

# 8<sup>th</sup> ADVANCED RESEARCH SEMINAR ON AUDIO DESCRIPTION



TRANS  
MEDIA  
CATALONIA

TransMedia Catalonia Research Group

**Universitat Autònoma de Barcelona**

January 26<sup>th</sup> – 27<sup>th</sup>, 2021

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## ORGANISERS AND SPONSORS

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



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## FOREWORD

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This booklet presents the abstracts of ARSAD (Advanced Research Seminar on Audio Description), a conference that has been held every two years since 2007, attracting interest from all stakeholders who are interested in audio description: academics, trainers, trainees, practitioners, industry representatives, users, associations, standardisation agencies, governmental bodies, technological developers, and many more.

Due to the global pandemic, the 8th edition of ARSAD will move online. It will begin with a keynote by Ben Shirley (University of Salford) on “Personalised audio description and immersive media: how next-generation audio formats can improve media access”. Seven panels on various topics will follow: The RAD project, The audio description process, Voice and narration, World-wide experiences, Sex, sounds and languages, Arts, Training, and a closing panel.

In this edition, ARSAD is organised by the RAD project, which aims to put the focus on audio description, beyond its traditional boundaries.

We hope ARSAD 2021 will be an inspirational conference that will allow the advancement of knowledge on current AD practices and research.

Welcome!

### THE ORGANISING COMMITTEE

TransMedia Catalonia Research Group

January, 2021

**#arsad2021**

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## PROGRAMME

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# 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

<b>Available at 09.00 CET</b>	Welcome address by <b>Anna Matamala</b> (TransMedia Catalonia, UAB).
	<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  Chair: Anna Matamala (UAB).
<b>Available at 10.00 CET</b>	<b>THE RAD PROJECT</b>  Chair and general project presentation: Carme Mangiron (UAB)  <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 11.30 CET</b>	<b>PANEL 1. THE AUDIO DESCRIPTION PROCESS</b>  Chair: Elisa Perego (University of Trieste)  <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 Reviere</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>

	<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 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 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 Verovindo 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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<p><b>Available at 09.00 CET</b></p>	<p><b>PANEL 4. SEX, SOUNDS AND LANGUAGES</b></p> <p>Chair: Estel·la Oncins (Universitat Autònoma de Barcelona)</p> <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>
<p><i>Break (10.30-11.00)</i></p>	
<p><b>Available at 11.00 CET</b></p>	<p><b>PANEL 5. ARTS</b></p> <p>Chair: Nina Reviere (University of Antwerp)</p> <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>
<p><b>Available at 12.15 CET</b></p>	<p><b>PANEL 6. TRAINING</b></p> <p>Chair: Anna Jankowska (University of Antwerp)</p> <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>
<p><b>Available at 13.00 CET</b></p>	<p><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).</p>

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## **SPEAKERS AND ABSTRACTS**

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### **Ben Shirley**

University of Salford

### **KEYNOTE LECTURE: Personalised audio description and immersive media: how next-generation audio formats can improve media access**

Next-generation audio formats, such as MPEG-H and Dolby Atmos, are being rolled out by an increasing number of broadcasters world-wide. Although initially sales of these formats were focused on immersive 'with height' audio reproduction, the potential of object-based audio for personalisation has long been recognised by researchers. Now there is a shift in emphasis, from immersive to personalised media, creating great potential to deliver an individualized media experience which is based on user needs and preferences and can improve media access for all. This talk explains the principles behind these new 'object-based' audio formats and explores their potential for audio description services.

Dr Ben Shirley is a Senior Lecturer in Audio Technology at the Acoustics Research Centre, University of Salford, UK. He received his MSc from Keele University in 2000 and his PhD from the University of Salford in 2013. His doctoral thesis investigated methods for improving TV sound for people with hearing impairments. His research interests include spatial audio and audio related accessibility solutions. Dr Shirley was principal investigator on the ITC and Ofcom funded Clean Audio project which contributed to international digital video broadcast. He led the VoIPText project developing text interfaces for people with hearing impairments, was Principal Investigator for University of Salford's work in the EU FP7 FascinatE developing an end-to-end interactive future broadcast system and, more recently, the EPSRC funded S3A project investigating future object-based spatial audio systems. Dr Shirley is also co-founder and Director of Salsa Sound Ltd, developing live sports audio broadcast solutions.

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Available on **Tuesday 09:15 – 10:00**

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**María Machuca, Anna Matamala, Antonio Ríos**

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Universitat Autònoma de Barcelona

## **THE RAD PROJECT**

### **Prosodic analysis of audio descriptions in the VIW corpus in Catalan**

The aim of this study is to analyse the prosodic features of a corpus of audio descriptions (AD) in Catalan to determine whether the speaker's prosodic features are individual. The analysis is contextualised by a thorough review of guidelines and recommendations on voicing AD.

In general, guidance on how the voice of audio describers should be is limited. Two trends in recommendations are found: some say that voices should be neutral without any emotional expression (for example, Georgakopoulou, 2010, for Greek or AENOR, 2005, for Spanish) and others recommend a balance between neutrality and adequacy to the scene (Benecke & Dosch, 2004, for German or Morisset & Gonant, 2008, for French). In this regard, some authors have stressed the importance of prosody in order to perceive the AD as trustworthy and authentic (Fryer, 2016; Sánchez Mompeán, 2018).

The corpus analysis is based on 10 audio descriptions produced by Catalan professionals. AD (by 5 females and 5 males) were obtained from the Visuals Into Words (VIW) corpus (Matamala, 2018), the only existing open access corpus that allows the comparison of different AD in a single content. The original English version was dubbed into Spanish and Catalan.

The AD units are divided into intonation groups which are labelled according to the prosodic boundaries used by the audio describers: pitch, movements or pauses. AD units are defined as textual segments related to visual presentations, whereas intonation groups are the minimal fragments delimited by pauses or tonal changes, usually corresponding to punctuation marks.

For each intonation group, pitch, amplitude and duration are analysed. F0 values measure pitch which is considered to be an indicator of voice quality. Average amplitude is related to volume: the greater the amplitude, the greater the amount of energy carried by the wave and the more intense the sound will be. Intensity is perceived as the

loudness of the sound. Duration is related to the length of the intonation groups and to the speech rate of the describers. The higher the average duration values in an intonation group, the lower the speech rate will be (cf. Machuca, Matamala & Ríos). These parameters allow us to identify differences among the speakers and similarities relating to language. Furthermore, they will help us determine, by means of a perception test, which voices users prefer.

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**María J. Machuca** received a PhD in Spanish Philology from the Universitat Autònoma de Barcelona (UAB) and was appointed as a full-time lecturer in Spanish Language at the same university. Her research, publications and participation in national and international projects deal with the application of experimental phonetics to different research areas, such as forensic phonetics, speech technology, speaking styles, and foreign language acquisition.

Her publications can be retrieved from: <http://files.cat.uab.cat/files/maria-jesus-machuca-ayuso/>.

**Anna Matamala**, BA in Translation (UAB) and PhD in Applied Linguistics (UPF), is an Associate Professor at UAB (Barcelona). Currently leading TransMedia Catalonia, she has participated in and led projects on audiovisual translation and media accessibility. She has taken an active role in the organisation of scientific events (M4ALL, ARSAD), and has published in journals such as *Meta*, *Translator*, *Perspectives*, *Babel* and *Translation Studies*. She is currently involved in standardisation work.  
[gent.uab.cat/amatamala](http://gent.uab.cat/amatamala)

**Antonio Ríos Mestre** received his PhD degree in Spanish Phonology from UAB. He holds a position as Associate Professor at the Department of Spanish Studies. He teaches undergraduate courses in Translation, Oral Expression, Phonetics, and Phonology. His research focuses mainly on studies related to oral language, particularly in the prosodic and segmental aspects.

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Available on **Tuesday 10:15 – 10:30**

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**Yuchen Liu, Irene Tor-Carroggio, Sara Rovira-Esteva, Helena Casas-Tost**

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Universitat Autònoma de Barcelona

**THE RAD PROJECT**

**Localisation guidelines for translating AD from Spanish into Chinese: A first proposal**

Audio Description (AD) translation can expedite the production of AD and can be especially useful in countries where AD is still in its infancy (Jankowska, 2015). This is due to AD translation either reducing or eliminating several other steps which are necessary when creating AD from scratch, such as cuing or consulting with other audio describers or end users. AD translation is increasingly prevalent in Europe today. It has many uses for things such as VOD platforms that produce their own content (Jankowska, 2018). Jankowska (2018) recommends adapting, or, 'localising' the translation into a local style.

According to Tor-Carroggio and Casas-Tost (2020), AD translation is not performed in China, a country where media accessibility is still in its infancy. Given the volunteer-dependant nature of AD in China (Tor-Carroggio & Casas-Tost, 2020), calls for the acceleration of AD production have already been proposed, such as TTS AD (Tor-Carroggio, forthcoming). Unfortunately, given the fact that recruiting volunteer AD scriptwriters is not an easy task in China, research into AD translation is lacking.

This presentation aims to put forward an initial set of AD localisation guidelines that have been drafted for use as a reference when translating AD from Spanish into Chinese. These guidelines are the result of a multimodal corpus analysis of eight AD scripts, both in Spanish and Chinese, and have been tagged using the qualitative data analysis software ATLAS.ti. The analysis of the empirical results and study of Chinese AD guidelines has allowed us to detect differences and commonalities regarding how AD is performed in each of the selected languages and has been key in deciding which points to include in the guidelines. The fact that many similarities have been found offers promising prospects for the further exploration of AD translation, as opposed to writing the audio descriptions from scratch, and will act as a means of increasing the offer of audio described products in China.

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**Yuchen Liu** is a Ph.D. student in Translation and Intercultural Studies at the Universitat Autònoma de Barcelona (UAB). She holds a B.A. in Spanish Philology from Jilin University and an M.A. in Translatology and Intercultural Studies from UAB.

**Irene Tor-Carroggio** holds a Ph.D. in Translation and Intercultural Studies at the Universitat Autònoma de Barcelona (UAB) (2020). She holds a B.A. in Translation and Interpretation from the UAB (2013) and also an M.A. in International Business from Shanghai University of Finance and Economics (2017). She is part of the EU-funded project EasyTV, <http://easytvproject.eu>

**Sara Rovira-Esteva** is a senior lecturer at the Department of Translation, Interpreting and East Asian Studies of the Universitat Autònoma de Barcelona (Spain), where she teaches Chinese language and linguistics and translation from Chinese. Her research topics include media accessibility, bibliometrics, Chinese-Spanish/Catalan translation, and teaching. She has authored five books and has published numerous articles in journals of international impact and prestige. For more details, visit: [http://pagines.uab.cat/sara\\_rovira/en](http://pagines.uab.cat/sara_rovira/en).

**Helena Casas-Tost** is a senior lecturer at the Department of Translation, Interpreting and East Asian Studies of the Universitat Autònoma de Barcelona (Spain), where she teaches Chinese and audiovisual translation from Chinese into Spanish. Her lines of research include media accessibility, Chinese-Spanish/Catalan translation, and teaching Chinese as a Foreign Language. She has published numerous articles in journals of international impact and prestige. For more details, visit: [http://gent.uab.cat/helena\\_casas\\_tost/content/articles](http://gent.uab.cat/helena_casas_tost/content/articles).

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Available on **Tuesday 10:30 – 10:45**

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## **Irene Hermosa-Ramírez**

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## **THE RAD PROJECT**

### **A comprehensive approach to opera audio description**

Making opera performances accessible for people with sensory impairment has been a topic of interest for Media Accessibility researchers since the early 2000s, coinciding with the implementation of accessibility services at some of the major European opera houses (Matamala & Orero, 2007; York, 2007). In the case of opera AD – the aural translation of the visual aspects of opera, as well as the verbal signs (Eardley-Weaver, 2014, p. 22) –, and methodological approaches have shifted from earlier descriptive studies (Orero & Matamala, 2007; Cabeza-Cáceres & Matamala, 2008; Puigdomènech et al., 2008) to current user-centric approaches (Di Giovanni, 2018). Within the operatic branch of the RAD project – Researching Audio Description: Translation, Delivery and New Scenarios – our aim is to fill some research gaps, specifically in the context of Catalan and Spanish AD. To achieve this, four phases are proposed:

- First, we present an overview of current technical applications within the scenic arts field. Our question here is as follows: What are the delivery approaches and technological advances that are currently being applied to opera AD?

- Second, given that almost all previous AD corpus studies have been largely devoted to film (Jiménez Hurtado et al., 2010; Reviers, 2017; Matamala, 2019), it was fitting to compile and analyse a corpus of opera AD scripts in Catalan and Spanish. Our aim for this corpus is twofold: on the one hand, to study the language of opera AD. On the other hand, to conduct a semiotic analysis in order to propose a hierarchisation of the most salient operatic signs in AD.

- Third, a user-centric study is to be conducted to assess the cultural habits and preferences of an aging population outside major cities. Following participatory accessibility notions (Di Giovanni, 2018), we propose to involve visually impaired patrons in the making of an accessible zarzuela: a Spanish form of opera where singing and spoken dialogue are intermingled.



- For the fourth and last stage, a series of interviews with opera audio describers will be conducted in order to assess their role as cultural mediators and to gather updated information on their workflows and training needs, as well as to inquire about their use of technology in a scenic arts setting.

In short, this branch of the project intends to triangulate product and participant-oriented methodologies with the common goal of broadening the scope of opera AD research to date. In this presentation, we introduce some preliminary results from the first and second phases of the project and we draw the roadmap for the third and fourth stages.

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**Irene Hermosa Ramírez** holds a BA in Translation and Interpreting from the University of the Basque Country and a MA in Audiovisual Translation from the Universitat Autònoma de Barcelona (UAB). She has previously worked as an in-house translator for an agency from 2017 to 2019. Since being awarded a PhD grant by the Catalan Government (2019 FI\_B 00327), she has joined the TransMedia Catalonia research group and currently collaborates in the project Researching Audio Description: Translation, Delivery and New Scenarios (RAD). Her areas of interest include Translation Studies, Multimodality and Media Accessibility, with her thesis focusing on opera audio description. She is also the secretary of the Catalan Association for the Promotion of Accessibility (ACPA).

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Available on **Tuesday 10:45 – 11:00**

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**Iwona Mazur**

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Adam Mickiewicz University

## **PANEL 1. THE AUDIO DESCRIPTION PROCESS**

### **Same film, different audio descriptions? On audience design and the purpose of AD**

One of the main approaches in Translation Studies (TS) has been that of functionalism, whereby translation is seen as a type of communication with a specific function, one that involves a number of players. Translation strategies used to produce the Target Text (TT) are thus determined by the type of text and the function it serves in the target culture, taking into account its purpose (*skopos*) as well as the target audience (e.g. Nord, 1997; Vermeer, 1989/2000).

The idea of the functional approach being applied to audio description (AD) has already been hinted at by AD scholars (e.g. Bardini, 2017; Mazur, 2014; Vercauteren, 2016), including the context of moving away from hard-and-fast AD guidelines to more flexible AD strategies (see e.g. Remael et al., 2014). Mazur (2019) has proposed a more systematic application of functionalism to AD in the form of a functionality-oriented framework that includes a typology of audiovisual texts for AD as well as macro- and micro-level analyses of the Source Text (ST), both aimed at determining the functional priorities in AD. Such functional priorities help inform the audio describer's decision-making process in their selection of appropriate AD strategies.

In this presentation I will focus on three essential aspects of functionalism applied to AD, namely: the *skopos* rule (i.e. the fact that AD should be determined by its purpose), the coherence rule (i.e. that the AD should be both internally coherent as a text and coherent for the target audience given their presupposed background knowledge and socio-cultural circumstances), as well as the fidelity rule (i.e. intertextual/intersemiotic coherence between the source text and the AD). I will attempt to show how the three aspects may have an impact on the audio describer's choices, both in terms of content (tectonics) and the form (texture) of AD, and how one film may have different Ads, depending on its target audiences and the intended purposes.

The skopos theory applied to AD will provide a theoretical conceptualisation of AD, but more importantly, it may serve as a practical tool for effective audio description. It will also help address the issue of whether and how the skopos theory can help in translating ADs from one language to another.

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**Iwona Mazur** is an Assistant Professor at the Department of Translation Studies, Faculty of English, Adam Mickiewicz University in Poznan, Poland, where she teaches translation and audio description at both undergraduate and graduate level. Her research focuses on translation theory and audio description. She has co-authored a book on audio description in Polish (Audiodeskrypcja, 2014) and co-edited a special issue of *Linguistica Antverpiensia* on media accessibility training (2019). She has participated in a number of Polish and international research projects, including ADLAB (2011-2014) and ADLAB PRO (2016-2019). She is a former Executive Board member of the European Society for Translation Studies EST and the European Association for Studies in Screen Translation ESIST. More information: [http://wa.amu.edu.pl/wa/Mazur\\_Iwona](http://wa.amu.edu.pl/wa/Mazur_Iwona)

## **Nina Reviere**

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University of Antwerp

### **PANEL 1. THE AUDIO DESCRIPTION PROCESS**

#### **The impact of pre-recorded audio description on the description process for theatre**

"One of the major technological developments in the field of Audio Description today, is the use of apps and tablets/smartphones for live settings. Pre-recorded AD is used relatively regularly for opera AD, but less so for other live settings such as theatre. In addition, developers are currently experimenting with techniques to (semi-)automatically synchronise the pre-recorded descriptions with the performance, through sound recognition, by cueing the AD based on technical cues such as lighting, or by synchronising the descriptive units with the subtitles provided for the performance.

Research currently focuses on studying the impact of such technologies on user-experience, while the impact of pre-recorded AD on the creation process and work of the describer is still not systematically documented. The present paper presents the analysis of a pre-recorded AD for a theatre play, with a focus on eliciting the impact this setup has on the work of the describer.

On March 4th and 5th 2020, a consortium of Flemish and German partners conducted an experiment with pre-recorded AD (and also SDH and SLI), which was delivered to the audience via a tablet-app developed by the Berlin-based company Panthea. The author of this paper was responsible for creating the pre-recorded AD.

Unique to this experiment was the fact that the pre-recorded AD units were synchronised with the Dutch subtitles that were provided for the play. This means that no additional person was necessary in order to cue the AD units live, the delivery was automated based on the subtitles. This approach required careful consideration by the AD team in terms of timing, recording, content selection and formulation.

In this presentation, the author will explore the impact of the use of this technology on the AD creation process by conducting a context and text analysis from a multimodal, social semiotics perspective (see for instance Tomalin et al., 2019). The paper studies: (a) the context-specific AD strategies used for the Audio Introduction and the Audio

Description that were explicitly inspired by the pre-recorded setting; and (b) possible shifts in the way meaning is expressed in the Audio Description under the influence of the pre-recorded setting. The theoretical framework used for this final step, are the concepts of the ideational, textual and interpersonal metafunctions originally developed by linguist M. Halliday, and is regularly applied to multimodal text and translation analysis (see for instance Tomalin et al., 2019).

The aim of the study presented here is to problematize the use of pre-recorded AD for live events, as practice is developing at a faster rate than research in this area. Such insights are crucial to set a future research agenda for pre-recorded AD, inform training and AD guidelines, and develop our understanding of the meaning-making process of AD in this new, challenging context.

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**Nina Reviere** (University of Antwerp) holds a PhD in Translation Studies from the University of Antwerp in the field of Audio Description, for which she was awarded the EST Young Scholar Prize in 2019. She is currently a tenure-track lecturer in Audiovisual Translation and Media Accessibility at the Department of Applied Linguistics, Translators and Interpreters. In addition, she is the spokesperson for the TricS research group of the department. Her current research interests include: linguistic and multimodal aspects of audio description, computer-aided translation of audio description, corpus studies, integrated access for the (scenic) arts; technology for access and the study of translations as complex, emerging phenomena. As manager of the OPEN Expertise Centre for Accessible Media and Culture, Nina fosters a close collaboration with stakeholders as a key factor in her research and teaching activities. Nina is an Editorial Board Member of the Journal of Audiovisual Translation and steering committee member of the Languages and the Media Conference series.

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Available on **Tuesday 11:45-12:00**

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## **Alexandra Frazão Seoane**

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Paula Lenz Costa Lima

### **PANEL 1. THE AUDIO DESCRIPTION PROCESS**

#### **Analysing the translation process of professional and novice audio describers**

This presentation aims to present an analysis of the translation process of eight audio describers, four professionals and four novices, as they prepare the AD for a 5-minute movie in order to better understand the process that leads to the elaboration of AD scripts. We set up a methodology to investigate the process which involved describing, analyzing and comparing the elaborated scripts and the translation behavior of participants. The methodology used was based on Pagano, Alves and Araújo (2011), but using the eye tracker to identify the behaviour of audio describers when developing their scripts and also to collect data relating to their eye behavior, leading us to better understand how the preparation of the script is carried out. With this, we identified strategies that can be taught in the formation of future audio describers and consequently improve the quality of the ADs that reach the target audience. It was possible to see the three phases of translation: orientation, drafting and revision (Jakobsen, 2002).

However, we did not identify significant statistical differences between the two groups. On the contrary, statistical analysis showed that it is in the final product, the AD script, where we truly observe differences between the profiles. The results indicate that it is in the number of inserts, words used and elements of the film that are contemplated in the scripts that the professional audio describer excels in relation to the novice.

#### **Alexandra Frazão Seoane**

Undergraduate in Computer Science at University of Fortaleza (2006) and in Languages at State University of Ceará (UECE) (2015), with a specialization in Translation (2011), master's (2012) and Ph.D (2017) in Applied Linguistics at UECE. She has studied and elaborated audio descriptions and subtitles for the deaf and hard-of-hearing since 2009. She is also interested in the translation process and eye tracking.

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Available on **Tuesday 12:00-12:15**

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## **Anna Jankowska**

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### **PANEL 1. THE AUDIO DESCRIPTION PROCESS**

#### **Is audio describing writing or translating?**

Audio description (AD) can be regarded as a set of theories, a media accessibility service, a product but also as a process (Greco, 2016; Szarkowska, 2011). Research into theoretical considerations of AD (e.g. Braun, 2008; Díaz Cintas, 2005; Remael, Reviere, & Vandekerckhove, 2016; Greco 2018) and AD as a media accessibility service is quite considerable (e.g., studies on AD as a product are probably the most exploited area in AD research). Various academics have explored different AD aspects, such as style, grammar, narrative features, description of characters, music, places, lightning, gestures, emotions, music, cultural references, intertextuality, and voicing (Cabeza-Cáceres, 2013; Hurtado & Gallego, 2013; Jankowska, Ziółko, Igras-Cybulska, & Psiuk, 2017; Kruger & Orero, 2010; Matamala & Rami, 2009; Szarkowska & Jankowska, 2015). However, we still know very little, if not nothing at all, about the process of AD scripting. There are many guidelines on how a good AD should be prepared, but what is the actual workflow of the describers? We know that describers can choose from different scripting strategies, but how do they make their decision?

In my presentation, I will discuss the results of a study carried out to investigate the audio description process. As part of the study, 12 describers from Poland and Spain were asked to prepare audio descriptions for 10 clips of a 1 minute in length (5 from Polish films and 5 from Spanish films). They worked from home and the scripting process was monitored through a multi-method approach, which included key-logging (InputLog) as well as recording the computer screen, facial expressions and think-aloud verbalizations (Lookback). Results show that the AD scripting process resembles both writing and translating processes and may be divided into the following intertwining subprocesses: understanding, planning, searching, generating text, revising, reviewing, cueing and length control. Research results will be discussed in the context of feature research on audio description, especially regarding experimental design and research methodology as well as a shift from AD script analysis to other under-researched areas.

**Anna Jankowska**, PhD, is Assistant Lecturer and Chair of Translation Studies and Intercultural Communication at the Jagiellonian University in Krakow (Poland). She is 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. Anna is member of ESIST and Editor-in-Chief of the Journal of Audiovisual Translation.

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Available on **Tuesday 12:15-12:30**

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**Nathalie Mälzer, Eva Schaeffer-Lacroix, Maria Wünsche**

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Stiftung Universität Hildesheim

## **PANEL 1. THE AUDIO DESCRIPTION PROCESS**

### **The French-German TADS project: A multi method approach to the translation of AD scripts**

With recent legislation in France and Germany (Medienstaatsvertrag 2019, Directive (UE) 2019/882), not only public but also private broadcasters and online streaming services are now expected to provide accessibility tools for their programmes. It is therefore very likely that the demand for services such as audio description on TV will grow sharply within the next few years. Consequently, AD practice and research will have to address the following question: How can AD production workflows be improved? In this regard, it should be discussed whether the translation of AD scripts as an alternative to the production of genuine scripts for each language is able to fulfil current quality standards (cf. Herrador Molina, 2006; Jankowska, 2015). It also raises the question whether neural machine translation (NMT) tools are a viable option for the translation of AD scripts. In order to fill this research gap, the TADS research project (Translation of Audio Description Scripts) will carry out contrastive and corpus-based analyses of the AD scripts of original and dubbed films, as well as several smaller studies focusing on text production and AD-reception.

This paper focuses on the methodology and the initial results of the proposed three-year project. After carrying out pre-tests in 2020, the project will continue to gather and annotate a corpus of French and German AD scripts belonging to original or translated films or TV-series. The corpus analysis aims at identifying recurrent elements in AD scripts which are likely to be translatable via (N)MT and also at determining items that may require human translation or (N)MT with post editing, e.g., cultural and language-specific items in the image description, and norm-specific items pertaining to the different AD guidelines. Accompanying studies on text production will compare the quality and efficiency of different text production workflows, such as the human vs. machine translation of AD scripts and post editing vs. AD written from scratch. We assume that the linguistic choices made in AD scripts are influenced by the production method of the script. In the case of dubbed or subtitled films, AD-scripts presumably need to be adjusted due to timing or content-related changes in the soundtrack resulting from the

translation. AD-reception, however, will be analysed by assessing the comprehensibility and acceptability of ADs stemming from the different workflows mentioned above. In the reception studies, visually impaired AD users and audio describers, as well as professional translators will participate.

If funded, TADS will be to date, one of very few quantitative and contrastive studies on AD. The results will provide important data that can be used as training material for NMT and image recognition tools.

**Nathalie Mälzer** is a professor of Transmedial Translation at Universität Hildesheim in Germany, where she developed a Master's program focusing on audiovisual translation: "Medientext und Medienübersetzung". She completed her PhD in 2009 with a thesis on "The Transfer of French Literature to Germany between 1871 and 1933". Her research interests are literary translation, audiovisual translation, and accessibility, especially audio description and subtitling for the d/Deaf and hard of hearing. She has translated more than 40 novels, plays and non-fiction books from French into German.

**Eva Schaeffer-Lacroix** is a senior lecturer at the Department of Education of Sorbonne Université, where she teaches applied linguistics, ICT (Information and Communications Technology), and German as a foreign language. Her main research interests are corpus linguistics, language awareness, writing in a foreign language and audio description. She is particularly interested in online tools likely to help people produce, comment, annotate, or translate oral or written text. Professional website: <http://didaktik.hautetfort.com/>

**Maria Wünsche** is a researcher at Hildesheim University. Her research focuses mainly on audiovisual translation in the context of accessibility as well as on interdisciplinary approaches to empirical research in the field of Translation Studies. She is also a freelance translator for French and English with a special focus on theatre captioning and SDH.

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Available on **Tuesday 12:30-12:45**

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## **Estel·la Oncins**

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Universitat Autònoma de Barcelona

## **PANEL 1. THE AUDIO DESCRIPTION PROCESS**

### **Upcycling audio descriptions: towards a more sustainable model**

Due to the exponential increase of audiovisual content offered in a growing number of platforms since the turn of the 21st century, audio description has matured as a field of research and practice within Audiovisual Translation Studies, particularly in the Media Accessibility field (Matamala & Orero, 2016). Still, the main focus of practice and research in audio description is a single audiovisual product for a specific platform.

There is a lack of provisions to ensure a sustainable processes for existing audio descriptions, which could be used not only in other platforms but also for translation into other languages. While the subject of audio description translation has been covered in different studies (Herrador Molina, 2006; López Vera, 2006; Remael & Vercauteren, 2010; Jankowska, 2015), there is not much research about using an existing audio description, even in the same language but for a different platform. This could be not only beneficial in terms of increasing the availability of this accessibility service, but could also be a cost-effective practice to promote the exchange of good practices among professionals in the field.

In this presentation we will describe the course of a film release through different release windows and raise questions about how audio description is handled in each distribution platform. The departure point will be the Barcelona International Disability Film Festival, which provides audio description services in all of its screenings. A detailed description about how the creation and delivery of the audio-description services will be provided. Then, we will explain how the audio description is handled in other important release windows, such as linear TV broadcast and video-on-demand platforms. We will end the presentation with some final remarks and questions, highlighting the importance of missing communication among the different release windows.

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- Remael, A. & Vercauteren, G. (2010). The translation of recorded audio description from English into Dutch. *Perspectives: Studies in Translatology*, 18(3), 155-171.

**Estella Oncins** holds a PhD in Accessibility and Ambient Intelligence from the Universitat Autònoma de Barcelona, Spain. She has a lot of experience providing accessibility for live events as a freelance translator, subtitler, surtitler, respeaker for different Spanish television channels and conferences, and as an audio describer for Liceu Opera House. Her research areas are audiovisual translation, media accessibility and creative industry. She is currently involved in the Education and Outreach Working Group (EOWG) from W3C. She is a partner in KA2 LTA and IMPACT. She is also a partner in H2020: HELIOS and TRACTION.

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Available on **Tuesday 12:45-13:00**

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## **Bonnie Geerinck**

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University of Antwerp

## **PANEL 2. VOICE AND NARRATION**

### **Influence of a slow narration speed on cognitive load**

Although audio description (AD) has been approached from various perspectives in recent years, its cognitive dimension has remained largely unexplored so far. More specifically, within the field of AD, very little attention has been paid to the cognitive effects that audio described audiovisual products impose on the target audience; what particular constituents contribute to these effects; and finally, how they can be measured and optimised by researchers and practitioners. These are some of the questions asked in the CoReAD project (Cognitive Research in AD), of which the main aim is to bridge this knowledge gap by firstly, making a comprehensive classification of all possible 'cognitive load influencing features' (CLIFs) present in audio described films and TV series; and secondly, developing a solid methodological framework to directly measure this cognitive load. My presentation will report on the findings of a preparatory study which was established to explore the effects of one specific CLIF, namely the narration speed of audio descriptions.

To date, only one other empirical study has investigated the relationship between the speed at which audio descriptions are narrated and the cognitive load this imposes on the audience. In this study, Cabeza-Cáceres (2013) found that audio descriptions with a narration speed of 14 CPS, a speed generally labelled as 'slow', result in optimal comprehension by Catalan audiences. In addition, comparable research into the narration speed of Spanish radio messages (Rodero, 2016) indicated that an optimal result in terms of comprehension is reached at a speed of between 14.2 and 15.8 CPS, but that a narration speed of 12.5 CPS is too slow.

For the present study we decided to concentrate on two narration speeds similar to those mentioned above: 14.8 CPS ('slow') and 12.7 CPS ('too slow') and assess whether they result in different levels of cognitive load in a Dutch-speaking audience. The methodological frameworks of Sweller's cognitive load theory (Sweller, Ayres, & Kayluga, 2011) and Lang's (2000) limited capacity model of mediated message processing were used as a basis for the study: cognitive load was indexed via a combination of both direct

measures (secondary task reaction times or STRTs) and indirect measures (recognition and self-report questionnaires). Audio tones were used as secondary task probes and were embedded in the audio description of a 12-minute fragment of a Dutch film. It was hypothesised that a slow narration speed would result in faster STRTs than a narration speed that is too slow. Contrary to expectations, however, no significant differences between the narration speeds of 12.7 and 14.8 CPS were found.

Whilst this study did not confirm a correlation between narration speed and cognitive load, it does offer valuable insights for future research into the cognitive effects of audio descriptions. For instance, an empirical shortcoming of the study is the choice for audio tones as probes, since this caused a modality overlap in the perception channel of the primary and secondary task (Stojmenova & Sodnik, 2018). This realisation led us to conceive a new method for future studies conducted for the CoReAD project: instead of using auditory probes, tactile vibration stimuli will be used for measuring STRTs.

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**Bonnie Geerinck** comes from Belgium and graduated from the University of Antwerp with great distinction. She currently holds a Master in Translation: German – Chinese. Bonnie lived in China for one year, as she received a scholarship from the Province of Antwerp to study at the Xi'an Northwest University, where she also did an internship teaching oral English classes. In October 2019 Bonnie started her PhD in Translation



Studies at the University of Antwerp. She is a member of the research group TricS (Translation, Interpreting and Intercultural Studies) and of the editorial team of *Linguistica Antverpiensia*, the University of Antwerp's international journal devoted to the study of translation and interpreting. Her research interests include audio description and cognitive research.

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Available on **Tuesday 14:45-15:00**

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## **Bruna Alves Leão, Vera Lúcia Santiago Araújo**

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State University of Ceará

### **PANEL 2. VOICE AND NARRATION**

#### **Audio description in the theater: A study on the locution of ““Miralu e a luneta encantada”**

This research, developed from the perspective of the interface of accessible audiovisual translation studies, Phonoaudiology, Phonetics and Phonology, and Appraisal Theory, explores audio description (AD) from the perspective of locution. The study of the localization of audio description is still quite recent and research is lacking. Researches in this field presented their initial results; a “vocal habitus” was created, based on the practice of a “neutral” AD locution, without inflections, nuances or rhythm. Project LOAD (Audio description in Locution) by Araújo, Carvalho and Praxedes Filho (2013) presented its first conclusive data, with the objective to present parameters that would guide audio descriptors/narrators with respect to the AD of films. This research, as part of the aforementioned project, aimed to continue this line of investigation, looking for methodological ways to guide audio description for the theatre. Thus, we present an analysis of the AD locution in the play *Miralu* and the *Luneta Encantada*, verifying which aspects proposed in the LOAD Project were considered relevant to the audio description of plays. The corpus was composed by the recording of two different locutions of the show which were analysed by phonoaudiologists, in order for a speech therapist who works with voice aesthetics to propose preparation to the audio descriptors. Two new locutions were recorded and tested by people with visual impairments, in order to evaluate the appreciation of the locutions before and after the preparation. The results showed that the practice of “neutrality” still persists, but the data also indicates the audio descriptor’s concern in providing plenty of information on the emotional range, the psychological profile and the transformations of the characters. The results revealed that the systematic parameters for the locution of movie ADs can also be used for live locutions in the theatre, taking into consideration the audio descriptor’s appropriation of the script and possible adaptations that should be made if there is any modification in the show. From the improvement of the locution, people with visual impairments can better access the accessibility feature, understanding it clearly and perceiving the AD as part of the cultural product.

### **Bruna Alves Leão**

PhD in Applied Linguistics from the State University of Ceará (2018). Holds a Master in Applied Linguistics from the State University of Ceará (2012) and Graduate in Letters from the State University of Ceará (2009), actress by the Training Centre and Research in Performing Arts of Ceará (2003). She has experience in the area of Letters, with emphasis on Audiovisual Translation, acting mainly on the following themes: audiovisual translation, visually impaired, accessibility, audio description and performing arts.

### **Vera Lúcia Santiago Araújo**

PhD in Letters from the University of São Paulo (2000). Master in English Language from the State University of Ceará (1994), Graduated in Letters from the Federal University of Ceará (1982). She is currently an adjunct professor at the State University of Ceará and a level 2 researcher at CNPq. She has experience in Applied Linguistics, with an emphasis on Translation, working mainly on the following topics: audiovisual translation, subtitling-subtitling, audio description, audiovisual translation and teaching.

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Available on **Tuesday 15:00-15:15**

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**Helena Santiago Vigata<sup>1</sup>, Eduardo Magalhaes da Silva<sup>2</sup>, Ana Carolina Nascimento Fernandes<sup>3</sup>**

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<sup>3</sup> Universidade de Brasília

## **PANEL 2. VOICE AND NARRATION**

### **Voice quality variations in audio subtitling**

Voice has received scarce attention from scholars and practitioners in the area of media accessibility. As neutrality has long been considered a pivotal quality of both audio description and voice-over, little consideration seems to have been given to the selection of voice talents and the preparation of each specific narration, as opposed to what happens in dubbing. Audio subtitles are a new mode of audiovisual translation which, as it will be argued, could be a feasible solution to provide access to foreign art films for the blind and partially sighted. Positioned at the interface between subtitling, audio description and voiceover (Braun & Orero, 2010, p. 5), audio subtitling has the subtitled film as its source text and a spoken translated version as its target text and can deploy different delivery strategies and styles of enunciation. An exploratory study conducted at Universidade de Brasília (Santiago Vigata, 2019) suggested that participants showed a preference for audio subtitles with a dubbing effect, that is, displayed in synchrony with the original line –which is left as inaudible as possible– and an actor’s voice to replicate the emotive lead in the dialogue (Iturregui Gallardo, 2019, p. 36). Participants also showed an inclination towards linguistic variation-revealing audio subtitles in the case of multilingual scenes. Should this style of audio subtitling delivery be adopted, voice would need to be put at the centre of the process. The aim of this paper is to resort to Speech-Language Pathology methods and techniques to perform a film analysis in order to assist in the selection and preparation of the voice talents. Brazilian fictional film *A superfície da sombra* (2017), set in the Brazil-Uruguay border is to be analysed. Language variation is also an issue to be explored in the film, since there are instances of linguistic and semiotic resources that reflect the presence of Portuguese. The analyses will also aim at drawing a prosodic and voice quality profile for the linguistic community being portrayed. For an auditory-perceptual evaluation of the voices, Voice Profile Analysis Scheme

Profile for Brazilian Portuguese (Camargo & Madureira, 2008) will be used. The acoustic analysis will be performed by two speech-language pathologists with more than 10 years of experience in the field using PRAAT software.

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**Helena Santiago Vigata** is professor of the undergraduate course in Applied Foreign Languages – Multilingualism and Information Society and of the graduate program on Translation Studies at Universidade de Brasília (UnB), Brazil. She is a founding member

of the research group Acesso Livre. Her main research interests are audiovisual translation and cultural accessibility.

**Ana Carolina Nascimento Fernandes** is professor of the undergraduate course in Speech Pathology at UNIPLAN. She is a Specialist in Voice and has a master's degree in Speech Language Pathology. Her main research interests are communication, voice and speech-language pathology.

**Eduardo Magalhães da Silva** is professor of the undergraduate course in Speech Pathology at Universidade de Brasília (UnB). He is a Specialist in Voice and has a master's degree and PhD in Biological Sciences. He is also Master Trainer in Neurolinguistic Programming. His main research interests are communication, voice and speech language pathology.

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Available on **Tuesday 15:15-15:30**

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## **Lucinéa Marcelino Villela**

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Universidade Estadual Paulista

### **PANEL 3: WORLD-WIDE EXPERIENCES**

#### **Brazilian women in audio description: 20 years of history**

Brazil has a recent history of audio description, both academic and professionally speaking. In the last two decades, events and materials of all kinds have been audio described in the largest South American country: plays, operas, films, commercials, concerts, exhibitions, the World Cup, Olympic and Paralympic Games Ceremonies, Carnival Parade etc. The presentation will focus on debating the importance of women in the history of audio description in Brazil, as they account for the most relevant achievements to date. Our project is divided into five geographical regions (North, Northeast, Center West, Southeast and South), for logistical reasons, the first regions studied were Southeast and South.

In the first part of our talk we will present two Brazilians who started audio describing cultural events using their previous academic knowledge in Philosophy and Applied Linguistics respectively: Isabel Pitta Ribeiro Machado and Lívia Maria Villela de Mello Motta.

Bell Machado is a pioneer in “Visual education” training. Her first course was offered in 1999, her long experience in AD can be verified through more than sixty films, most of which delivered in a live setting.

Lívia Motta was responsible for the first official audio described play and opera in Brazil (2007 and 2009 respectively). She has already trained more than a hundred audio describers and was one of the coordinators of the first Specialization Courses in AD (2013-2015), an academic project sponsored by the Federal Government.

Motta and Machado have been working in a variety of contexts, making important events and productions accessible to visually impaired people not only in Southeast region, but all over the country. Their techniques have been supported by studies of Human Sciences and they strongly defend AD as an Audiovisual Translation resource.

The second part of the presentation will be focused on Brazilian companies specializing in accessibility, located in Rio de Janeiro and Porto Alegre cities. Lara Pozzobon, one of the owners of a pioneering company specialising in AD, produced the first Brazilian Film Festival on accessibility in 2003. The company is also responsible for audio describing Rio de Janeiro Carnival Parade, which is considered to be the largest and most important cultural event in Brazil.

In the extreme South of the country, two partners are responsible for OVNI Acessibilidade Universal, a company that offers AD services in a large variety of events and products. Their main experiences have been focused on film festivals with live AD sessions for people with visual disabilities.

Over the past two decades these audio describers and so many other women in this field have provoked a huge media and cultural revolution in Brazil. Our assumption is that even if we do not have a declared feminist in audio description, our country women's empowerment is undeniable.

### **Lucinéa Marcelino Villela**

BA in Translation (Universidade Estadual Paulista) and PhD in Communication and Semiotics (Pontifícia Universidade Católica), is Mídia Acessível e Tradução Audiovisual Rearch Group's coordinator and main researcher. In 2016 she completed her Postdoctoral research at Universitat Autònoma de Barcelona (UAB) on Audiovisual Translation supervised by Anna Matamala. Currently, her research interests are in Audiovisual Translation related to English Teaching and to accessibility. She has been researching audiovisual resources applied to Brazilian web series, short documentaries and music videos. She organized two Brazilian books on Audiovisual Translation and Accessibility: "Recursos de acessibilidade aplicados ao ensino superior" and "Acessibilidade audiovisual: produção inclusiva nos contextos acadêmicos, culturais e nas plataformas WEB".

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Available on **Tuesday 16:30-16:45**

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**Ismini Karantzi**

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Ionian University

## **PANEL 3: WORLD-WIDE EXPERIENCES**

### **Audio describing foreign animation films into Greek**

Films, as multimodal texts, combine several semiotic modes, such as language, visual images and sound. In order to make foreign films accessible for blind and visually impaired people (B/VIP), the audio description (AD), which offers “a verbal screen onto the world” (Díaz Cintas, Orero & Remael, 2007, p. 13), must be combined with audio subtitling (AST) in order to also make the dialogue accessible (Remael, 2012).

This research is user-oriented and aims at presenting the main challenges that arise from the AD and AST in four foreign animation films into Greek, along with the results from reception studies, in order to find the best strategies in synchronization and voice delivery for an optimal viewing experience. To this end, adult members of Associations for the Blind in Athens, Patras and Thessaloniki participated. Following the screening of each film, questionnaires -including questions regarding linguistic choices- voice delivery, synchronization and sensory engagement were read to the participants and feedback was gathered.

The AD was drafted while changes were made following the advice of a VIP prior to the screenings. The subtitles were translated and synchronized in a way that would offer all the information required for an interaction with the existing AD, and for the reading aloud by the voice talents and actors. Also, at least two versions of each film were screened to the target audience. Since AST relies on the written subtitles being provided for a film, subtitles “often greatly reduce the source-text message, relying on the recipients’ ability to use visual input” (Braun & Orero, 2010, p. 176). However, AD relies on the film dialogue or narration in order to fill in some of the information gaps in the description when selecting the content to be described (Vercauteren, 2010).

The audience placed an emphasis on the prioritization of information and highlighted the importance of sound mixing and voice adjustment, as a way to weave AD among the sounds. The Voice talent’s intonation and gender seem to play an important role in the audience’s enjoyment, in their contribution to setting the mood and atmosphere of the

scene. Furthermore, the audience prefers that the AST go beyond simply reading aloud of the subtitles on the screen. Even if there is lack of academic research in this topic in Greece, it is hoped that these reception studies will help to identify what works better, making this genre accessible to B/VIP and enhancing their filmic experience.

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**Ismi Karantzi** is a PhD student at the Department of Foreign Languages, Translation and Interpreting (Ionian University, Greece), having acquired both her BA and MA in Translation Studies at the same department. She is working as a freelance translator, subtitler and editor, while she has presented results of her research at the International Conference Tradition and Innovation in Translation Studies Research VIII: Translation in Motion (Nitra, 2020), the 5th International Conference on Audiovisual Translation INTERMEDIA (Warsaw, 2019), the 8th Media for All Conference in Stockholm (2019), ARSAD (Barcelona, 2019), the 4th International Conference on Itineraries in Translation History (Tartu, 2018), the 12th Languages & The Media (Berlin, 2018), the International Conference on Audiovisual Translation INTERMEDIA (Poznan, 2017), and the International Symposium “Spielräume der Translation” (Rome, 2016), while she has issued the paper “Audiovisuelle Übersetzung und ihre Grenzen: Richtlinien, Normen und praktische Anwendungen” at *Spielräume der Translation* (Waxmann Verlag, 2018).

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Available on **Tuesday 17:00-17:10**

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**Evangelia Liakou**

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Ionian University

## **PANEL 3: WORLD-WIDE EXPERIENCES**

### **The description of crime films: a reception study**

A closer look into the AD strategies and guidelines published by many institutions and organizations proves that different media require different approaches (ITC guidelines, American Council of the Blind, RNIB etc). This may be easily understandable when the difference lies in the way the content is rendered, e.g., live performances in the theatre, or pre-recorded material, such as cinema. However, the strategies could present variations, even within the margins of a single audiovisual medium. In this research, a contemporary Greek crime film was described, and blind and/or visually impaired volunteers were called to attend and share their experience. The goal of the research was to detect the challenges that are brought to light during the description of this filmic genre and the registration of the audience's reception of the end product.

The selected film falls under the category of detective/mystery and from the beginning it presented many challenges to the describer; the presence and significance of the sound effects alone called for a very attentive approach to description insertion. Keeping in mind the fundamental Skopostheorie (Reisz & Vermeer, 1984), the describer needs to respect and promote the director's initial vision -to generate fear and anxiety in the viewers- which is, in this case, mostly achieved through the soundscape. Even though crime films are "an extremely wide-ranging group of fiction films that have crime as a central element of their plots" (Kuhn & Westwell, 2012), the aural elements play an essential role in all of them. Other issues that troubled the describer were the linguistic adequacy, the prioritization of information due to spatiotemporal limitations and the creation of anticipation and intensification of the element of suspense. From the viewers' insights it became clear not only how these kinds of films should be approached, but also how necessary and vital it is for them to be described in the first place.

This research attracted a large number of participants and assisted tremendously in the describer's understanding of the versatile nature of cinema audio description. The constant coexistence of equally significant visual and aural elements, the need for description in aurally "busy" gaps and the simultaneous communication of valuable

meanings through various channels, constitute the description of crime films as a very demanding -yet incredibly fruitful- process.

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**Evangelia Liakou** is a PhD candidate at the Ionian University, Department of Foreign Languages, Translation and Interpreting in Corfu, Greece. Her doctoral dissertation aims to set the basic guidelines on Greek audio description for cinema. She has presented different parts of her ongoing research in many prestigious conferences over the years, including ARSAD and Intermedia. She has a BA in Translation and a MA in Translation Science and is currently working towards acquiring her BA in Interpreting. She has been running her own translation company since 2017, focusing on audiovisual translation. She is particularly interested in accessibility and filmography, while recently she started exploring the possible correlation between audio description and interpreting.

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Available on **Tuesday 17:10-17:20**

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**Eliana Franco<sup>1</sup>, Liliana Tavares<sup>2</sup>**

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<sup>1</sup> Sintagma Lda

<sup>2</sup> COM Accesibilidade Comunicacional

## **PANEL 3: WORLD-WIDE EXPERIENCES**

### **The Verouvindo film festival experience: shaping assessment criteria for best audio description**

VerOuvindo is a festival of accessible films created by Liliana Tavares in the city of Recife, Pernambuco state, Brazil, where cinematographic production has been extremely fruitful in recent years. The five-day festival was launched in 2014 and in 2019, it reached its fifth edition. In 2018, it was awarded the prize for Good Civil Practice in Audiovisual Accessibility by RECAM – the Mercosul Specialized Meeting of Cinema and Audiovisual Authorities. In the space of five years, the festival has screened 90 films with audio description, SDH and sign language. Among the different activities offered, the festival promotes a competitive session of audio described short films, which has attracted an increasing number of competitors each year. In 2017 there were 18 films competing for the best audio description category and in 2019, this number rose to 25. The jury consists of three categories: the technical jury, composed of AD professionals; the popular jury, composed of non-professionals with or without visual impairment who register to vote; and the audience jury, composed of anybody who attends the screening and wants to vote afterwards. Criteria for the selection and assessment of the films have been shaped along the way by members of the technical jury – composed of two or three professional AD scripters and narrators, and one professional AD script reviewer with a visual impairment. As part of the jury of the last two editions of the festival, Franco aims at reporting on the dynamics of the evaluation process as well as on the establishment of basic criteria in order to achieve fair assessment and award selection of the best audio described film.

**Eliana Franco** holds a doctorate in Letters (KULeuven, Belgium, 2000) and is a specialist in Audiovisual Translation and Accessibility. She was an Associate Professor at Universidade Federal da Bahia for 12 years (2002 – 2014) and is presently engaged in professional subtitling (SDH) and audio description. At UFBA, she has founded and for ten years, coordinated the research group TRAMAD – Translation, Media and Audio description, which pioneered reception research about AD for films and dance

performances in Brazil, and for audiences with learning disabilities in Europe. Franco has given audio description training courses at major Brazilian universities, associations and production companies and has published on the topic both nationally and internationally. In 2017 and 2019 she participated as a member of the technical jury of the Festival of Accessible Films VerOuvindo, in Recife. In 2020, after three years in Germany, she decided to settle in sunny Portugal. Recently, she has joined Sintagma Lda's team as coordinator of access services.

**Liliana Tavares** holds a doctorate in Communication Sciences (UFPE, Brazil). She is the manager of COM Acessibilidade Comunicacional and the creator and coordinator of VerOuvindo, the Festival of Accessible Films in Recife, Pernambuco. In 2018, the Festival was awarded the prize Good Civil Practice in Audiovisual Accessibility by RECAM – the Mercosul Specialized Meeting of Cinema and Audiovisual Authorities. She has extensive experience in accessible audiovisual production as well as in audio describing and narrating. Among her works, she was responsible for the accessibility coordination of Bacurau, by Kleber Mendonça Filho and Juliano Dornelles (Jury Prize at Cannes Festival and Best Film at Munich Film Festival, 2019) and Estou me guardando para quando o carnaval chegar, by Marcelo Gomes (Panorama session at Berlin Film Festival).

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Available on **Tuesday 17:20-17:30**

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## **Elena Aleksandrova**

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Alba Multimedia LLC

### **PANEL 3: WORLD-WIDE EXPERIENCES**

#### **Volunteer accessibility services in Russia**

The presentation gives an overview of volunteer accessibility services in Russia. The lack of sufficient financial support for accessibility led to a new era of accessibility services in Russia, which arrived when the representatives of the target audience initiated the process of establishing the services themselves (under the slogan “nothing for us without us”). Such services, if approved by the target audience, can become best practices to be shared and spread across other countries.

One such service is a voluntary Russian service – a website “Опишимне” (describe for me), which was initiated by a totally blind person. The website is a platform where blind and visually impaired people can order a description which will be subsequently provided by volunteers in accordance with the instructions presented on the website. When the website gained popularity with its target audience, a mobile application for Android users was introduced as another voluntary project. The application is fully integrated with the website, this providing a wider accessibility.

Another project was aimed at providing audio menus in a network of cafes located around Russia: qr-code which can be identified by touch leads to digitally stored audio-files, providing descriptions of the dishes on the menu as well as additional information.

#### **Elena Aleksandrova**

Associate Professor of Foreign Languages Department of Murmansk Arctic State University, head of Student’s Translation laboratory which provides volunteer translation, interpreting and media accessibility services in the region. Head of regional department and Member of the Board of Union of Translators of Russia (UTR).

Since 2019, Co-founder of Alba Multimedia LLC, a company specialising in audiovisual translation.

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Available on **Tuesday 17:40-17:50**

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## **Agnieszka Walczak**

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ViacomCBS Networks International

### **PANEL 3: WORLD-WIDE EXPERIENCES**

#### **Audio description on Polish commercial television: first experiences and next steps**

Over the last two decades, many initiatives have been undertaken in Poland to increase access to culture for all. Audio Description (AD) made its way to television, VOD, DVDs, cinema, festivals, theatre, museums, live and sporting events (Jankowska & Walczak, 2019). Television is probably the most popular medium for AD today. Once the new provisions of the Act of 25 March 2011 amending the Polish Radio and Television Act and others (2011) came into force, not only public channels, but also commercial ones ceased to be reticent about providing AD to their programmes. Nevertheless, from the broadcasters' point of view, the implementation of AD is still quite complex and poses a number of challenges.

In this presentation, we will shed some light on the process of introducing AD on commercial television in Poland. Our focus is kids' content, dedicated to pre-schoolers. Firstly, we will discuss the process and its legal background. Secondly, we will provide the analysis of content and vendor selection. Then, we will present the results, showing examples of content equipped with AD, together with user feedback. Finally, we will comment on the future promotional actions aimed at raising awareness about AD and other Access Services on commercial television.

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**Agnieszka Walczak** holds a PhD from the Universitat Autònoma de Barcelona. She is a member of the TransMedia Catalonia Research Group and AVT Lab Research Group. She has over 10 years of experience in audiovisual translation, specializing in audio description, subtitling and voice-over. Professionally, she works as a Global Language Operations Manager at ViacomCBS Networks International, where she is responsible for content localization into over 30 languages, Access Services included. Agnieszka also teaches Audiovisual Translation at the University of Warsaw.

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Available on **Tuesday 17:50-18:00**

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## **Blanca Arias**

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### **PANEL 4. SEX, SOUNDS AND LANGUAGES**

#### **The audio description of sex in *The Affair***

The television series *The Affair* (Showtime, 2014-2019) poses an interesting audio description (AD) challenge: its narrative constantly plays with the main characters' points of view and the series is full of meaningful visual details, where reality and fiction intermingle (Ginger and Blue, 2016). Sex sequences in this audiovisual product are among the most challenging to audio describe: mostly without dialogue and constrained by cultural taboos, these scenes become especially relevant for character construction in the series (TheLipTV, 2014).

The specialized literature has drawn attention to the lack of works that deal with the AD of taboo scenes, including sex sequences (Fryer, 2016; Sanz Moreno, 2017; Marcelino Villela, 2017). This paper addresses the AD of fictive sex on television by presenting results of a corpus-driven study. A Spanish AD corpus including the transcript of all scenes portraying sexual relations in the series has been compiled and scrutinised for the purpose of this research. The study aims to answer questions such as the following: Which language features become prominent in the AD of sex scenes? Are AD solutions for sex scenes similar to AD solutions found in general language corpora in previous AD studies (e.g. Matamala, 2018; Reviere, 2018)? Do AD solutions for sex scenes resemble translation solutions in other audiovisual translation modalities? Which priorities and restrictions (Zabalbeascoa, 1999) are observable in the AD of sex?

The corpus study has been complemented by an interview with the Spanish audio describer, who has shed light on some of the results obtained.

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**Blanca Arias-Badia** is a postdoctoral research fellow at the Universitat Autònoma de Barcelona, where she teaches courses in Subtitling and Audiovisual Translation research at the undergraduate and postgraduate level. She holds a PhD in translation and Language Sciences from the Universitat Pompeu Fabra in Barcelona. She has undertaken research stays at King's College London, University College London, and the University of the Basque Country. Her main research interests are audiovisual translation and accessibility. She is a member of TransMedia Catalonia (UAB) and leads knowledge transfer projects at the Catalan Association for the Promotion of Accessibility (ACPA). She also works as a translator and proofreader.

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Available on **Wednesday 09:00-09:15**

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## **PANEL 4. SEX, SOUNDS AND LANGUAGES**

### **The psychophysiological impact of sex scenes with audio description**

Research on AD has undergone an enormous development in the last decade, focusing mainly on the creation and analysis of guidelines (Rai et al., 2010) and the description of existing scripts (Jiménez et al., 2010). Unfortunately, less attention has been devoted to the social, psychological and emotional factors influencing AD, one exception being the recent line of research that empirically studies the emotional reception of AD (Ramos & Rojo, 2014; Ramos, 2015; Ramos, 2016) and the influence of psychological factors such as creativity in the production phase (Ramos & Rojo, 2020). Results from these studies satisfactorily prove that audio described films are capable of evoking a similar emotional response to that elicited by their audio-visual counterparts, especially for scenes inducing disgust and fear.

The aim of this new study was to discover whether the audio described version of scenes with explicit sexual content was also capable of offering its audience a similar experience to that provided by the original audio-visual scenes. With that aim in mind, we designed a study to measure the response in 75 sighted and visually impaired women (mean age= 29.7). The sample was divided into three groups: 25 sighted women watched the original audiovisual version of the clips, whereas 25 visually impaired and 25 sighted women listened to the audio described version. Participants' sexual response was analysed by a combination of physiological activation indicators (cortisol in saliva) and subjective response questionnaires (STAI, Spielberger et al., 1970; PANAS, Watson et al., 1988; Transport Narrative Questionnaire, Green & Brock, 2013). Our results indicate that audio described sex films are capable of eliciting a response in both blind and sighted audiences to the one evoked by original audio-visual scenes.

**Dr. Marina Ramos** studied Translation and Interpreting at the University of Granada (Spain) and has been lecturing Translation at the University of Murcia since 2009. Since the beginning of her career, she was fascinated by interdisciplinary research. Her PhD

thesis (2013) was a ground-breaking contribution to Translation Studies: the first analysis of the emotional impact of filmic Audio Description by means of psychophysiological measurements. In her post-doc projects, she continued studying the processes involved in the creation and reception of Audio Description by means of psychological methodologies, e.g., the role of the describer's creativity. Dr. Ramos has been awarded several international grants and has presented her research in international conferences and high-impact journals.

**Dr. Ana María Rojo López** is Senior Lecturer in Translation at the University of Murcia (Spain), where she is currently Deputy Director of the International Doctoral School at the University of Murcia. Her current research interests focus mainly on the study of the translation process, with special emphasis on the role of emotions, creativity and other personality and individual differences. Her interests also lie within audience reception analysis and the contributions of Cognitive Linguistics to translation studies. She has authored and co-edited the following books and monograph issues: *Contrastive Cognitive Linguistics* (University of Murcia, 2003), *Cognitive Linguistics: From Words to Discourse* (University of Murcia, 2007), *Step by Step. A Course in Contrastive Linguistics and Translation* (Peter Lang, 2009), *Trends in Cognitive Linguistics* (Peter Lang, 2009), *Diseños y métodos de investigación en traducción* (Síntesis, 2013), *Interdisciplinarity in Translation Studies* (Peter Lang, 2016), *Translation as an emotional phenomenon* (John Benjamins, en prensa). She has also written many scholarly articles which have appeared either in specialised national and international journals or as book chapters published by several national and international publishing houses (Atrio, Anubar, Mouton de Gruyter, John Benjamins, Routledge, *Sendeban*, *Babel*, *Languages in Contrast*, *Journal of Pragmatics*, *Meta*, *Across Languages and Cultures*, *Translation Spaces*, *Target*, *Multilingua*, etc.).

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Available on **Wednesday 09:15-09:30**

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## **Gert Vercauteren**

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### **PANEL 4. SEX, SOUNDS AND LANGUAGES**

#### **Hear, hear! The results of a case study analysing the reference to sound in AD**

In their introduction to the volume *Audionarratology – Interfaces of Sound and Narrative* (Mildorf & Kinzel, 2016b), Mildorf and Kinzel (2016a) describe how the sonic constituents (dialogues, music, sound effects) of a narrative text contribute to the creation of the storyworld (Herman, 2009), both by the author and in the minds of the audience. At the same time, they point out that these aural components of narrative “are still rarely taken into focus in narratological analysis” (Mildorf & Kinzel, 2016a, p. 2), and that more research is warranted to find out how they actually contribute to telling and interpreting stories.

The same is true and probably even more important for audio description (AD). Given that the aural meaning-making channels are usually the only channels people with sight loss have access to in order to process and understand the story that is being told, it is striking that there is hardly any research on how dialogue, music and sound effects contribute to storyworld creation in AD. Most of that research is product-oriented and descriptive in nature, analysing the use of sound in the audiovisual source text (e.g. Remael (2012), Szarkowska & Orero (2014)), or looking at how sounds contribute to or hinder multimodal cohesion (Reviere, 2018). A small part also takes an experimental approach, studying for example how sounds affect the target audience’s reception (e.g. Fryer, Pring, & Freeman (2013)).

The present paper contributes to this line of research and reports on the results of an analysis of an audio described film, looking at which sounds are described (and how), and which are not, and tries to find a relation between the decision to describe or not, according to: a) the type of sound, b) its narrative referent, c) its narrative function and d) its narrative position. As such, it wants to lay the foundation for further descriptive research as well as studies looking at the describer’s decision-making process and reception by different ADs (in terms of sound description) by the target audience.

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**Gert Vercauteren** is a lecturer at the Department of Applied Linguistics, Translation and Interpreting at the University of Antwerp. He teaches translation technology and audiovisual translation with a particular focus on media accessibility. He holds a PhD in translation studies, the topic of which was content selection in audio description. His main research interests are in narratological and cognitive approaches to audio description. He is a member of the TricS research group of the University of Antwerp, and has been involved in different European projects, such as the ADLAB project and its successor, ADLAB PRO, which developed transnational strategies and a course for Audio Description.

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Available on **Wednesday 09:30-09:45**

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## **PANEL 4. SEX, SOUNDS AND LANGUAGES**

### **The audio description of a multilingual series in video on demand platforms: AD practices in *Orange is the New Black***

The presence of multilingualism in audiovisual productions is a non-stoppable trend which started with films in the analogical era and is growing in the digital era. Audio description entered video on demand platforms prompted, in part, by lobbying from accessibility campaigns. On Netflix, AD was introduced in 2015 with *Daredevil*, whose protagonist is blind, and also with *House of Cards* and *Orange is the New Black*.

Multilingualism in these series is present and more prominent in *Orange is the New Black* (2013-2019), especially through the Latina prisoners, who combine English with Spanish.

Multilingualism and AD have been addressed in pioneering research, especially in connection with audio subtitling (AST). AST has been studied from different perspectives: its integration in film dialogue, similarities between the written subtitles and AST, intonation, audibility and character recognition. Research on AD and specific multilingual films has explored the challenges of describing cultural references.

Corrius and Espasa (2017, 2018, 2019) provided an overview of AD in multilingual films in Spain and concluded that standard audio description practices are not sufficient for the transfer of multilingualism. They examined translated films which were audio described with the dubbed Spanish version as the source text: therefore, when L3 was neutralised or flattened out in the dubbed version, it also faded away in the audio described versions.

This research is performed in the context of the MUFiTAVi project (PGC2018-099823-B-I00), which aims to describe the reality of the translation of multilingual TV series in the 21st century. Following the previous TRAFILM project, it includes a consultable database, where excerpts from multilingual series are transcribed and analysed, allowing the user to search languages and language variation via a range of translation and accessibility modes, including AD. In this context, this paper is aimed at: 1. exploring and comparing AD practices in video on demand platforms in regard to multilingualism; 2.



analysing the interrelations between AD, multilingualism and ideological/cultural parameters.

This is explored in the case study of *Orange is the New Black*, an awarded series which has been widely researched in regards to gender issues, but less so in connection with multilingualism and only scarcely investigated in connection with AD. AD practices are analysed along the seven seasons of the series, taking into account the results of previous research on multilingualism and AD.

Given that currently, AD on digital platforms seems to only be available in source texts (i.e. films in English have their AD in English), this paper analyses the AD practices of multilingual excerpts used in the English AD of *Orange is the New Black* and examines the interrelations between audio description, multilingualism and culture. Its results may be valuable in refining existing theoretical models of multilingualism in audiovisual translation and in comparing tendencies across translation types.

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**Dr. Montse Corrius** is a Senior Lecturer at the University of Vic – Central University of Catalonia (UVic-UCC), where she teaches English for specific purposes at undergraduate level and audiovisual translation at postgraduate level. She is a member of the research group TRACTE (Traducció Audiovisual, Comunicació i Territori; SGR 2017, 481) where she leads the line of research on Audiovisual translation. Her main research interests include audiovisual translation (with a special focus on multilingual texts, gender and accessibility). She has lectured in these areas of research and published several articles in prestigious international journals. Her contributions on accessibility also include the participation at accessibility conferences (INCLUDIT 2014, ARSAD 2015, 2017, 2019) and the coordination of conferences on accessibility at UVic-UCC (2008, 2009, 2011).

She was one of the main researchers of the funded project TRAFILM, about the translation of multilingual films in Spain (trafilm.net - FFI2014-55952-P), and at present, is one of the researchers of the MUFiTAVi Project (PGC2018-099823-B-I00).

**Dr. Eva Espasa** is a Senior Lecturer at the Department of Translation, Interpreting and Applied Languages at the University of Vic - Central University of Catalonia (UVic-UCC) Barcelona, where she teaches audiovisual translation and translation for advertising at undergraduate and postgraduate levels. Her main research interests are audiovisual translation and accessibility, theatre translation and gender studies, topics on which she has lectured and published extensively. Her contributions on accessibility include publications on AD and participation at accessibility conferences (ARSAD 2009-2019; Includit, 2014; Trasvases, 2017, Hispatav, 2018) and the coordination of conferences on accessibility at UVic-UCC (2008, 2009, 2011). She is coordinator of TRACTE (Traducció Audivisual, Comunicació i Territori SGR 2017, 481).

She was one of the main researchers of the funded project TRAFILM, on the translation of multilingual films in Spain (FFI2014-55952-P), and at present, she is one of the researchers of the MUFiTAVi Project (PGC2018-099823-B-I00).

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Available on **Wednesday 09:45-10:00**

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## **Jonathan Penny**

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Scottish Opera

### **PANEL 5. ARTS**

#### **Audio-describing “A Night at the Opera”: working practices and personal reflections**

This paper takes the form of an overview of the Audio Description provision at Scotland’s national opera company, Scottish Opera. It outlines the working practices that have developed during the lifetime of the organisation’s AD offering, and puts forward the author’s personal reflections on how opera pushes AD beyond its traditional boundaries.

Scottish Opera began to offer AD in the 1990s and now commits to describing each of its mainstage productions, both in its home city of Glasgow and on tour in Scotland and further afield. The service has been developed and honed, and currently comprises a comprehensive set of audio notes distributed prior to the performance; an extensive touch tour; and a live AD commentary. Some notably opera companies avoid the ‘live AD’ itself; this illustrated presentation demonstrates that it is possible and indeed invaluable to provide the live AD commentary, in spite of the many unique challenges presented by opera. These challenges include conveying the storyline through judicious use of the translation surtitles, when the opera is not in English; distilling a wide variety of simultaneous actions and words into succinct descriptions, in a medium that relies heavily on complex ensemble pieces; and, most importantly, providing a high standard of AD that serves its primary purpose while maintaining absolute respect for the music itself. Audience feedback suggests the service is equally valued by newcomers to the opera house and longer-standing attendees for whom AD provides a new way to enjoy an old pastime.

Though this service is provided by freelance describers, many of these are first and foremost operagoers themselves and have come to AD via this avenue. Working collegiately has fostered a strong sense of collaboration and team members engage regularly by offering constructive feedback and sharing ideas, as well as taking part in a programme of training for new describers.

This paper shows that even the most visually rich opera can be effectively translated into a sensitive and beneficial AD delivery, bringing this art form to life for audiences old and new.

**Jonathan Penny** is a member of Scottish Opera's team of freelance audio describers, and has worked on productions including *The Marriage of Figaro*, *Pelléas and Mélisande*, and *Greek*. He also describes for theatre and opera productions across Scotland, and leads ITV's in-house AD department.

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Available on **Wednesday 10:15-10:30**

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**Celia Barnés-Castaño<sup>1</sup>, Luisa Bernstorff<sup>2</sup>, Catalina Jiménez Hurtado<sup>3</sup>**

cbc@ugr.es

<sup>1</sup> University of Granada

<sup>2</sup> Freelance interpreter, EC

<sup>3</sup> University of Granada

## **PANEL 5. ARTS**

### **Lorca beyond sight: taking audio description to the dance stage**

Here we report on the experience of audio describing the Lorca-inspired contemporary dance performance “From the Sacromonte to New York” by LamatDance Company and the Andalusian inclusive dance company Vinculados.

An action-research approach (Neves, 2016) involving the dance company director and choreographer, the audio describer, researchers and end users was taken. Given that scholarly research is still scarce but prevalent in the English-speaking world and theoretically driven (e.g. Kleege, 2014; Margolies, 2015), twenty eight blind and partially-sighted people were asked what information they would like to be provided in the audio description of a dance performance. Furthermore, one early-blind woman and one partially sighted man attended a rehearsal of the audio described performance and outlined the strong points of the AD and the improvements that could be made. Lastly, after the audio described performance took place along with a touch tour and an audio introduction informed by all the insights previously gathered, feedback was collected from the blind and partially sighted audience.

The first goal of our presentation is to detail how we turned the audio description process into an inclusive action-research project with positive outcomes. Our second aim is to highlight the specific problems and challenges that contemporary dance poses and how they can be addressed in future studies drawing on the growing body of audience research for live events.

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Neves, J. (2016). Action research: so much to account for. *Target*, 28(2), 237-247.

**Celia Barnés Castaño** is a PhD candidate at the University of Granada (Spain). She is working on the cognitive aspects of the audio description reception process thanks to a scholarship granted by the Spanish Ministry of Science, Innovation and Universities (FPU17/0490). She holds a BA in Translation and Interpreting and a MA in Professional Translation with specialization on Translation and Accessibility. Since 2017, she has belonged to the TRACCE (HUM-770) research group.

**Luisa Bernstorff** has been a professional conference interpreter since 1995, working for the European Commission and other international institutions. She started audio describing dance in 2019 and is cooperating with the HUM-770 research group of the University of Granada, the dance company Cía. Danza Vinculados and members of the Spanish National Organization for the Blind to contribute to the understanding and improvement of contemporary dance audio description. She understands audio description as the “translation from a visual language to a natural language” and draws on her skills in live translation when audio describing.

**Catalina Jiménez Hurtado** is full professor of Translation Studies at the University of Granada. Her main research area is that of accessible audiovisual translation, but also Linguistics applied to translation, with a special focus on access to knowledge. She has edited three books, both at national and international level (Peter Lang). She is the head researcher of the multimedia research group HUM-770, and of the following national research projects funded by the Ministry of Research (Spain): TRACCE (SEJ2006-01829/PSIC), AMATRA (P2007-SEJ-2660), PRA2 (FFI2010-16142), and OPERA (FFI2015-65934-R). All of them focus on innovation in multimodal research methods and evaluation.

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Available on **Wednesday 10:30-10:45**

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**Jackie Xiu Yan, Kangte Luo**

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City University of Hong Kong

## **PANEL 6. TRAINING**

### **Assessing audio description quality in interpreting classes: problems found in students' live AD performance**

Traditionally, audio description (AD) is subsumed under the category of audiovisual translation. Considering that both AD and interpreting are performed orally and their quality heavily depends on the delivery of the presenters, some scholars have started to notice the potential overlaps between Interpreting Studies and AD. Fernández, Martínez, and Núñez (2015) identified the cross-fertilization between AD and interpreting in terms of the delivery's role in quality assessment. More recently, Fryer (2019) suggested four macro criteria for AD quality assessment and proposed a rating scale for AD training based on the overlaps between AD and Interpreting Studies. These studies have provided a theoretical framework for the authors in designing a two-week AD module in a tertiary interpreter training program. They conducted the experimental teaching with the following steps: 1) to introduce the definitions and different types of AD; 2) to discuss the legal and cultural environments for AD in different countries; 3) to lead students in studying and analysing various AD products; 4) to explain the steps of creating AD for films. Around 60 students enrolled in interpreting courses participated in the project. They were required to perform live AD for a selected film clip at the end of the program. This paper reports the course design of the AD module, the teaching process and evaluation results. By systematically analysing the recordings of students' performance together with the scripts submitted to the instructor, the authors identified the problems in the students' AD practice. The results show that some major problems in AD training can also be found in the students' process of learning interpretation. The present study, which provides evidence for the overlaps between AD and interpreting, suggests that the inclusion of AD training in the study of interpreting is feasible and will significantly enrich the practical value of both Interpreting Studies and AD training.

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**Jackie Xiu Yan** received her PhD from the University of Texas at Austin, USA.

She is now Subject Leader of the MA Translation Program in the Department of Linguistics and Translation at City University of Hong Kong. Her research and teaching interests include Translation Studies, audio description and Applied Linguistics. She has published profusely in these areas. Her books include *Research on Translator and Interpreter Training: A collective Volume of Bibliometric Reviews and Empirical Studies on Learners and Cultural Identity and Language Anxiety*. She has served as editor and reviewer for important publishers and academic journals, and organized large-scale international conferences and activities, which have contributed greatly to the enhancement of communication among researchers, teachers and students. She is now President of the Hong Kong Association of University Women, leading this organization with its 63-year history, continuing its dedication to promoting higher education and support of community services.

**Kangte Luo** holds a Master's degree in simultaneous interpreting from The Chinese University of Hong Kong, Shenzhen. He is now a PhD student at the Department of Linguistics and Translation, City University of Hong Kong. His research interests include audio description and interpreting studies.

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Available on **Wednesday 12:15-12:25**

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## **Klístenes Bastos Braga, Vera Lúcia Santiago Araújo**

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State University of Ceará

### **PANEL 6. TRAINING**

#### **Teacher training in AD: Producing accessible video classes**

This study aims to present a methodology for the production of accessible video classes, through the realization of a video production course on audio description (AD). When planning the course, we used the parameters of the audio description of films, considering relating them to the paradigm of the video classes genre, which is based on vision centrism. Thus, we conducted a video classes production course on audio description for Higher Education teachers and analysed the inclinations for change in the educational practice of these teachers in the production of video classes. Considering that the video class is an audiovisual product and therefore contains visual and sound information, the audio description will allow access to students with disabilities in the didactic mediation of visual information. This study is characterized as action research, based on Thiollent (2002), with conversation circles held before and after the course in order to comprise the methodology. It combined efforts in the observation, recording and analysis of the participants' work in the classroom. A video class was produced by the group as a final product, available both with and without AD. We analysed the production process of the video class and collected data during the classes. We also collected impressions of the participants, before starting and at the end of the course. We found that the impact of the course on teaching practice was satisfactory. The data collected in the production process of the two versions of the video class also allowed us to verify that it is possible to insert the audio description process in the production process of a video lesson, thus making it an important inclusive educational tool. In addition, although all the teachers declared being open to new possibilities, they were nevertheless surprised by the discovery of their individual and collective potential, and became more interested in the subject, using their expertise in AD to strengthen this paradigm shift in teaching practice, with the mediation of knowledge through the accessible audiovisual product. In the end, we concluded that the participation of a visually impaired consultant, duly trained in AD, is necessary in the video class production process. The knowledge revealed and accumulated in this research needs to be compiled and added to other training programs of a continuous nature that are also aimed at teachers working in

Higher Education in the distance learning modality. The offer could include 20-hour workload courses for the production of the scripts for the video lesson and AD, or 40-hour, or even 60-hour workload courses, to include the stages of recording, editing and mixing the accessible educational audiovisual product. For this second workload proposal, we indicate, mandatorily, a minimum infrastructure and technical staff required in order to support the teacher and students during the course.

**Keywords:** Distance Education. Accessible video class. Audio description. Visual impairment.

### **Klístenes Bastos Braga**

PhD in Education at the State University of Ceará, Master in Applied Linguistics at the State University of Ceará, Specialist in Municipal Public Management at the State University of Ceará, Actor for the Training Center and Research in Performing Arts of Ceará, Bachelor of Business Administration with Marketing Qualification from the Integrated College of Ceará, working mainly on the following themes: audio description, audiovisual translation, accessibility, culture, education, management and cultural production.

### **Vera Lúcia Santiago Araújo**

PhD in Letters at the University of São Paulo, Master in English Language at the State University of Ceará, Graduated in Letters at the Federal University of Ceará. She is currently an adjunct professor at the State University of Ceará and a level 2 researcher at CNPq. She has experience in Applied Linguistics with an emphasis on Translation and works mainly on the following topics: audiovisual translation, subtitling for the deaf and hard-of-hearing, audio description and audiovisual translation and teaching.

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Available on **Wednesday 12:25-12:35**

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## **Susanne Johanna Jekat**

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ZHAW Zurich University of Applied Sciences, IUED

### **PANEL 6. TRAINING**

#### **A review of recent ZHAW BA and MA theses on audio description**

This presentation will review the most interesting findings from five BA and MA theses on audio description (AD) which were completed at the Zurich University of Applied Sciences, Switzerland, in 2018 and 2019. Since these theses were written in one of the official Swiss languages (i.e. German, French or Italian) and remain unpublished, it is assumed that the international community has no access to them. Nevertheless, these pieces of research offer significant insights into several important aspects of AD and, therefore, deserve to be disseminated.

An issue currently being debated is AD quality management by Netflix. Bachmann et al. (2019) analyse how stylistically different the English and German ADs for the same Netflix film are, and, to what extent they adhere to interpretative vs. descriptive style guidelines. Similarly, Castelli and Jovanovic (2019) examine the extent to which two Italian ADs (i.e. by Netflix and RAI Radiotelevisione Italiana respectively) for episode 1 of a crime drama TV series differ, especially in relation to the introduction and description of characters. Furthermore, Scaburri Schurter et al. (2019) compare the AD of Netflix-produced films with the AD of externally produced films offered by Netflix.

Other relevant issues in AD research and practice are text-to-speech performance of AD and whether to employ descriptive vs. interpretative (or narrative) AD strategies (cf. Jekat & Carrer, 2018). Gerster (2018) focuses on Frazier, a web-based software application with integrated text-to-speech technology developed in Germany. Gerster compares the target group's reception of a Frazier-produced AD featuring synthetic voices with a traditional AD featuring human voices. Finally, Storrer (2019) tests the comprehension of interpretative AD vs. descriptive AD by blind respondents and respondents with low visual capacity. It will be stressed that Storrer's (2019) test results confirm research findings by Jekat and Carrer (2018).

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**Susanne J. Jekat** has been a Professor of Language Technology and Multilingual Communication at the Institute of Translation and Interpreting (IUED) of the Zurich University of Applied Sciences (ZHAW) since 2002. Previously, she was a Research Associate at the Department of Informatics at the University of Hamburg and, from 1993 to 2002, the head of several sub-projects in the BMBF joint research project VERBMOBIL. At the ZHAW, her research focuses on Barrier-free Communication and, in particular, Audio Description, Live-subtitling and Easy-to-Read Language. Susanne J. Jekat is currently leading the projects ""Proposal and Implementation of a Swiss Research Centre for Barrier-free Communication (2017-2020)"" and ""Accessible communication between hearing-impaired people and healthcare professionals"". She is

also head of the new “Barrier-free Communication” profile of the MA in Applied Linguistics, starting at the IUED/ZHAW in 2020.

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Available on **Wednesday 12:35-12:45**

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## **CLOSING ROUND TABLE**

**Participants:** Alexey Kozoulyaev (RuFilms), Federico Spoletti (SUB-TI), Joel Snyder (Audio Description Associates), Matt Kaplowitz (Bridge Multimedia), and Gion Linder (Swiss TXT).

**Chair:** Pilar Orero (UAB).

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Available on **Wednesday 13:00-13:45**

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## LIST OF SPEAKERS AND CO-AUTHORS

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Aleksandrova, Elena	Lenz Costa Lima, Paula
Alves Leão, Bruna	Likaou, Evangelia
Arias, Blanca	Linder, Gion
Bagaelhaes da Silva, Eduardo	Liu, Yuchen
Barnés-Castallo, Celia	Luo, Kangte
Bastos Braga, Klístenes	Machuca, Maria
Bernstorff, Luisa	Mälzer, Nathalie
Casas-Tost, Helena	Marcelino Villela, Lucinéa
Corrius, Montse	Matamala, Anna
Espasa, Eva	Mazur, Iwona
Espín, Laura	Nascimento Fernandes, Ana Carolina
Franco, Eliana	Oncins, Estel·la
Frazão Seoane, Alexandra	Orero, Pilar
Geerinck, Bonnie	Penny, Jonathan
Hermosa-Ramírez, Irene	Ramos, Marina
Jankowska, Anna	Reviere, Nina
Jekat, Susanne Johanna	Ríos, Antonio
Jiménez Hurtado, Catalina	Rojo, Ana
Kaplowitz, Matt	Rovira-Esteva, Sara
Karantzi, Ismini	Santiago Araújo, Vera Lúcia
Kozoulyaeve, Alexey	Santiago Vigata, Helena

Schaeffer-Lacroix, Eva

Shirley, Ben

Snyder, Joel

Spoletti, Federico

Tavares, Liliana

Tor-Carroggio, Irene

Vercauteren, Gert

Walczak, Agnieszka

Wünsche, Maria

Xiu Yan, Jackie