

# ARSAD 2021 PROGRAMME



Recorded presentations will be released when indicated and a written forum discussion will be possible on a Moodle platform. Recorded presentations will be available for a week after the conference.

Please notice that some presentations have been given 15 minutes and others have been given 10 minutes. This is the maximum length of each presentation but speakers are free to adapt to the online format and make presentations shorter.

## Day 1: Tuesday 26<sup>th</sup> January 2021

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| <b>Available at<br/>09.00 CET</b> | Welcome address by <b>Anna Matamala</b> (TransMedia Catalonia, UAB).   |
|                                   | <p><b>KEYNOTE LECTURE</b> by <b>Ben Shirley</b> (University of Salford). Personalised audio description and immersive media: How next-generation audio formats can improve media access</p> <p>Chair: Anna Matamala (UAB).</p>   |
| <b>Available at<br/>10.00 CET</b> | <p><b>THE RAD PROJECT</b></p> <p>Chair and general project presentation: Carme Mangiron (UAB)</p> <ul style="list-style-type: none"> <li>- <b>María Machuca, Anna Matamala, Antonio Ríos</b> (Universitat Autònoma de Barcelona). Prosodic analysis of audio descriptions in the VIW corpus in Catalan.</li> <li>- <b>Yuchen Liu, Irene Tor-Carroggio, Sara Rovira-Esteva, Helena Casas-Tost</b> (Universitat Autònoma de Barcelona). Localisation guidelines for translating AD from Spanish into Chinese: A first proposal.</li> <li>- <b>Irene Hermosa-Ramírez</b> (Universitat Autònoma de Barcelona). A comprehensive approach to opera audio description.</li> </ul>   |
| <i>Break (11.00-11.30)</i>        |  |
| <b>Available at<br/>11.30 CET</b> | <p><b>PANEL 1. THE AUDIO DESCRIPTION PROCESS</b></p> <p>Chair: Elisa Perego (University of Trieste)</p> <ul style="list-style-type: none"> <li>- <b>Iwona Mazur</b> (Adam Mickiewicz University). Same film, different audio descriptions? On audience design and purpose of AD.</li> <li>- <b>Nina Reviens</b> (University of Antwerp). The impact of pre-recorded audio description on the description process for theatre.</li> <li>- <b>Alexandra Frazão Seoane, Paula Lenz Costa Lima</b> (State University of Ceará). Analyzing translation process of professional and novice audiodescribers.</li> <li>- <b>Anna Jankowska</b> (University of Antwerp). Is audio describing writing or translating?</li> </ul> |

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|                                   | <ul style="list-style-type: none"> <li>- <b>Nathalie Mälzer, Eva Schaeffer-Lacroix, Maria Wünsche</b> (Stiftung Universität Hildesheim). The French-German TADS project: A multi method approach to the translation of AD scripts.</li> <li>- <b>Estel·la Oncins</b> (Universitat Autònoma de Barcelona). Upcycling audio descriptions: towards a more sustainable model.</li> </ul>   |
| <i>Break (13.30-14.30)</i>        |  |
| <b>Available at<br/>14.30 CET</b> | <p><b>PANEL 2. VOICE AND NARRATION</b></p> <p>Chair: Iwona Mazur (Adam Mickiewicz University)</p> <ul style="list-style-type: none"> <li>- <b>Bonnie Geerinck</b> (University of Antwerp). Influence of a slow narration speed on cognitive load.</li> <li>- <b>Bruna Alves Leão, Vera Lúcia Santiago Araújo</b> (State University of Ceará). Audio description in the theatre: A study on the locution of "Miralu e a luneta encantada".</li> <li>- <b>Helena Santiago Vigata, Eduardo Magalhaes da Silva, Ana Carolina Nascimento Fernandes</b> (Universidade de Brasília). Voice quality variations in audio subtitling.</li> </ul>   |
| <i>Break (16.00-16.30)</i>        |  |
| <b>Available at<br/>16.30 CET</b> | <p><b>PANEL 3. WORLD-WIDE EXPERIENCES</b></p> <p>Chair: Veronika Rot (RTVSLO)</p> <ul style="list-style-type: none"> <li>- <b>Lucinéa Marcelino Villela</b> (Universidade Estadual Paulista). Brazilian women in audio description: 20 years of history.</li> <li>- <b>Ismeni Karantzi</b> (Ionian University). Audio describing foreign animation films into Greek.</li> <li>- <b>Evangelia Likaou</b> (Ionian University). The description of crime films: a reception study.</li> <li>- <b>Eliana Franco</b> (Sintagma Lda). The Verouvindo film festival experience: shaping assessment criteria for best audio description.</li> <li>- <b>Elena Aleksandrova</b> (Alba Multimedia LLC). Volunteer accessibility services in Russia.</li> <li>- <b>Agnieszka Walczak</b> (ViacomCBS Networks International). Audio description on Polish commercial television: first experiences and next steps.</li> </ul> |

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## Day 2: Wednesday 27 Jan 2021 (morning)

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| <b>Available at<br/>09.00 CET</b> | <b>PANEL 4. SEX, SOUNDS AND LANGUAGES</b><br><br>Chair: Estel·la Oncins (Universitat Autònoma de Barcelona)<br><br><ul style="list-style-type: none"><li>- <b>Blanca Arias</b> (Universitat Autònoma de Barcelona). The audio description of sex in <i>The Affair</i>.</li><li>- <b>Marina Ramos, Ana Rojo, Laura Espín</b> (University of Murcia). The psychophysiological impact of sex scenes with audio description.</li><li>- <b>Gert Vercauteren</b> (University of Antwerp). Hear, hear! The results of a case study analysing the reference to sound in AD.</li><li>- <b>Eva Espasa</b> (University of Vic), <b>Montse Corrius</b> (University of Vic). The audio description of multilingual series in video on demand platforms: AD practices in <i>Orange is the New Black</i>.</li></ul> |
| <i>Break (10.30-11.00)</i>        |  |
| <b>Available at<br/>11.00 CET</b> | <b>PANEL 5. ARTS</b><br><br>Chair: Nina Reviere (University of Antwerp)<br><br><ul style="list-style-type: none"><li>- <b>Jonathan Penny</b> (Scottish Opera). Audio-describing "A Night at the Opera": working practices and personal reflections.</li><li>- <b>Celia Barnés-Castaño</b> (University of Granada), <b>Luisa Bernstorff</b> (freelance interpreter, EC), <b>Catalina Jiménez Hurtado</b> (University of Granada). Lorca beyond sight: taking audio description to the dance stage.</li></ul>  |
| <b>Available at<br/>12.15 CET</b> | <b>PANEL 6. TRAINING</b><br><br>Chair: Anna Jankowska (University of Antwerp)<br><br><ul style="list-style-type: none"><li>- <b>Jackie Xiu Yan, Kangte Luo</b> (City University of Hong Kong). Assessing audio description quality in interpreting classes: problems focus in students' live AD performance.</li><li>- <b>Klístenes Bastos Braga, Vera Lúcia Santiago Araújo</b> (State University of Ceará). Teacher training in AD: Producing accessible video classes.</li><li>- <b>Susanne Johanna Jekat</b> (ZHAW Zurich University of Applied Sciences, IUED). A review of recent ZHAW BA and MA theses on audio description.</li></ul>  |
| <b>Available at<br/>13.00 CET</b> | <b>CLOSING ROUND TABLE</b> moderated by <b>Pilar Orero</b> (UAB). With <b>Alexey Kozoulyayev</b> (RuFilms), <b>Federico Spoletti</b> (SUB-TI), <b>Joel Snyder</b> (Audio Description Associates), <b>Matt Kaplowitz</b> (Bridge Multimedia) and <b>Gion Linder</b> (Swiss TXT).  |

**Conference organisers: TransMedia Catalonia and RAD project.**

This conference is part of TransMedia Catalonia (2017SGR113) and RAD project (PGC2018-096566-B-I100, MCIU/AEI/FEDER, UE).



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