing TV programmes. Our presentation will be divided into three parts. The introduction will present a short history of audio description (AD) in Slovenia, in the central part we will focus on the current state of AD with concrete examples and the presentation of the work of audio describers in the studio, and as a conclusion we will outline our vision and technical solutions for AD at TV Slovenia in the near future.

In Slovenia, we use ADs for the blind and visually impaired for chosen audiovisual programmes originally produced in Slovenia and the language used in them is Slovenian. Audiovisual programmes for adults in foreign languages are currently not equipped with ADs. The traditional system of TV translation in Slovenia is subtitling. In order to provide the blind and visually impaired with the possibility of viewing foreign language programmes, it is necessary to first dub the programmes and then add AD. The biggest problem is the high price of such an sound treatment (note: the population of Slovenia is 2 million inhabitants). However, in the future we expect to implement a new way of adapting foreign language audiovisual programmes for the blind and visually impaired.

In 2009, TV Slovenia first started equipping feature films with ADs. Since 2013, audiovisual programmes with ADs are screened in prime time regularly once a month. Until now, ADs have been added to approximately 60 audiovisual programmes of different genres (fiction films, documentaries and

programmes for children and youth). The work of audio describers is being carried out by four individuals, all of them linguists and excellent narrators chosen from among people with the most recognizable voices in Slovenia and from among popular radio and TV announcers. They both prepare and read the AD scripts. In these ADs, we pay particular attention to a high level of correct usage of the Slovenian language and to top-level narration.

In 2017, we plan to introduce an additional sound channel in order to be able to transmit ADs and speech synthesis that would enable viewers to read subtitles.

Veronika Rot, BA in Spanish, is a translator, journalist, editor, and assistant head of the project of accessibility at RTV Slovenia. She has a university degree in Spanish Language and Literature and in Philosophy and a specialization in Hispanic Literature at UAB. She is a recognized literary translator from Spanish and Catalan language and she works at RTV Slovenia in the accessibility department. She is the editor and journalist of the special web portal www.dostopno.si, which covers the subject related to the life of disabled people and their needs and rights. She is also involved in the selection of films and other works produced by TV Slovenia or other Slovenian producers for audio description and she supervises the process of audio description and the work of audio describers.

Maja Šumej holds a BA in English language and literature, and is a teacher of English, radio announcer and TV presenter, speech coach and sound describer. During her studies, she passed the audition for an announcer-presenter at Radio Slovenia, where she has been working for twenty years. Her work includes documentary and advertisement voice-over on Television Slovenia where she is occasionally hosting programs. She is a mentor and a teacher of Standard Slovenian at the RTV Slovenia Speech Culture and Training Center, which sets the highest standards for Slovenian spoken language, as well as a member of a permanent expert group for evaluating auditions. She has been a guest lecturer at various seminars and at the Radio Practicum Course at the Faculty of Social Sciences. She has been working with the Audio Description Project team since its beginnings in 2013.

Time slot: **Thursday 18:00–19:00**

Susanne J. Jekat

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Zurich University of Applied Sciences, Switzerland

PANEL 4B: World-Wide Experiences II

Project competence centre for barrier-free communication

Switzerland announced its accession to the UN Convention on the Rights of Persons with Disabilities on April 15, 2014 (Schweizerische Eidgenossenschaft 2014). Among other things, this convention specifies demands for barrier-free access to information. Within this context, in January 2017, the project "Konzept und Umsetzung eines Schweizer Zentrums für Barrierefreie Komunikation" [Concept and realization of a Swiss competence centre for barrier-free communication] was launched. The project is a collaboration between ZHAW and University of Geneva and is led by Susanne J. Jekat at ZHAW. Its primary objective is to secure access to a course of study for persons with disabilities at all universities and universities of applied sciences in Switzerland. Audio description, as one of ten core areas in the project, will be used here as an example to demonstrate the project's scope and goals. Especially in the field of audio description, the gap between existing models and methods for fictional films and non-fictional films used for education and training is significant. Thus, related to this particular concern, the project's goals will be demonstrated and possibilities of cooperation will be discussed.

Susanne J. Jekat was a research Associate at the Department of Informatics of the University of Hamburg and the head of subprojects in the BMBF joint research project VERBMOBIL from 1993 to 2002. From 2002 onwards, she works at the Institute of Translation and Interpreting at the Zurich University of Applied Sciences, is a professor of Language Technology and Multilingual Communication, and is the head of the Centre for Computational Linguistics. Her focus of work and research are computer-aided translation and interpreting, audio description for the visually impaired, respeaking for the hearing impaired, and simplified language. Starting this year and until 2020, she will lead the project "Concept and realization of a Swiss competence centre for barrier-free communication". This project is a collaboration with the University of Geneva.

Time slot: **Thursday 18:00-19:00**

Pilar Orero

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Universitat Autònoma de Barcelona, Spain

PANEL 5: "Project Pills"

The ACT project

Accessibility plays a major role in modern knowledge-based Information societies. The potential of Accessibility through ICT and Assistive Technologies (AT) for inclusion and participation of all citizens is increasingly growing, allowing for a full integration in everyday life. The proportion of people depending on Accessibility (15% in 2013) increases and EU demography shows the growing tendency to eAccessiblity dependency for its ageing population. National as well as European legislation supporting eAccessibility is in place and the UN Convention on the Rights of Persons with Disabilities, the most powerful, global expression in support of Inclusion and Equality, has a clear focus on eAccessibility, AT and Design for All.

The time has come to establish the new professional profile of media accessibility expert/manager, and its training. Full participation of all citizens in cultural events – as end users or participants – should become part of their daily life as for people without disabilities, restoring the concept of equal opportunity and Human Right of access to culture. The project ACT proposes the definition of a new professional profile, that of the "Media Accessibility Expert/Manager for the Scenic Arts", and also the various types of training activities associated to this professional. The project focuses on promoting equal opportunities and accessibility to cultural events (scenic arts) across countries and languages searching to establish and qualify the profile of accessibility expert to empower all citizens and especially people with disabilities. This presentation will analyse the project development and achievements.

Pilar Orero is a PhD (UMIST, UK) who teaches at the Universitat Autònoma de Barcelona (Spain). Her recent publications are with Anna Matamala *Audio Description. New perspectives illustrated* (2014)*;* and *Researching Audio Description. New Approaches* (2016). She has been and is a leader of

numerous research projects funded by the Spanish and Catalan Government. Leads TransMedia Catalonia (http://grupsderecerca.uab.cat/transmediacatalonia). She led Audio Description in the working group at UN agency ITU 2011-2013 on Media accessibility (www.itu.int/en/ITU-T/focusgroups/ava/Pages/default.aspx) and she is now participating in the IRG-AVA – Intersector Rapporteur Group Audiovisual Media Accessibility (www.itu.int/en/irg/ava/Pages/default.aspx). She worked in the Audio Description standard ISO/IEC JTC 1/SC 35 N. She holds the INDRA Accessible Technologies Chair since 2012 (www.tecnologiasaccesibles.com/en/university_collaboration.htm) and leads the EU projects HBB4ALL (2013-2016) (hbb4all.eu) and KA2 ACT (2015-2018).

Time slot: **Friday 08:30-09:10**

Elisa Perego

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University of Trieste, Spain

PANEL 5: "Project Pills"

The ADLAB-PRO project

Two years since ADLAB (2011-2014) (www.adlabproject.eu), a European project focused entirely on the audio description (AD) of films for the blind and sight-impaired community, came to an end and was acknowledged for its best practices, the new project ADLAB PRO (2016-2019), the natural successor to ADLAB, has been launched and financed by the EU under the Erasmus+ Programme, Key Action 2 – Strategic Partnerships.

Despite the incessant advocacy of an inclusive society and the growing need for accessible audiovisual products, the professional figures working in the field of AD are still few, often untrained and not well defined. Furthermore, the provision of AD is uneven across Europe. ADLAB PRO aims to fill this gap and it will define a curriculum for ensuring professional Europe-wide AD implementation in all cultural and media sectors through the creation of training materials to develop the new AD professional profile.

ADLAB PRO's work will revolve around six Intellectual Outputs (IOs) and related activities and tasks, and it will produce a comprehensive snapshot of the current AD training practices in Europe (IO1) and outline the AD professional profile (IO2). It will further delineate concrete training proposals based on different types of AD (IO3). Then, training materials will be created and made available (IO4) after thorough evaluation and testing (IO5). The project will also look at the evaluation and accreditation of the educational components (IO6).

The project activities, led by the University of Trieste (Italy), will be carried out through the synergy of educational and non-educational partners ensuring that the profile meets multiple market needs and the curriculum designed to train future AD experts is efficient, flexible in implementation, and of high quality, with a strong long-term impact on a wide spectrum of potential AD beneficiaries.

Elisa Perego is a researcher and lecturer at the University of Trieste (Italy), in the Department of Language, Translation and Interpreting Studies. She has a degree in Modern Languages (English/Hungarian) and a PhD in Linguistics (2004). Her research interests and publications lie in the field of audiovisual translation (AVT), and they focus on the cognitive processes while watching dubbed, subtitled and audio described material, AVT accessibility and reception, and the use of eye tracking methodology in AVT research. Elisa was recently awarded a grant for a national project on museum audio description (2015-2017) and she is the coordinator of the European project ADLAB PRO (2016-2019).

Time slot: **Friday 08:30-09:10**

Olga Soler-Vilageliu

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Universitat Autònoma de Barcelona, Spain

PANEL 5: "Project Pills"

The NEA project

Electrophysiological measurements have recently found their way in research on audio description, more specifically Heart Rate (Ramos, 2015) and Electrodermal Activity (Fryer, 2013). These measures are known by their feasibility of detecting emotional responses and are very useful on assessing users' involvement in the content.

The NEA Project (NEA, 2016-2018), recently funded by the Spanish Ministry of Economy (FFI2015-64038-P, MINECO/FEDER, UE) has among its goals to assess the emotional experience of visually impaired audiences when exposed to AD contents. Our team intends to apply these methods, borrowed from psychology, in order to further explore the quality of audio description from a user-centered point of view.

Such testing processes have shown revealing results in human-machine interaction scenarios and in the effects of virtual reality. In the field of media reception, they have also been used in the measurement of presence, which leads to the notions of immersion and enjoyment of audiovisual products and the emotional involvement the audience experiences when exposed to them.

Olga Soler-Vilageliu is an associate lecturer at the Departament de Psicologia Bàsica, Evolutiva i de l'Educació at Universitat Autònoma de Barcelona, where she teaches Psychology of Language to undergraduate students of Speech Therapy and Psychology. Her main interests in research are literacy learning, cognitive processing and media accessibility. Together with Anna Matamala she leads the NEA Project.

Time slot: **Friday 08:30-09:10**

Anna Matamala[1], Gian Maria Greco[1] & Pablo Romero-Fresco[2]

anna.matamala@uab.cat, gianmaria.greco@poiesis.it

[1]Universitat Autònoma de Barcelona, Spain

[2]University of Roehampton (United Kingdom), Universidad de Vigo (Spain)

PANEL 5: "Project Pills"

The MAP project

Media Accessibility (MA) is the research area dealing with the "theories, practices, services, technologies and instruments that provide access to media products, services, and environments for people that cannot, or cannot properly, access that content in its original form" (Greco, 2016: 23). It is now a lively area of research with a clear impact on societal and inclusion policies, but there is no unified resource where data related to the field are organised and easy to retrieve. Taking into account this situation, in November 2016, the Media Accessibility Platform (MAP, www.mapaccess.org) was launched. As its website puts forward, MAP aims to "provide a unified atlas charting the worldwide landscape of media accessibility through the creation of a structured platform that acts as a hub for research policies, training and practices in this field".

MAP adopts a holistic approach in which MA concerns not only sensorial barriers, but also linguistic ones, and therefore includes audio description, audio subtitling, accessible filmmaking, dubbing, media interpreting, respeaking, revoicing, Sign Language interpreting, subtitling, subtitling for the deaf and hard of hearing, surtitling, and voice-over. MAP's central feature is the *Accessometer*, a world map of all the legislation, standards and guidelines on MA at both international and national levels, organised by countries. This short presentation will provide an overview of the platform and its future possibilities.

Greco, G. M. (2016). On Accessibility as a Human Right, with an application to Media Accessibility. In A. Matamala & P. Orero (Eds.), *Researching Audio Description. New Approaches* (pp. 11-33). Palgrave: London.

Anna Matamala, BA in Translation (UAB) and PhD in Applied Linguistics (UPF, Barcelona), is since 2009 a senior tenured lecturer at the Universitat Autònoma de Barcelona. Certified audiovisual translator for the Catalan Television (1996-present). Former coordinator of the PhD in Translation and Intercultural Studies at UAB (2010-2014), where she led an active internationalization policy, and of the MA in Audiovisual Translation at UAB (2005-2012). A member of the international research group TransMedia (http://www.transmediaresearchgroup.com/), and of its local branch Transmedia Catalonia (http://grupsderecerca.uab.cat/transmedia/), Anna Matamala has participated (DTV4ALL, ADLAB, HBB4LL, ACT) and led (AVT-LP, ALST, VIW) funded projects on audiovisual translation and media accessibility. She has taken an active role in the organisation of scientific events such as the Media for All conference or the Advanced Research Audio Description Seminar ARSAD, and has published extensively in international refereed journals such as *Meta*, *The Translator*, *Perspectives*, *Babel*, *Translation Studies*, 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 four volumes on audiovisual translation and media accessibility. Joan Coromines Prize in 2005, and APOSTA Award to Young Researchers in 2011. Her research interests are audiovisual translation, media accessibility and applied linguistics. She is currently involved in standardisation work at ISO. Website: gent.uab.cat/amatamala

Time slot: **Friday 08:30-09:10**

Agnieszka Chmiel & Iwona Mazur

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Adam Mickiewicz University in Poznań, Poland

PANEL 6: Teaching AD, AD in Teaching

ADLAB PRO – a snapshot of AD training practices in Europe

ADLAB PRO is a three-year European project involving partners from Belgium, Italy, Poland, Slovenia, Spain, and the UK. Its objectives include developing the professional profile of an audio describer, delineating training proposals for different types of audio description (AD) and, ultimately, preparing AD training materials that will be available for all interested parties. The first Intellectual Output (IO1) – coordinated by the Polish partner – consisted in providing a snapshot of the current AD training practices across Europe. To this end, we developed a questionnaire targeted at AD teachers and trainers in different European countries. Then, we conducted in-depth interviews with selected teachers and analysed their course materials.

In the presentation, we will focus on the first part of IO1, the questionnaire, which consisted of two parts – one devoted to academic AD training and the other to vocational training of audio describers conducted outside of a university. Questions pertained, among other things, to course type, its duration, number of participants, skills addressed, activities covered, and types of assessment. Some general questions elicited responses concerning the importance of AD-related competences and transferrable (soft) skills, the experience of the teachers, cooperation with visually impaired persons during training programmes, and the total number of course participants. The presentation will address both the questionnaire design (including the major challenges), its distribution to respondents and, finally, the analysis of the elicited data, especially regarding differences in training audio describers in and outside of academic contexts. The results can help us gain clear understanding of similarities and shortages in the provision of a professional curriculum for an AD expert.

Agnieszka Chmiel is an Assistant Professor at the Department of Translation Studies, Faculty of English at the Adam Mickiewicz University, Poznań, Poland. Her research interests include: interpreting studies, lexical processing and memory in interpreting, reading in sight translation, audiovisual translation, audio description. She has 15 years of experience as a conference interpreter. She has recently co-authored a book on audio description (in Polish: *Audiodeskrypcja*) and co-edited a book on training conference interpreters (in Polish: *Dydaktyka tłumaczenia ustnego*).

Iwona Mazur, PhD, is a lecturer and researcher at the Department of Translation Studies, Faculty of English, Adam Mickiewicz University in Poznań, Poland. Her research focuses on audio description. She has participated in a number of Polish and international research projects, including the AD reception study ADVERBA, the Digital Television for All Project and the ADLAB Project. Recently she has co-authored a book on audio description (Polish title: *Audiodeskrypcja*). She serves as an Executive Board member at the European Association for Studies in Screen Translation ESIST. More information: http://wa.amu.edu.pl/wa/Mazur_Iwona

Time slot: **Friday 09:10-10:15**

David Vialard

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Texas Tech University, Illionois State University, United States

PANEL 6: Teaching AD, AD in Teaching

Audio description as a pedagogical tool in composition and writing

As AD research continues to expand it does so both in terms of depth and breadth. Though the primary outcome for AD is to facilitate the comprehension of information visual information for users, educators have been exploring a additional use of AD as pedagogy (Kleege & Wallin, 2016; Walters, 2010; Lewiecki-Wilson & Brueggemann, 2008; Palmeri, 2006; Wilson, 2000). These researchers have suggested ways in which AD can pedagogically add to English Literature, Theatre, and Technical Writing courses through practical means of teaching analysis and discursive means of examining the roles language and social practice play in constructing social models of disability and access. The continued influence of AD on pedagogy is explored in the teaching of rhetoric and composition in first year writing studies courses in the United States.

Composition course objectives include investigations into how genres of communication shape the acts of reading and writing, as well as student development as responsible and ethical readers, writers, and designers of various kinds of texts. Composition students should gain exposure to a wide range of tools and skills, including collaboration techniques, visual design principles, and how to effectively control surface features of their writing. Given these objectives and outcomes AD offers an ideal setting for composition students, regardless of dis/ability, to develop critical modalities of visual literacy, close reading, analysis, language, and interpretation. In turn, composition offers an opportunity for accessibility theory to engender inclusive and thoughtful design.

Kleege, G., & Wallin, S. (2015). Audio description as a pedagogical tool. *Disability Studies Quarterly,* 35(2).

Lewiecki-Wilson, C., & Brueggemann, B. J. (2007). *Disability and the teaching of writing: A critical sourcebook.* Boston, MA: Bedford St. Martin's.

Palmeri, J. (2006). Disability studies, cultural analysis, and the critical practice of technical communication pedagogy. *Technical Communication Quarterly,* 15(1), 49-65.

Walters, S. (2010). Toward an accessible pedagogy: Dis/ability, multimodality, and universal design in the technical communication classroom. *Technical Communication Quarterly,* 19(4), 427-454.

Wilson, J. C. (2000). Making disability visible: How disability studies might transform the medical and science writing classroom. *Technical Communication Quarterly,* 9(2), 149-161.

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

Time slot: **Friday 09:10-10:15**

Juan Pedro Rica Peromingo & Ángela Sáenz Herrero

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Universidad Complutense de Madrid, Spain

PANEL 6: Teaching AD, AD in Teaching

CALING corpus: students' production and evaluation of audio descriptions

The interest in the field of audiovisual translation (AVT) can be observed with the inclusion of the teaching and learning of the different modes of AVT at Spanish universities (Rica & Sáenz, *in press 2017*), the appearance of a great amount of research projects funded by the Ministry of Education and the universities, PhD theses, etc. which try to expand the interest and practice of AVT linguistic accessibility (Orero, 2007; Díaz Cintas, 2007; Jiménez Hurtado, 2007; Díaz Cintas et al., 2007; Rica, 2016).

We present a research project led at the Complutense University which is creating a corpus of AVT activities for teaching purposes (CALING) and trying to analyse the creation and reception of subtitles for the deaf (SDH) and audio description for the blind (AD) population. The project consists of a corpus of audiovisual materials carried out by university students (in different Spanish universities) on different AVT modes (subtitling for hearing and SDH, AD and dubbing). In particular, in this study we present the initial results of the evaluations carried out by real informants (blind and partially-sighted population from the ONCE organization) on the students' production of ADs. A questionnaire based on linguistic and technical issues has been used in order to evaluate the students' production on several activities. Preliminary results will be presented with respect to the most important aspects, difficulties and deficiencies in the AD included in the corpus: information overload and monotone intonation and voice of AD narrators, together with some changes and improvements in the quality of the AD analysed will be suggested. In the end, a demand for some changes in the official norm in Spain for AD (Norma UNE 153020, 2005) will be suggested, such as the type of information included in the AD, the tone of voice that needs to be used or the attitude of the audio describer.

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

Díaz Cintas, J. (2007). Traducción audiovisual y accesibilidad. In C. Jiménez Hurtado (Ed.), *Traducción y accesibilidad. Subtitulación para sordos y audiodescripción para ciegos: nuevas modalidades de Traducción Audiovisual*. Frankfurt am Main: Peter Lang, 9-3.

Díaz Cintas, J., Orero, P., & Remael, A. (Eds.) (2007). *Media for All: Subtitling for the Deaf, Audio description and Sign Language*. Amsterdam: Rodopi.

Jiménez Hurtado, C. (Ed.) (2007). *Traducción y accesibilidad. Subtitulación para sordos y audiodescripción para ciegos: nuevas modalidades de Traducción Audiovisual*. Series: Studien zur romanischen Sprachwissenschaft und interkulturellen Kommunikation - Volume 39. Frankfurt am Main: Peter Lang.

Orero, P. (2007). La accesibilidad en los medios: una aproximación multidisciplinar. *TRANS. Revista de Traductología* 11: 11-14.

Rica, J. P. (2014). La traducción de marcadores discursivos (DM) inglés-español en los subtítulos de películas: un estudio de corpus. *JoSTrans – Journal of Specialised Translation*, 21: 177-199.

Rica, J. P. (2016). *Aspectos lingüísticos y técnicos de la traducción audiovisual (TAV)*. Series: Linguistic Insights – Studies in Language and Communication. Frankfurt am Main: Peter Lang.

Rica, J. P., & Sáenz, A. (*in press 2017*). Audiovisual Translation (AVT) Modes: Dubbing, Audio description (AD) and Subtitling for Hearing and Deaf and Hard-of-Hearing (SDH) as an L2 Learning Pedagogical Tool. In C. Herrero & I. Vanderschelden (Eds.), *Using Film and Media in the Language Classroom: Reflections on Research-Led Teaching*. Manchester Metropolitan University Publications.

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 the field of subtitling, both for hearing and deaf and hard-of-hearing population, and the use of corpus linguistics for teaching and learning audiovisual translation in its different modes. He has also been a teacher in the Master's degree on Audiovisual Translation (METAV) at the Universitat Autònoma de Barcelona and is currently teaching in the Master's degree on English Language and Linguistics at the Universidad Complutense de Madrid, where he is also the Director and the Academic Coordinator.

Time slot: **Friday 09:10-10:15**

Monika Zabrocka

monika.zabrocka@gmail.com

Pedagogical University of Cracow, Poland

PANEL 6: Teaching AD, AD in Teaching

Audio describing as a purposeful activity (about the language of children's AD in relation to its planned purpose)

In AD — thanks to the audio describer's conscious choices in the process of translation of the visual into verbal — the information contained in the visual layer is transferred into the oral one, thus becoming accessible for the audience with a sight loss.

This paper is based on the assumption that audiovisual products are an attractive form of entertainment for children and adolescents, and as such these have a critical influence on the social activity and other aspects of young people's lives. With reference to the on-going research on television's cognitive impact on children (e.g. Lemish, 2006; Fisherkeller, 2002; Livingstone, 2002; Van den Bergh & Van den Bulck, 2000; Newcombe, 1996), I follow their claims that — although children treat watching TV as an occasion to relax — they are not passive receivers of various stimuli from the moving images, but take an active role as conscious spectators. As my previous research on AD for children has also shown, the AD that accompanies audiovisual productions dedicated to children has a strong potential to both amuse and teach them by the choice of an adequate language and form, in particular to develop their linguistic competence.

In the scope of the functionalist approach to translation which leads me to the question about the exact aim of each AD, I have examined the language of thirty Polish AD scripts for movies, cartoons and theatre plays dedicated to children. Among these scripts, there were ten accompanying the filmic adaptations of set books required in school education. Thirteen other scripts accompanied the animated TV series meant for the preschool audience and were aired on the Mini-Mini+ channel. I also analysed seven scripts for theatre plays dedicated to children in early school age. Although in this study I had to work with the only available corpora, the three types of scripts mentioned were not selected on a random basis. Bearing in mind a twofold — educational and entertaining — dimension of AD for young audiences, I have chosen them

as the most suitable sources for my analyses. To establish how the language of AD differs depending on its assumed role, I have looked for the elements such as metaphors, comparisons, idioms, phrasal verbs, proverbs and collocations. Additionally, I have marked all word games typical for the Polish language, difficult words, words stylised adequately to the character of the movie, neologisms, as well as the descriptions and explanations of culturally specific items appearing in those scripts. My research has focused on the (a) quantity and (b) type of the stylistics and poetics in the aforementioned AD scripts and has given me the answer to the question about the extent to which the language and form of AD depend on its planned function and the age of the target audience.

Monika Zabrocka is a PhD student at the Faculty of Philology (with a specialisation in linguistics) of the Pedagogical University in Cracow, Poland. Her doctoral thesis concerns the language and form of AD prepared for children. Her academic interests focus on the topic of audiovisual translation with a particular emphasis on the domain of media accessibility (both audio description and subtitles for the deaf and hard of hearing). She is also interested in literary translation, especially the translation of poetry.

Time slot: **Friday 09:10–10:15**

Joel Snyder

jsnyder@audiodescribe.com

Audio Description Associates, LLC, American Council of the Blind's Audio Description Project, United States

PANEL 7: History of Audio Description and the Profession

The history of audio description – from prehistoric times to present (in 15 minutes)

What do Og (a caveman), Homer (a poet), Ronald Reagan (a president), and Fiorello LaGuardia (a mayor) have in common?

Audio Description!

In this fast-paced review of the history of audio description, Dr. Joel Snyder will guide attendees from prehistoric times to the present, chronicling how description has been employed regularly if not professionally by companions and family of people who are blind or have low vision.

People often cite radio theater as a precursor to formal audio description techniques. They're both aural conveyances of narrative material. The essential difference, though, is that radio theater assumes all listeners have no access to the visual. Consequently, "visual" elements are conveyed principally by sound effects created by a "foley man." Television, on the other hand, assumes that all patrons can see. Audio description fills in that gap — the gap created when the "default" audience member is an individual with five senses.

Audio description is best compared to the "play by play" offered by sports announcers on radio broadcasts. Again, the assumption is that all listeners are "blind" and while the sound of the game may be in the background, the commentator will describe visual elements in order to make them accessible to his listeners.

As a formal process of translation and accessibility audio description is just almost 40 years old — if one counts as its genesis in the literature as the landmark 1978 Masters thesis by Gregory T. Frazier, The Autobiography of Miss Jane Pittman: An All-audio Adaptation of the Teleplay for the Blind and Visually Handicapped.

Since that time, the vast bulk of serious study of audio description has been in Europe as a form of "audio-visual translation." The field of study derives from/relates to a focus on subtitles for video and film. With the majority of commercial media originating in the United States of America, in English, access to this work for speakers of other languages happens via subtitling or dubbing. Audio description represents another kind of "translation" in media — from visual images to words for the benefit of those who have no access to the visual image. Unlike most "light dependent" people, people who are blind or have low vision speak a language that is not dependent on the visual. Consequently, audio description has been embraced as a new field of study in academic programs that encourage the exploration of audio-visual translation.

It's being practiced on every continent (except, to my knowledge, in Antarctica). In his presentation, Dr. Snyder — who has introduced description or trained describers in 51 nations — will also note how formal audio description techniques have spread from the United States to Canada, Europe, Australia, Asia, South America and Africa.

Audio description can no longer be considered in its infancy — perhaps it is in its adolescence, with new techniques on the horizon, broadening access to new media for increased numbers of people who are blind or have low vision.

Joel Snyder is known internationally as one of the world's first "audio describers," a pioneer in the field of audio description, making theater events, museum exhibitions, and media accessible to people who are blind. Since 1981, he has introduced audio description techniques in over 40 states and 51 countries. Dr. Snyder has made hundreds of live theater productions accessible; his company, Audio Description Associates, LLC (www.audiodescribe.com) also enhances a wide range of media projects including *Sesame Street*, PBS, ABC and Fox network broadcasts, dozens of DVDs, feature films, and museum exhibits. He serves as Director of the American Council of the Blind's Audio Description Project (www.acb.org/adp). In 2014, the American Council of the Blind published Dr. Snyder's book, *The Visual Made Verbal – A Comprehensive Training Manual and Guide to the History and Applications of Audio Description* — it will be published in Polish, Portuguese and Russian in 2017.

Time slot: **Friday 10:45-11:45**

Wojciech Figiel & Irena Michalewicz

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University of Warsaw, Poland

PANEL 7: History of Audio Description and the Profession

The evolving status of audio describers in Poland

The aim of this paper is to trace the evolution of the status of audio describers in Poland, their relations with the target group and their freedom to use a variety of audio description (AD) styles. The discussion is based on the concepts of habit, field and capital, as proposed by the French sociologist Pierre Bourdieu.

The first film with AD in Poland was screened 10 years ago. As there was very little expertise in the subject, the budding audio describer was faced with a daunting task of describing cinematic language, which for more than a hundred years has been expressing the mood, aspirations and fears of the society. By doing so, the audio describer has worked out a series of genres, conventions and intertextual references which have been acquired by the sighted audiences. However, most AD users have not had the opportunity to familiarise themselves with those conventions.

Before the audio describers could work out satisfactory solutions to those questions, a number of rules regarding the form and contents of AD has been imposed. The first Polish AD standards were written down by Fundacja Audiodeskrypcja. They reflected their authors' care for the quality of AD scripts, as well as a much-desired involvement from the target group in the development of a technique which promised to give them wider access to culture. On the other hand, they framed the subsequent discussions on AD into a set of oppositions, such as objective vs. subjective description.

We believe that these discussions and the position of audio describers could be portrayed and interpreted within the sociological framework proposed by Bourdieu as a clash of habits of different agents (audio describers, target audience and those responsible for granting budgets for ADs) within the nascent field of AD. The agents are using all forms of capital (especially cultural, social, symbolic) in order to further their points of view. A clear understanding of this situation may help to overcome barriers that inhibit further development of AD in Poland.

Although the authors' field of expertise is Poland, we believe that there are several conclusions (e.g regarding good practices between different stakeholders and elaboration of AD standards) that can be drawn from AD's brief history in Poland. And despite the fact that Bourdieu himself recognised that nation states produce independent fields, it is hoped that this discussion may shape the international exchange of AD expertise and raise awareness about different interests represented by different stakeholders, thus allowing for their reconciliation.

Wojciech Figiel is a PhD student at the Institute of Applied Linguistics, University of Warsaw. He is writing his dissertation about translators and interpreters with sight impairments. He himself is a visually impaired person. His main academic interests include sociology of translation, accessibility, and interpreting studies.

Irena Michalewicz is a PhD student at the Institute of Applied Linguistics, University of Warsaw. She is writing a PhD dissertation about genres in audio description. She is an active audio describer.

Time slot: **Friday 10:45-11:45**

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Universitat d'Alacant/Universitat Autònoma de Barcelona, Spain

PANEL 7: History of Audio Description and the Profession

Professional audio descriptions: same film, same assignment = same quality?

VIW (Visuals Into Words) is a project carried out by Transmedia Catalonia (IP: Anna Matamala) that aims to research audio description (AD) from a multilingual and multimodal corpus perspective. Its corpus is built upon an ad-hoc short film available in English and dubbed into Catalan and Spanish. It includes 30 recorded professional audio descriptions (10 in each language), which were commissioned to professionals, who were remunerated. All those scripts have been annotated linguistically and semantically, which offers infinite corpus-based research possibilities.

However, the fact of having the same short film audio described by professionals in three different languages also offers a unique opportunity to compare those ADs in terms of quality — across professionals and across languages. According to that approach, this presentation will show the first steps and results of our research.

On the one hand, it will present how a numerical scale has been developed in order to measure quality in AD. This scale takes into account basic AD rules shared by most guidelines and puts aside stylistic issues in order to have a strong, useful tool for all three languages. It takes some concepts from Hurtado's (1999) scale to correct translations and has been reviewed by different AD researchers and professionals.

On the other hand, the preliminary AD quality results (those for Spanish) will be presented, grouping them in different categories and giving examples of each. This will provide a general overview of the quality of professional Spanish-written ADs in Spain and will help identifying any possible improvements to be implemented in the scale before carrying on with the other two languages.

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 currently works as a freelance audio describer and has participated in the Spanish audio descriptions of documentaries, cartoons, series and films for several televisions. He also carried out the Catalan ADs of opera at Barcelona's Liceu Theatre during the 2007-2008, 2008-2009 and 2015-2016 seasons, and collaborates with ONCE in some of the theatre ADs they offer in Barcelona.

Time slot: **Friday 10:45-11:45**

Iris Cristina Permuy Hércules de Solás & Gonzalo Iturregui-Gallardo

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PANEL 8: Opera, Comics, and Films

A standard for opera AD

The research group Transmedia Catalonia has carried out some experiments in the field of audio description (AD) for opera (Cabeza-Cáceres, 2010; Cabeza-Cáceres & Matamala, 2008; Matamala, 2005, 2007; Matamala & Orero, 2007; Orero, 2007; Orero & Matamala, 2007). This research group has provided an insight in topics such as the characteristics of an AD for a live performance event, the elaboration of an AD script for opera and the implementation of audio subtitles (AST) and audio surtitles for opera. Another practice, already performed in the AD service of the Gran Teatre del Liceu de Barcelona, is the implementation of Audio Introductions (AI), which stand as a brief description of the plot, history and technical aspects of an opera play and the various acts composing it. Nevertheless, whereas some scholars have reflected on the need for guidelines for film AI (Romero-Fresco & Fryer, 2014), there has been less or no interest concerning standardization when it comes to the contents in opera AI.

Following Greg York's experience in AIs and ADs for opera and ballet (York, 2007), this paper aims at highlighting the role of AIs in opera comprehension and enjoyment. Here, we take a step forward by thinking of this service as targeted not only at the blind and visually impaired audience, but also as an information source for all attendants. Furthermore, a model for AI is presented as a means of its standardisation.

The Gran Teatre del Liceu provides spectators holding a membership with a program (also to be purchased), which contains technical information, an extended summary, and comments of professionals (musicians, actors, historians, etc.) regarding the opera at stake. These programs include the same specifics for each opera play, so that the readers know what to expect and whether they would be interested in extra information or not. With the standardization of AIs, visually impaired opera goers will also have this opportunity, which is even more important in their case, since a lack of certain visual information results in a loss of this content altogether.

On the other hand, opera aficionados resort to these programs seeking in-depth details of the play. However, not all spectators are interested in such profusion. Therefore, sighted people who want a short and entertaining summary of the opera background can also find AIs useful. Knowing the pieces of information available in AIs thanks to the model, the sighted person can still go to the program if there is something else they want to know.

In our model, the contents that AIs should cover are included and explained. This facilitates the audio describer's job when deciding which and how much information to incorporate. Broadly speaking, these contents include:

- Audio introduction speaker presentation
- Opera introduction and background information
- Synopsis
- Characters, cast, wardrobe and makeup descriptions
- Staging and visual style
- Practical information

Needless to say, as a creative event, each opera has its own idiosyncrasies, therefore some opera AIs, such as *The Magic Flute* (Mozart, 1791), will highlight staging and visual styles, whereas *The Marriage of Figaro*'s (Mozart, 1786) will stress the cast. Hence this model is plastic, flexible, adaptable to every production.

In this presentation, we will thus delve into these aspects and underscore their importance of this standardization for both the visually impaired and the general audience to fully experience the opera.

Cabeza-Cáceres, C. (2010). Opera audio description at Barcelona's Liceu theatre. In J. Díaz Cintas, A. Matamala, & J. Neves (Eds.), *New Insights into Audiovisual Translation and Media Accessibility* (pp. 227–237). Amsterdam: Rodopi.

Cabeza-Cáceres, C., & Matamala, A. (2008). La audiodescripción de ópera: una nueva propuesta. In A. Pérez-Ugena & R. Vizcaíno-Laorga (Eds.), *Ulises y la comunidad sorda* (pp. 95–108). Observatorio de las Realidades Sociales y de la Comunicación.

Matamala, A. (2005). Live audio description in Catalonia. *Translating Today*, *4*, 9–11.

Matamala, A. (2007). La audiodescripción en directo. In C. Jiménez Hurtado (Ed.), *Traducción y accesibilidad: subtitulación para sordos y la audiodescripción para ciegos* (pp. 121–132). Frankfurt am Main: Peter Lang.

Matamala, A., & Orero, P. (2007). Accessible opera in Catalan: opera for all. In J. Díaz Cintas, P. Orero, & A. Remael (Eds.), *Media for all: subtitling for the deaf, audio description, and sign language* (pp. 201–214). Amsterdam: Rodopi.

Mozart, W. A. (1786). Le nozze di Figaro. Barcelona: Gran Teatre del Liceu and the Welsh National Opera (2016).

Mozart, W. A. (1791). Die Zauberflöte. Berlin: Komischer Oper Berlin (2016).

Orero, P. (2007). Audiosubtitling: A Possible Solution for Opera Accessibility in Catalonia. *TradTerm*, *13*, 135–149. Retrieved from http://myrtus.uspnet.usp.br/tradterm/site/ images/revistas/v13n1/v13n1a08.pdf

Orero, P., & Matamala, A. (2007). Accessible Opera: Overcoming Linguistic and Sensorial Barriers. *Perspectives: Studies in Translatology*, *15*(4), 262–277.

Romero-Fresco, P., & Fryer, L. (2014). Audiointroductions. In A. Matamala, A. Maszerowska, & P. Orero (Eds.), *Audio Description: New Perspectives Illustrated* (pp. 2-16). John Benjamins Publishing Company. Retrieved from https://books.google.com/books?id= TdjLBAAAQBAJ&pgis=1

York, G. (2007). Verdi made visible: audio introduction for opera and ballet. In J. Díaz Cintas, P. Orero, & A. Remael (Eds.), *Media for all: subtitling for the deaf, audio description, and sign language* (pp. 215–230). Amsterda: Rodopi.

Iris Cristina Permuy Hércules de Solás holds a BA in Translation from the University of Murcia and a MA in Audiovisual Translation from the UAB, and she is a Fulbright alumnus from the University of Arkansas. At the moment, she pursues a postgraduate degree on International Culture Management at UB as well as her PhD in Translation and Intercultural Studies at UAB, focusing on Clean Audio, within the framework of the European project HBB4All and thanks to an FI scholarship from the Catalan government. Along with her academic career, she runs her translation company TraducArte.

Gonzalo Iturregui-Gallardo holds a BA in English and French Studies from the UAB and an MA in Translation Studies from the University of Leicester. He has worked in theatre subtitling and legal translation. He is a member of the TransMedia Catalonia Research Group and collaborates in the project New Approaches to Accessibility. He is doing a PhD on the delivery and implementation of audio subtitles. His areas of interest are dubbing, phonetics and media accessibility.

Time slot: **Friday 11:45-13:00**

Montse Corrius & Eva Espasa

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PANEL 8: Opera, Comics, and Films

The audio description of multilingual films: audio subtitling and beyond

A large number of audiovisual products include different languages or significant linguistic variations. The translation of multilingual texts poses certain challenges, given the diverse stylistic, pragmatic or discursive functions of linguistic variation. Multilingualism in films has been addressed in research on Audiovisual Translation studies from many perspectives. Currently it is being researched, amongst others, by the translation project TRAFILM, which aims to describe the reality of the translation of multilingual films for dubbing and subtitling in Spain (2000-2014). We intend to discover professional and social practices along with the norms and criteria of this specific translation challenge. We deal with translations from English into Spanish and Catalan. The project pays special attention to gathering a representative number of samples of how the phenomenon of multilingualism has been approached in 21st-century films. We have created a consultable database, where excerpts from multilingual films are being spotted and transcribed, allowing the user to search languages and language variations with a range of translation options. These will allow us to provide data for refining existing theoretical models of multilingualism in audiovisual translation, and to compare tendencies across translation types.

In this context, this paper intends to extend the scope of the project to include accessibility modes such as audio description. Taking into account current research on multilingualism, translation and accessibility, we intend to examine a corpus of multilingual films which have been audio described in Spain, into Spanish or into Catalan. We examine how this language variation has been made accessible, mostly through audio subtitling, and to what extent current professional practices account for the complex connections between verbal and non-verbal elements, comparing our findings with previous research on these issues. Special attention will be devoted to films that have been analysed in recent researches, and which have been audio described both into Spanish and Catalan (e.g. *Inglorious Basterds*, 2009; *The Memoirs of*

a Geisha, 2012), as well as other films that have been relevant for the TRAFILM research project (e.g. *Love Actually*, 2003; *Babel*, 2006; *Avatar*, 2009). In the ARSAD seminar we will present the analysis of those films, and their inclusion in the consultable database of the TRAFILM project.

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. 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 the 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 the University of Vic, Barcelona. Her teaching areas are audiovisual translation, audio description and scientific translation. Her publications on these areas include contributions on training on audiovisual, drama and scientific translation (Routledge, forthcoming; The Interpreter and Translator Trainer, 2016; The Translator, 2011; Octaedro 2009, 2003; John Benjamins 2005, 2004). Contributions at Accessibility conferences: on women and accessibility (ARSAD, 2015; Includit, 2014), on 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 the coordinator of TRACTE, a research group on Audio Visual Translation, Communication and Territory at the University of Vic (SGR 2014 565). She is the coordinator, with Montse Corrius, University of Vic, of the TRAFILM Project, on the translation of multilingual films in Spain (FFI2014-55952-P).

Time slot: **Friday 11:45-13:00**

Gian Maria Greco

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PANEL 8: Opera, Comics, and Films

On the audio description of comic books

Comics are one of the most popular and far-reaching media in contemporary society. Long relegated to the margins of scholarly research, over the last three decades comics have become a major research interest in academia so much so that "the study of comics has become a lively field of inquiry and is no longer merely a topic area" (Heer and Worcester 2009: XI). Yet comics have been largely ignored within the field of media accessibility, especially in relation to audio description (AD). In this presentation, I will attempt to fill this gap. Following a discussion of some of the common traits of, and differences between, comics and other media, I will focus on some of the specific features of comics, such as time and space management, reader engagement, and narrative structure. Then, I will analyse some of the challenges that comics pose to AD. I will conclude by briefly discussing the ADs of a few comic books, especially Fellowship of Reconciliation's *Martin Luther King and the Montgomery Story* (1956) and Mark Waid's re-interpretation of Marvel's *Daredevil* (2012).

Heer, J., & Worcester, K. (2009). Introduction. In J. Heer & K. Worcester (Eds.), *A Comics Studies Reader*. Oxford, MS: University Press of Mississippi.

Gian Maria Greco (MA, PhD in Philosophy; International MA in Accessibility to Media, Arts and Culture) is Marie Skłodowska-Curie Fellow and member of the TransMedia Catalonia Research Group at the Universitat Autònoma de Barcelona. His research focuses on quality in media accessibility and on how media accessibility relates to human rights. He has held university positions as a Post-Doc and Research Fellow at various universities and was Junior Research Associate at Oxford University (UK) from 2003 to 2007. He co-authored two books (in Italian): *Making as Healing Care. On the Constructionist Foundations of Occupational Therapy* (2013) and *Accessibility,*

Health and Safety of Live Events and Venues (2015). He is one of the founders of the Media Accessibility Platform (www.mapaccess.org)

Time slot: **Friday 11:45-13:00**

LIST OF SPEAKERS