7th ADVANCED RESEARCH SEMINAR ON AUDIO DESCRIPTION

arsad)))
advanced research seminar
on audio description

TransMedia Catalonia Research Group

Universitat Autònoma de Barcelona

March 19th – 20th, 2019

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FOREWORD

ARSAD (Advanced Research Seminar on Audio Description) aims to become once more the meeting point for all stakeholders interested in audio description: academics, trainers, trainees, practitioners, industry representatives, users, associations, standardisation agencies, governmental bodies, technological developers, and many more.

ARSAD started in 2007 and since then, every two years, we have met in Barcelona to share knowledge, practices, innovations and also problems, doubts and challenges in a very specific access service: audio description. The evolution we have all witnessed is enormous: audio description is expanding. Voluntary work is giving way to professionally recognised describers. Descriptive research often based on case studies is being complemented with extensive experimental user research. Traditional practices are changing to new production workflows in which technology is central. Vocational training is combined with academic training. Audio description is approached from audiovisual translation studies but also from other perspectives. ARSAD has been and continues to be the forum where all these new research, industry and technological advances are discussed.

The 7th edition of ARSAD will begin with a keynote by Ivor Ambrose, from the European Network for Accessible Tourism, on "Information and Communication in the Service of Accessible Tourism for All". Eight panels will follow, on various topics: New concepts and methodologies, Analysing audio description, Training, Reception research: involving end users, Innovation and technology, Audio describing live events, AD practices, and a closing panel.

We hope ARSAD 2019 will be an inspirational conference that will allow to advance the knowledge of current AD practices and research.

Welcome!

THE ORGANISING COMMITTEE

TransMedia Catalonia Research Group

March, 2019

#arsad2019

Conference programme

Day 1: TUESDAY 19th MARCH 2019

08:45 – 09:15	Registration
09:15 – 09:25	Welcome address by **Anna Matamala** (TransMedia Catalonia, UAB)
09:25 – 10:15	**KEYNOTE LECTURE** by **Ivor Ambrose** (European Network for Accessible Tourism). *Information and Communication in the Service of Accessible Tourism for All*. Chair: PIlar Orero (UAB)

Coffee break (10:15-10:45)

10:45 – 11:45	**PANEL 1. NEW CONCEPTS AND METHODOLOGIES** Chair: Iwona Mazur (Adam Mickiewicz University in Poznan, Poland) - **Christian Simon** (University of Vienna, Austria). *How do images convey meaning and how does this affect AD-research?* (15') - **Klaudia Muca** (Jagiellonian University in Krakow, Poland). *Poetics of audio description: towards inclusive cultural linguistics* (15') - **Kari Seeley** (The University of Adelaide, Australia). *Positioning audio description in media theory: An Australian context* (10') Discussion: 20 minutes.
11:45 – 13:15	**PANEL 2. ANALYSING AUDIO DESCRIPTIONS** Chair: Elisa Perego (University of Trieste, Italy) - **Sabine Braun** and **Kim Starr** (University of Surrey, UK). *Mind the Gap: An investigation of omissions in audio description* (15') - **Anna Jankowksa** (Jagiellonian University in Krakow, Poland/ Universitat Autònoma de Barcelona). *A look into the describer's head- results of the ADDit! Project* (15') - **Montse Corrius** and **Eva Espasa** (University of Vic- Central University of Catalonia). *The audio description of blindness in films: visual pleasures or "blind nightmares"?* (15') - **Elena Buelga** (University of Vic). *Multilingualism and audio description: an analysis of the Elvish translation in the audio description of the trilogy Lord of the Rings* (15') Discussion: 30 minutes

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

14:15 – 15:30	**PANEL 3. TRAINING** Chair: Anna Jankowska (Jagiellonian University in Krakow, Poland/ Universitat Autònoma de Barcelona) - **Louise Fryer** (UCL/Utopian Voices, Ltd, UK). *A catalogue of errors: Lessons for students from professional audio description of live performances* (15') - **Elisa Perego** (University of Trieste, Italy). *Who's the AD professional? A sociological perspective* (15')

	- **Alexey Kozulyaev** and **Ivan Borchevsky** (RuFilms School of Audiovisual Translation, Russia). *Accessibility marketing – basic principles* (15') - **Xiaochun Zhang** (University of Bristol, UK). *Applying gamified situated-learning approaches in audio description training* (10') Discussion: 20 minutes

Coffee break (15:30 – 16:00)

16:00-17:30	**PANEL 4. RECEPTION RESEARCH: INVOLVING END USERS** Chair: Sonali Rai (RNIB, UK) - **Dawning Leung** (Audio Description Association (Hong Kong), Hong Kong). *Audio description in Hong Kong: end user's needs and preferences* (10') - **Irene Tor-Carroggio** and **Sara Rovira-Esteva** (Universitat Autònoma de Barcelona). *Listening to Chinese blind and partially-sighted users: A questionnaire-based study* (10') - **Ismini Karantzi** (Ionian University, Greece). *Linguistic aspects in audio description in Greece: A reception study* (10') - **Evangelia Liakou** (Ionian University, Greece). *Creativity in AD: Artistic expression or subjective intervention?* (10') - **Anna Jankowska** (UAB/Jagiellonian University in Krakow, Poland), **Michal Kuniecki, Joanna Pilarczyk, Kinga Woloszyn-Hohol** (Jagiellonian University in Krakow). *To interpret or not to interpret: Audience reception of different voicing styles* (10') - **Jana Holsanova** (Lund University, Sweden). *How the blind audience receive and experience audio descriptions of visual events – a project presentation* (10') Discussion: 30 minutes.

Conference Dinner (20:00) – Mamá Café Restaurant

Day 2: WEDNESDAY 20th MARCH 2019

09:00-10:15	**PANEL 5. INNOVATION AND TECHNOLOGY** Chair: Nina Reviers (University of Antwerp) - **Eveline Ferwerda** (Vereniging Bartimeus Sonneheerdt, Netherlands). *Scribit- crowdsourced TTS audio description for Youtube online video* (15') - **Anita Fidyka** (Universitat Autònoma de Barcelona). *Audio description in 360° videos: Results from preliminary tests* (15') - **Xi Wang** (Queen's University Belfast, UK). *Investigating new technologies to improve accessibility and visitor experience* (10') - **Pilar Orero** (Universitat Autònoma de Barcelona) and **Rocío Bernabé** (SDI, Germany). *Easier audio description: An easy listening and easy understanding access service* (10') Discussion: 25 minutes
10:15-11:15	**PANEL 6. AUDIO DESCRIBING LIVE EVENTS** Chair: Mereijn van der Heijden (Soundfocus, Netherlands) - **Ivan Borchevsky** (RuFilms School of Audiovisual Translation, Russia). *Describe the moon to me: Describing science for the blind and visually impaired* (15') - **Kamila Albin** and **Wojciech Figiel** (University of Warsaw, Poland). *How to make avant-garde theatre accessible? The case of Tadeusz Kantor's 'Theatre of Death' plays* (10') - **Joel Snyder** (Audio Description Associates, American Council of the Blind's Audio Description Project, USA) and **Esther Geiger** (LIMS Maryland Modular Certification Program, WACMA, USA). *Audio description: Listening to Movement* (10') Discussion: 25 minutes

Coffee break (11:15-11:45)

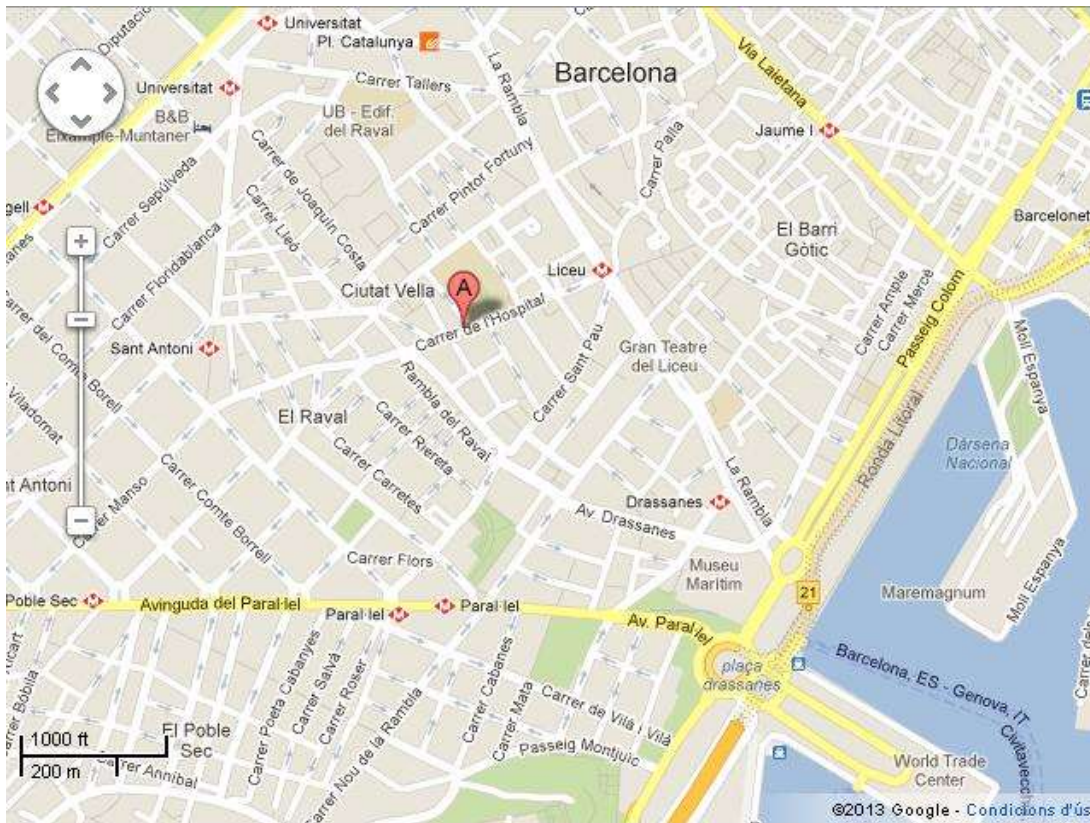|	
11:45-12:45	**PANEL 7. AD PRACTICES** Chair: Louise Fryer (Utopian Voices, UK) - **Lucinéa Marcelino Villela** (Sao Paulo State University, Brazil). *Audio description of music video Flutua: a mix of gender fluid, transgender and transrespect* (10') - **Rebecca Singh** (Live Describe, Canada). *Describing the Great White North: Confronting race, gender, class (and bias)* (10') - **Sarah McDonagh** (Queen's University Belfast, UK). *(Audio)-Describing the Maze/Long Kesh* (10') Discussion: 30 minutes
12:45-13:30	**CLOSING PANEL** with **Pilar Orero** (UAB), **Sonali Rai** (RNIB), **Matt Kaplowitz** (Bridge Multimedia/US Dpt. of Education), **Federico Spoletti** (SUBTi, FRED), **Joel Snyder** (Audio Description Associates). **Chair**: Gion Linder (Swiss TXT).

VENUES

CONFERENCE

19th and 20th March 2019

RESIDÈNCIA D'INVESTIGADORS

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CONFERENCE SOCIAL DINNER

Tuesday, 19th March 2019 – 20:00

You should have registered for the dinner during the conference registration.

MAMA CAFÉ RESTAURANT

Address: Carrer Doctor Dou, 10, 08001, Barcelona

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- L1 Catalunya / L1 Universitat **(Red Line)**

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SPEAKERS AND ABSTRACTS

Ivor Ambrose

Managing director, European Network for Accessible Tourism

KEYNOTE LECTURE: Information and communication in the service of accessible tourism for all

This presentation puts the spotlight on the tourism industry and, in particular, on the increasing demands for "accessible" experiences for all visitors. People with disabilities and the massive numbers of senior travellers clearly have a stake in the delivery of accessible tourism environments and services but, taking a global view, progress towards ensuring equal access for all visitors is typically very "patchy" or even non-existent. The tourism industry as a whole needs to do better but given the multi-facetted characteristics of the sector, how do we address this challenge? What role can we play? Information management plays a crucial role in enabling travel and tourism, at all stages of the visitor journey and across the service delivery chain. Information and communication technologies are, indeed, changing the way we search, book, check-in, travel and experience our surroundings. With mobile devices we can browse a menu and order a meal, followed up with a multimedia message to family, friends and rating websites. Gradually, multi-modal systems and devices are bringing possibilities to groups of people who were previously ignored or who were excluded by technologies.

I believe there are many "bright spots" and good practices in the tourism field that give us hope and perhaps point the way to a better future, where all people will have the confidence and ability to travel and where truly accessible experiences are increasingly available. As researchers and developers let us consider how we might take up the challenge of acting as intermediaries between the tourism providers, the cultural and creative industries and the visitors, with the goal of creating accessible tourism experiences for all.

Ivor Ambrose works as an independent consultant on issues concerning people, places and technology, with particular focus on accessibility and inclusion of people with disabilities and older people. For over 35 years he has contributed to research, policy development, project management and international standards. He has held positions in

academia, private companies and the public sector, including the Danish Building Research Institute and the European Commission. He is a founding member of the European Network for Accessible Tourism non-profit association (ENAT), which he has led as the elected Managing Director for 10 years. Born in England, Ivor has lived and worked in the UK, Denmark, Belgium and Greece and now divides his time between Cambridge, UK and Athens, Greece. He holds an M.Sc. in Environmental Psychology from the University of Surrey, UK (1979) and the academic title of "Senior Researcher" gained while working at the Danish Building Research Institute (1991).

Time slot: **Tuesday 09:25-10:15**

Christian Simon

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University of Vienna, Austria

PANEL 1: NEW CONCEPTS AND METHODOLOGIES

How do images convey meaning and how does this affect AD-research?

In my presentation, I will primarily draw from my master thesis, in which I have begun to develop a method to study audiodescription from a different theoretical perspective than in most work in the field. I have delved into concepts from different disciplines like art history and visual studies (image theory, visual sociology, film theory), have incorporated methods from film studies and visual sociology and developed a prototype to analyse audiodescribed films thoroughly. I have also tried to imagine AD as a cultural product, which in some aspects can be compared to similar forms like audio drama, audiobook, audioguides in museums, etc.

In theory and methodology, we should be able to interpret the images themselves, in their own logic and symbolic form(s), as well as the auditive channel, before analysing the film as a whole or its AD. Therefore, we need an understanding of how pictures work, how they create meaning. This is best shown with still pictures, followed then by moving pictures.

As far as I know, only Orero (2012) has came up with a comparable theoretical framework for filmic AD. However, she does not provide a method for studying AD, but rather for enriching AD-writing with film analysis. Other useful work from AD research addresses some of the aspects I am interested in (e.g. Benecke, 2014; Braun, 2008), but they concentrate more on translational and linguistic aspects than pictorial ones.

I will present the prototype of a methodology, including a tabular scheme, to analyse and interpret films and their audiodescription. It is based on theoretical concepts, starting with Langer's (1942) distinction between discursive and presentational symbols. There will be a short discussion of Ekphrasis, a term used in art history and before that in ancient Greek philosophy to refer to verbal descriptions of images, especially of visual art. Additionally, we will deal with the idea of the iconic difference, i.e. a difference in how meaning is conveyed by image and language respectively (cf. Boehm and Pfotenhauer, 1995).

References

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

Boehm, G. and Pfotenhauer, H. (eds) (1995). *Beschreibungskunst-Kunstbeschreibung. Ekhrasis von der Antike bis zur Gegenwart. Reihe: Bild und Text*. München: Wilhelm Fink Verlag

Braun, S. (2008). 'Audiodescription Research: State of the Art and Beyond'. *Translation Studies in the New Millennium* 6. 14–30.

Langer, S. K. (1942). *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art*. Cambridge (Mass.): Harvard University Press.

Orero, P. (2012). 'Film reading for writing audio descriptions: A word is worth a thousand images?' In: E. Perego (ed.): *Emerging topics in translation: audio description*. Trieste: EUT.

Christian Simon is an audiodescriber since 2012. In his studies in sociology he focused on cultural and visual studies and interpretive methods. He finished his studies in 2016 with a thesis on "The Audiodescribed Film as a Complex Symbolic Entity". Now, he takes courses in comparative literature and learns French. He is very interested in the theoretical foundations of our field and in the ongoing debates about quality and training in AVT.

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

Klaudia Muca

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Jagiellonian University in Krakow, Poland

PANEL 1: NEW CONCEPTS AND METHODOLOGIES

Poetics of audio description: Towards inclusive cultural linguistics

One of the most significant steps while preparing an audiodescription is establishing the textual frame for all the information considered important for people who cannot see visual information. The script of the audiodescription can be perceived not only as a text that is neutral due to descriptive objectives, but also as a type of linguistic activity that creates a representation of reality. Following this, audiodescription can be viewed from three main perspectives: firstly, as a practice of facilitating access to cultural heritage, secondly, as a linguistic practice, and finally, as a practice of translation. In the presentation these three perspectives are examined in order to establish a discursive basis for inclusive cultural linguistics as a new scientific attitude.

The presentation incudes the analysis of scripts of works of art from the collection of The National Museum of Arts – Zachęta in Warsaw, Poland. I will examine how structural elements of text, such as metaphors or retardations, function as a medium for more complex description of artistic elements that are presented for the blind. Analysis of the poetics of audiodescription is a part of a research project on inclusive cultural linguistics. Cultural linguistics introduces the perspective of engaged user of the language who is aware that language is a part of cultural heritage that presents itself as a contextualised product of development. The most significant is the fact that language functions as a medium for people with disabilities; it serves as a tool for inclusion and emancipation. Viewed from this perspective, language provides a possibility to change cultural status of people who are unable to see what is being considered as national heritage.

The presentation covers a few scientific backgrounds: disability studies, textual analysis and heritage studies by adopting an interdisciplinary approach. Inclusive cultural linguistics as a project aim at analysing and making available various linguistic practices of supporting people with disabilities.

Klaudia Muca is a PhD candidate at Jagiellonian University, Krakow, in the Department of Anthropology of Literature and Cultural Studies; as well as employee of the Polish Book Institute. Her research interests include critical disability studies, literary criticism, theory of literature and modern Polish literature.

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

Kari Seeley

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The University of Adelaide, Australia

PANEL 1: NEW CONCEPTS AND METHODOLOGIES

Positioning audio description in media theory: An Australian context

The centrality of the Media to our experiences, and its place in understanding politics and the exercise of power in society, compels a rigorous investigation. Both Hall's (1980) work on communication and meaning-making and Foucault's (cf. Hall, 1997) discussion of power and agency involve producers and consumers. The balance of power and agency in Audio Description between the audience and the Describer's role in choosing what to describe, that is, between the listening experience and the experience of listening, requires an analysis of production and consumption of meaning.

This presentation draws on three areas of Media Studies - power, audiences and the making of meaning – to investigate current challenges facing Australian Audio Description practice and research.

References

Hall, S. (1980). 'Encoding/decoding', in S. Hall, D. Hobson, A. Love, and P. Willis (eds), *Culture, Media, Language.* Hutchinson: London. 128-38.

Hall, S. (1997). 'Foucault: Power, Knowledge and Discourse' in M. Wetherell, S. Taylor and S. Yates, *Discourse Theory and Practice. A Reader*. Sage: London. 72-81.

Kari Seeley has more than 20 years' experience in Broadcast Media, and has been a professional Audio Describer for more than three years. She is delighted to have had the recent opportunity to bring a number of her passions together in her recent studies at The University of Adelaide. After graduating with a Bachelor of Media and a Bachelor of Arts (Politics and International Studies), Kari has just completed a creative Media Honours research Degree in late 2018. Her focus was Audio Description in an Australian context, with a particular emphasis on both the theory and practice of Audio Description, based in Media Studies. For her creative project, Kari produced a video about AD which included interviews with first-time AD end-users, an important basis for her proposed further academic and practical endeavours.

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

Sabine Braun and Kim Starr

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University of Surrey, United Kingdom

PANEL 2: ANALYSING AUDIO DESCRIPTIONS

Mind the gap: An investigation of omissions in audio description

There is broad consensus that audio description (AD) is a modality of intersemiotic translation, but there are different views in relation to how AD can be more precisely conceptualised. While Benecke (2014) characterises AD as 'partial translation', Braun (2016) hypothesises that what audio describers appear to 'omit' from their descriptions can normally be inferred by the audience, drawing on narrative cues from dialogue, mise-en-scène, kinesis, music or sound effects. This presentation reports on a study that is testing these hypotheses empirically.

Conducted as part of the EU-funded MeMAD project, our research aims to improve access to, and management of, audiovisual (AV) content through various methods, including by enhancing the automation of AV content description through a combination of approaches from computer vision, machine learning and human approaches to describing AV material. To this end, one of the MeMAD workstreams analyses how human audio descriptions approach the rendition of visually salient cues. We use a corpus of approx. 500 audio described film extracts to identify substantive visual elements, i.e. elements that can be considered essential for the construction of the filmic narrative, and analyse the corresponding audio descriptions in terms of how these elements are verbally represented. Where omissions in the audio description appear to occur, we conduct a qualitative analysis to establish whether the 'omitted' elements can be inferred from the co-text of the AD and/or from other cues that are accessible to visually impaired audiences (e.g. the film dialogue). Where possible, we establish the most likely source of these inferences.

In this presentation we outline the findings of the study and discuss their relevance, which we show to be twofold. Firstly, the study provides novel insights into a crucial aspect of AD practice and can inform approaches to training. Secondly, by highlighting how human audiences use their ability to draw inferences to build a coherent interpretation of what they perceive, the results of the study can also inform machine-based approaches to developing human-like descriptions of AV material.

Sabine Braun is Professor of Translation Studies and Director of the Centre for Translation Studies at the University of Surrey in the UK. Sabine's research focuses on new methods, modalities and socio-technological practices of translation and interpreting. She is an international authority in video-mediated interpreting, which is used increasingly to deliver interpreting services in business and public service contexts, and has led several international projects relating to the combined use of videoconferencing and interpreting in the justice sector (AVIDICUS 1-3). Her interest in audiovisual communication has also led her to research on audio description as modality of intersemiotic translation. Sabine is currently partner of the EU-funded MeMAD Project, where she is responsible for Workpackage 5 (Human processing in multimodal content description and translation). Previously she led an international consortium which developed the first 3D virtual-reality environment to simulate interpreting practice (IVY, EVIVA).

Kim Starr is a Research Fellow at the Centre for Translation Studies, University of Surrey. She has previously worked in the finance and broadcast television sectors, finding time along the way to pursue degrees in politics and law, journalism and audiovisual translation. In 2014, she was awarded a doctoral scholarship by the AHRC/TECHNE and recently completed her PhD in audio description for cognitive diversity, focusing on the provision of a bespoke services to young autistic audiences experiencing emotion recognition difficulties. She currently works on the EU funded MeMAD Project.

Time slot: **Tuesday 11:45-13:15**

Anna Jankowksa

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Jagiellonian University in Krakow, Poland / Universitat Autònoma de Barcelona

PANEL 2: ANALYSING AUDIO DESCRIPTIONS

A look into the describer's head: results of the ADDit! project

Translation of culture elements also known as cultural references is a topic widely covered in Translation Studies and audiovisual translation (e.g. Pedersen, 2011). Intercultural references are not a central issue in audio description (AD) research. This topic was taken up by a small number of researchers who proposed classifications of ECR types and/or possible strategies of their description (Szarkowska, 2012; Walczak and Figiel, 2013; Chmiel and Mazur, 2014; Maszerowska and Mangiron, 2014; Szarkowska and Jankowska, 2015; Jankowska and Szarkowska, 2016) (Chmiel and Mazur, 2014; Jankowska and Szarkowska, 2016; Maszerowska and Mangiron, 2014; Matamala and Rami, 2009; Szarkowska, 2012; Szarkowska and Jankowska, 2015; Walczak and Figiel, 2013). However, it should be noted that the classifications of ECR types for AD purposes and strategies of dealing with them in AD proposed up to this date were 4 based on a very limited corpus (many of them were exploratory studies based on just one film) thus they are not comprehensive, and some inconsistencies might be found.

My presentation will report on the results of the ADDit! project (1311/MOB/IV/2015/0) that is carried out to study how ECRs are transferred in AD, based on an extensive corpus analysis and experiments that involved working with audio describers from Poland and Spain who were asked to create descriptions to both Polish and Spanish films. In the presentation I would like to present the results of corpus analysis that shows the strategies that describers use depending on their origin (American, British, Polish and Spanish) and the nature of the film (national/foreign) as well as results of the experiment with describers that involved methods such as eye-tracking, keyboard logging, screen recording and think aloud protocols. All this will allow me to draw conclusions on the describers' decision-making process.

References

Chmiel, A. and Mazur, I. (2014). *Audiodeskrypcja.* Poznań: Wydział Anglistyki im.

Jankowska, A. and Szarkowska, A. (2016). Strategie opisu kulturemów w audiodeskrypcji. Między Oryginałem a Przekładem.

Maszerowska, A. and Mangiron, C. (2014). 'Strategies for dealing with cultural references in audio description'. In A. Maszerowska, A. Matamala, and P. Orero (eds), *Audio Description New Perspectives Illustrated* Amsterdam/Philadelfia: John Benjamins Publishing Company. 159–178.

Matamala, A. and Rami, N. (2009). Análisis comparativo de la audiodescripción española y alemana de "Goodbye, Lenin" | MAP [Beta Version]. Hermeneus. Revista de Traducción e Interpretación, (11). 249–266.

Anna Jankowksa, PhD, is a researcher at the Chair for Translation Studies and Intercultural Communication (Jagiellonian University in Kraków). Currently (2016-2019) postdoc at TransMedia Catalonia Research Group at Universitat Autònoma de Barcelona. Co-founder and president of the Seventh Sense Foundation. Audio describer and audiovisual translator. Editor-in-chief of the *Journal of Audiovisual Translation*.

Time slot: **Tuesday 11:45-13:15**

Montse Corrius and Eva Espasa

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University of Vic-Central University of Catalonia

PANEL 2: ANALYSING AUDIO DESCRIPTIONS

The audio description of blindness in films: visual pleasures or "blind nightmares"?

Visual impairment has been portrayed in films mostly through stereotypical descriptions of blind characters, who not only allow us to analyse their representation in the film but also to provide a more general reflection on blindness, vision and, by extension cinema. Portrayals of diverse types of disability in the cinema are also stereotypical and extreme, showing characters who are either "evil avengers" (Norden, 1994) or "supercrips" (Hartnett, 2000).

Current research has addressed the visions of disability and specifically of visual impairment in films. Quantitative studies have given a general account of the attention paid to blindness in films (relatively higher than to other types of disability), and have reported the negative stereotypes of blind or visually impaired characters (e.g. Norden, 1994). Qualitative studies have provided in-depth analyses from cinema, gender and disability perspectives. Some have explored the filmic reasons and social consequences of including blind characters in films. Gender analyses have pointed at the different depictions of male and female blind characters. Feminist film criticism and the notion of visual pleasure (Mulvey, 1975) have been used in "Blind Nightmares" by Kleege (1999), to denounce the depiction of blind characters in films as other, as objects to be looked at.

Georgina Kleege reflects on how, by representing blind women, the cinema continues to present generally stereotyped positions in line with what Mulvey points out about the classic cinema. Moreover, women are still represented as more passive in so far as they depend, to an even greater degree than the sighted ones, on the other's gaze. In the case of men, their visual impairement usually translates into a feminization and asexualization of the character.

What, to our understanding, has been less explored so far is the role played by audio description in the depiction of blindness in films (cf. Thompson, 2018). It is important to see to what extent audiodescription challenges other perspectives. Does it add or

challenge stereotypes? To answer this question, this article will analyse visual impairment in a set of films that have been both previously analysed by film or disability studies, and that have been audio described. The analysis incorporates the notions of "visual pleasure" and of "normalism" (Rius, 2011). It intends, finally, to incorporate its findings into the reflection on audio description policies, ethics and practices.

References

Hartnett, A. (2000). 'Escaping the 'evil avenger' and the 'supercrip': Images of disability in popular television'. *Articles*, 7.

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Montse Corrius holds a PhD in Translation and Interpreting from the Autonomous University of Barcelona and a degree in English Philology from the University of Barcelona. She 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 member of the research group TRACTE (Traducció Audiovisual, Comunicació i Territori; SGR 2014, 565) 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 on these areas of research and published several articles in prestigious international journals such as Target, The Interpreter and and Translator Trainer, Perspectives: Studies in Translatology, Bulletin Hispanique, ELT Journal, International Journal of Lexicography, The Interpreter and Translator Trainer, etc. With Eva Espasa she has coordinated three Conferences on accessibility at the University of Vic- Central University of Catalonia (June 2008, June 2009, March 2011). She is one of the main researchers of the funded project TRAFILM, on the translation of multilingual films in Spain (trafilm.net - FFI2014-55952-P).

Eva Espasa is a Senior Lecturer at the University of Vic-Central University of Catalonia (UVic-UCC) where she teaches audio-visual translation and accessibility and translation

for advertising at undergraduate and postgraduate levels. Her main researches interests are audiovisual translation and accessibility, theatre translation and gender studies. She has published and lectured extensively on these research fields. Espasa is coordinator of the research group TRACTE (Audiovisual Translation, Communication and Place, SGR 2017, 481 GRC), and founding member of CEIG (Centre d'Estudis Interdisciplinaris de Gènere), both at UVic-UCC. She has co-coordinated the TRAFILM research project (FFI2014-55952-P), on the translation of multilingual films. She is a lecturer and member of coordination commission of the Official Master's Degree in Women, Gender and Citizenship Studies promoted by the Inter-University Women and Gender Studies Institute (IIEDG).

Time slot: **Tuesday 11:45-13:15**

Elena Buelga

elenabuelga@gmail.com

University of Vic-Central University of Catalonia

PANEL 2: ANALYSING AUDIO DESCRIPTIONS

Multilingualism and audio description: an analysis of the Elvish translation in the audio description of the trilogy *Lord of the Rings*

The main objective of the following paper is to analyse three audiodescribed films (The Fellowship of the Ring, The Two Towers and The Return of the King) which present a third language (Elvish) in order to explore the effect that this invented language has on translation decision making, and how this can affect comprehension by visually impaired people. For that purpose, all the conversations talking place in Elvish in these three films, both in the dubbed version and its audiodescribed Spanish versions, will be quantified and presented, in order to show the audio description and audio subtitling strategies employed in each of them. Besides, other questions established in the Spanish guidelines for AD UNE 153020 will be analysed, such as the characters' voices, linguistic changes in the audiodescribed films, and the combinations between Elvish and Spanish. Finally, conclusions about the obtained results will be presented, as well as avenues for further research on audio describing and audiosubtitling a third language.

Elena Buelga was born in Madrid, Spain. She studied English and French philology at University Complutense of Madrid and has lived in other countries such as the USA. She was interested in languages and other cultures since she was only a child. This motivated her to continue her studies in Translation, so she decided to start the Masters degree in Specialized Translation at University of Vic. This is where she was able to investigate and deepen in Audio Description studies, trying to help people with visual impairment, motivated by members of her own family who suffer this problem.

Time slot: **Tuesday 11:45-13:15**

Louise Fryer

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PANEL 3: TRAINING

A catalogue of errors: Lessons for students from professional audio description of live perfomances

While metrics have been developed for assessing quality in subtitling, for example the NER model (Romero-Fresco and Pérez, 2015) and the FAR model, (Pedersen, 2017) ways of evaluating quality in many AD genres have still to be definitively addressed. Marzà Ibañez (2010) has put together a set of evaluation criteria for teaching relevance in AD of Film. However there is nothing comparable for the AD of live events. In order to address this deficit, this paper draws on feedback given at the dry run for 15 live productions in the UK in order to provide both qualitative and quantitative data for common types of error that threaten to undermine quality for the AD user. The corpus comprises feedback notes for 16 audio described performances of 15 productions that took place in London, UK, between February 2011 and September 2016. The limitations of this opportunity sample are the diversity and duration of content which ranged from Pomona (2014, dir. Ned Bennett), hailed in its publicity as "a dystopian thriller" by Alistair McDowall which lasts 1 hour and 40 minutes to a 3 hour 35 minute production of Shakespeare's Hamlet (2011 dir. Tim Van Someren). There was also diversity in the number of performers from Pomona with just three to Jesus Christ Superstar with a cast of 27. It should be noted that the errors are not likely to survive the dry run evaluation process such that they would persist through to the AD performance. They are used here to illustrate for AD students the ease with which errors can creep into an AD script even in the hands of professionals. The error type with the lowest frequency was microphone technique ($m = 1$) whereas the most common error type was found to be omission ($m = 4.47$). Interestingly duration was not shown to correlate with any particular type of error. The results will be discussed within the context of ADLAB PRO, which is establishing an online curriculum for training describers.

Louise Fryer, PhD, is one of the UK's most experienced audio describers, describing at the National Theatre since it started offering AD in 1993. She works with VocalEyes as a

describer, trainer and editor. For the BBC, she helped develop the pilot TV Audio Description Service (AUDETEL). As an advocate for access, she works with independent filmmakers, and was the accessibility advisor for the BAFTA-nominated *Notes on Blindness* (2016). She works with theatre companies interested in developing integrated approaches. She is a Senior Teaching Fellow at University College, London (UCL) and her company Utopian Voices Ltd. is a partner in the Erasmus+ funded research project ADLAB PRO creating an online curriculum and teaching resources for AD trainers. She has written extensively on audio description and is the author of *An Introduction to Audio Description: A Practical Guide* (Routledge, 2016).

Time slot: **Tuesday 14:15-15:30**

Elisa Perego

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University of Trieste, Italy

PANEL 3: TRAINING

Who's the AD professional? A sociological perspective

In line with sociologically-oriented research in translation studies, a survey on the field of social activity and on the habitus (Bourdieu, 1977, 1991) of professional audio describers has been carried our as part of the ADLAB PRO project. This presentation shall illustrate the most relevant results of the survey thus offering a fresh picture of who these accessibility professionals are, where they come from, and what shapes their work, overall decision-making, and language choices. Getting a clear profile of the AD professional is in fact crucial, because it can shed light on the reasons why given choices are made, and on the best ways to reshape - when necessary - the background and the behaviour of the translator, as well as to transform the forms of practice in which they engage (Inghilleri, 2005).

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

Time slot: **Tuesday 14:15-15:30**

Alexey Kozulyaev and Ivan Borchevsky

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RuFilms School of Audiovisual Translation, Russia

PANEL 3: TRAINING

Accessibility marketing - basic principles

Disregard for accessibility principles may have enormous negative economic impact. We mean unreadable fine print in product labelling, complex wording of promo materials, absence of audiodescriptions in banks etc. Large sectors of consumers - and loyal ones - remain outside the marketing efforts of companies. So accessibility marketing and its principles are a real challenge for AVT practitioners. The RuFilms School of AVT and the Faculty of Marketing and Business Development of the Higher School of Economics developed a course in Accessibility Marketing. The presentation deals with its principles and impact.

Alexey Kozulyaev is RuFilms LLC CEO and Director of the School of Audiovisual Translation. In 1988 he graduated with a summa cum laude from the Moscow State Institute of Foreign Languages. In 1991-1993 he worked as a special correspondent for international affairs at Channel 2 (Rossija TV). In 1993-1999 he was the deputy head of the Worldnet TV Moscow bureau. The syndicated network of documentary programming distribution included 70 TV station all over Russia. Since 1999 he has been the director of RuFilms LLC.

In 2007 A. Kozulyaev graduated with excellence from the New York Film Academy (College of Directing). Since 2010 A. Kozulyaev has been teaching the courses of audiovisual translation first in his company and then at various domestic and international educational institutions including Roehampton University (Great Britain) , Eurasian Linguistic Institute of the Moscow State Linguistic University and the Nizhny Novgorod Linguistic University. He's the author of a number of publications in foreign and national scientific magazines on audiovisual translation.

In 2007-2012 A. Kozulyaev did several successful stunts as a lead scriptwriter for several national movie hit and TV series. He also is the author of several best-selling fiction books.

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

Time slot: **Tuesday 14:15-15:30**

Xiaochun Zhang

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University of Bristol, UK

PANEL 3: TRAINING

Applying gamified situated-learning approaches in audio description training

With the development of modern inclusive society, media accessibility has emerged as one of the research areas in Translation Studies and translation practice. Audio description (AD) as a type of intersemiotic translation has drawn substantial amount of scholarship via publications (cf. Perego, 2012; Maszerowska, Matamala and Orero, 2014; Fry, 2016) and research projects (cf. the ADLAB and ADLAB PRO projects). State-of-the-art training programmes on media accessibility are essential in preparing future professionals to meet the increasing demand of accessible media content from society. Pedagogical issues in audio description training have been addressed in terms of skills and competences required for audio describers (Matamala and Orero, 2008), the application of evaluation criteria and film narrative in audio description courses (Remael and Vercauteren, 2007; Marzà-Ibañez, 2010), and AD style sheet for teaching purposes (Remael, 2005). An AD course design at the master's level and suggested exercises are presented by Matamala and Orero (2008), which provide valuable instructions to the teaching of AD in higher education. However, issues pertaining to teaching methods in AD training have not yet been fully addressed, and AD training practice in different institutions and regions has not been widely reported on and discussed.

To fill this gap, this paper will explore the application of gamification methods in the teaching of AD, blended with the social constructivist approach (Kiraly, 2000) which advocates situated, praxis-oriented pedagogy rather than the traditional "chalk-and-talk" practice in the classroom. The proposed pedagogical framework will be investigated through the implementation of a gamified, collaborative, and authentic-project-based activity in the teaching practice of the module Technology-facilitated Media Translation offered for the MA Translation programme at University of Vienna. In this activity, students play a "treasure hunting" game in which they produce audio instructions for visually impaired persons, test the audio instructions by roleplaying the blind, and reflect the practice in group discussion and presentation. Details of the activity design, students' behaviour, and the reception of the activity will be presented and analysed. Further

development of teaching methods in AD training will be discussed, in the hope of exploring pedagogical approaches better suited to educating future audio describers.

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Xiaochun Zhang , PhD, is lecturer in Translation Studies and the programme director of MA Chinese-English Translation at University of Bristol, UK. Her research interests lie primarily in audiovisual translation with a specific interest in digital game localisation and fansubbing. Other areas of interest include media accessibility and language technology.

Time slot: **Tuesday 14:15-15:30**

Dawning Leung

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Audio Description Association (Hong Kong), Hong Kong

PANEL 4: RECEPTION RESEARCH: INVOLVING END USERS

Audio description in Hong Kong: End user's needs and preferences

The number of people with visual impairment is estimated to be at around 174,800, according to the Hong Kong Census and Statistics Department (2014). However, the development of audio description (AD) in this territory is in its infant stage, particularly when compared with the long history of AD services – for almost 30 years – established in the UK and the USA. In the absence of media accessibility legislation, AD services in Hong Kong are only offered by local, non-governmental organsations, for example, Audio Description Association (Hong Kong). More studies should be conducted on the actual needs of the target audience.

This paper will present the results of a project, which is the first study ever conducted on AD in Hong Kong. The views of 44 blind and partially sighted participants have been elicited through individual face-to-face interviews to identify their needs, preferences and expectations as regards to the provision of AD services in Hong Kong. The findings here presented will provide not only a detailed insight into the current situation of AD in Hong Kong, but it is also expected that the feedback provided by the real users of AD can be used as a catalyst for future training for describers and the development of more established AD services in the Chinese world.

Dawning Leung holds a PhD from University College London. Her main research interest is in audio description (AD), a topic on which she has published various articles and presented papers at international conferences. She has designed, developed and taught undergraduate modules on AD and is the Founder and CEO of Audio Description Association (Hong Kong), aka AuDeAHK. As an experienced AD trainer and describer, she has drafted AD guidelines and delivered training workshops, seminars, talks and demo sessions on AD at government departments, organisations and academic institutes in Hong Kong, Macao and Guangzhou. She provides a wide array of AD services, including those for films, TV programmes, museums, outdoor activities, etc. She offers consultation services for AD events and activities.

Time slot: **Tuesday 16:00-17:30**

Irene Tor-Carroggio and Sara Rovira-Esteva

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PANEL 4: RECEPTION RESEARCH: INVOLVING END USERS

Listening to Chinese blind and partially-sighted users: A questionnaire-based study

Audio description (AD) research and practice has been applied to audiovisual products in many Western countries for many years; however, in China it is still at a crawling stage. Despite being the country with most disabled people in the world and its Law on the Protection of Disabled Persons (1990) requiring that both the State and society offer "narrations" in some movies and TV programmes, the provision of this accessibility service is still scarce and irregular. This partly stems from each city providing it or not according to their means, which can vary enormously from one place to another due to socioeconomic reasons. Moreover, even though AD has been present in China for a few years now and has achieved important goals in first-tier cities such as Shanghai and Beijing, it has not been broadly addressed in the academic sphere yet.

It is in this context that our study is framed. It investigates the state-of-the-art of AD in China from various angles, starting from user experience and satisfaction. To this purpose, we departed from a questionnaire designed for users in the ADLAB pro project (https://www.adlabpro.eu/), although it had to be modified to fit the Chinese case. It was then distributed in a Shanghainese cinema during a live AD session and through Web Survey Creator to reach users outside Shanghai. The final sample included 52 informants.

This conference paper will present the results of the questionnaires, which specifically cover three areas: AD consumption habits, user satisfaction and experience with artificial voices. The latter was included because new options are being researched to make AD have a wider presence in China. As for the first area, the results support the initial finding of films being the only audiovisual product audio described in China. Furthermore, a considerable amount of the informants would like TV programmes to incorporate AD. Regarding user satisfaction, the survey reveals that the majority of users is satisfied or very satisfied with both the quantity and the quality of the AD for films they have currently access to. Finally, even though our informants do not have a lot of experience with

artificial voices, many of them find it necessary to carry out research to determine if synthetic voices can be an alternative to traditional AD in China.

In sum, this presentation intends to provide an overview on how Chinese blind and partially-sighted users feel about the AD available as a prior step to test the acceptance of artificial voices in AD.

Irene Tor-Carroggio is a PhD student in Translation and Intercultural Studies at the Universitat Autònoma de Barcelona (UAB) and is also a member of the research group TransMedia Catalonia (2017SGR113). She holds a B.A. in Translation and Interpretation from the UAB (2013), a B.A. in Communication Studies from the Catalan Open University (2018), 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 holds a PhD in Translation Studies from the Universitat Autònoma de Barcelona. She lectures on Mandarin Chinese, Translation from Chinese into Spanish, and Chinese Linguistics at the Faculty of Translation and Interpreting (Universitat Autònoma de Barcelona). Her research interests include media accessibility, audiovisual translation, bibliometrics, translation studies, and teaching Chinese as a foreign language. She has authored four books and has published numerous articles in journals of international impact and prestige. She is currently the Research Coordinator of the Department of Translation and Interpreting at the Autonomous University of Barcelona.

Time slot: **Tuesday 16:00-17:30**

Ismini Karantzi

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PANEL 4: RECEPTION RESEARCH: INVOLVING END USERS

Linguistic aspects in audio description in Greece: A reception study

Audio Description (AD) is a service offering blind and visually impaired people (B/VIPs) "a verbal screen onto the world" (Díaz Cintas, Orero, and Remael, 2007, p. 13). However, even if there is invaluable progress regarding AD abroad, its research in the Greek academia has recently started. The research is user-oriented and deals with AD of foreign animation films projected to the Greek B/VIP audience with the use of audio subtitles (AST) in Greek. Taking into account that animation, as a film genre, is effective for conveying dynamic information, the AD and the voice used are very important to the engagement of the audience. Since "the difference between the almost right word and the right word is really a large matter" (Twain, 1888), it is obvious that language plays a crucial role on how to translate images to words. In particular, the use of precise adjectives and adverbs (Hernàndez and Mendiluce, 2004; ITC, 2000), as well as metaphors and similes (Snyder, 2014) are analysed. Animation uses objects that have some sort of emotional inner life that is somehow conserved and liberated by touch ("tactile memory") (Wells, 2014). Thus, since animators view the potential of the object or puppet, using animation as a method to reveal this emotive narrative, adjectives may "perform further description" (Chatman, 1990, p. 16), while "adverbs are useful shorthand to describing emotions and actions" (Rai, Greening and Petré, 2010, p. 11). The projection of the audio-described foreign animation film to the audience (comparative study) is followed by the distribution of questionnaires and discussion from a linguistic and sensory point of view, analysing also the vocal delivery of the AD. The goal is not only to make the viewing experience of B/VIPs more immerse, giving the audience an engaging and enjoyable experience, but also to add new insights into the discussion of AD strategies to be followed in Greece.

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Ismini Karantzi is a PhD candidate at the Department of Foreign Languages, Translation and Interpreting of Ionian University, having acquired both her BA and MA in Translation Studies at the same department. She has studied for one semester at Dublin City University (Faculty of Humanities and Social Sciences), while she has attended many seminars and conferences regarding translation tools, translation, subtitling, post-editing and audiovisual translation. She is working a freelance translator, subtitlist and editor, while she has offered translation and subtitling services as a volunteer since 2011. She has presented results of her research to Languages and The Media 2018, Intermedia 2017 - International Conference on Audiovisual Translation in Poznan and the International Symposium "Spielräume der Translation" in Rome (2016), while her paper „Audiovisuelle Übersetzung und ihre Grenzen: Richtlinien, Normen und praktische Anwendungen" was recently issued at Spielräume der Translation (Waxmann Verlag, 2018).

Time slot: **Tuesday 16:00-17:30**

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PANEL 4: RECEPTION RESEARCH: INVOLVING END USERS

Creativity in AD: Artistic expression or subjective intervention?

Monaco's film reading theory (2009, p. 174) shows that decoding and renarrating a film can be affected by the viewer's previous experiences, which means that many things could be subjectively interpreted and passed along to the audience (Lehman and Luhr, 1999, p. 169). Auteur description, as proposed by Szarkowska (2013) introduced a more "free" way of describing and promoted a more artistic decoding of the visual message, taking under consideration the filmic characteristics and the initial view of the creator/director. On the other hand, as Holland says, describers have frequently been advised to remain impartial and say what they see (2009, p. 173). But can someone really accomplish objectivity? And even if they could, is it really the best policy? This research attempted to verify whether creativity in audio description can in fact add to the artistic value of a film or if it is received as a subjective intervention.

This research was based on the description of a Greek film (Journey to Mytilene, 2010, directed by Lakis Papastathis) using a more creative approach not only in the words chosen (metaphors, similes, personifications), but also in the intonation and style of narration (pauses, dramatic narration, voice tone). The film was later projected to 16 blind and/or visually impaired participants and results were gathered. The film was later shown to the director and feedback was received as well.

Based on the feedback, it could be safely said that creativity in AD is not only well received by the Greek audience, but also necessary for the enjoyment of the filmic product. This result could open up a fruitful discussion and comparison between the preferences of the audience of other countries and could also assist in understanding whether cultural, historical and/or geographical reasons relate to each preference.

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Evangelia Liakou is a PhD candidate in the Ionian University, Department of Foreign Languages, Translation and Interpreting. Her doctoral dissertation concerns the composition of Greek audio description guidelines, through describing Greek films and projecting them to blind and visually impaired audience. She has studied translation and interpreting in the aforementioned department, where she also conducted her master's degree in "Science of Translation", specializing in audiovisual translation. She has presented different aspects of her research in many conferences, including the 8th EST Congress in Denmark in 2016 and the Intermedia Conference on Audiovisual Translation in 2017 in Poland. Her interests involve accessibility issues, intersemiotic translation and concepts of engagement and immersion in the audio described material. In 2017 she started her own translation company, specializing in subtitling and audiovisual translation in general.

Time slot: **Tuesday 16:00-17:30**

Anna Jankowska[1], Michal Kuniecki[2], Joanna Pilarczyk[2], Kinga Woloszyn-Hohol[2]

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PANEL 4: RECEPTION RESEARCH: INVOLVING END USERS

To interpret or not to interpret: Audience reception of different voicing styles

Over the last years research on audio description (AD) has been gaining its momentum. While some aspects of AD seem to attract a lot of interest, others are under researched. Researchers concentrate mainly on the textual aspect of AD. The issue of voice in AD is only beginning to attract some interest. Scholars have been looking into audience reception of synthetic voices (e.g. Szarkowska, 2011; Fernández-Torné and Matamala, 2015), and more recently also reading speed and intonation (Cabeza-Cáceres, 2013; Jankowska et al., 2017, Matamala, 2018). The focus of some of these studies has been emotional engagement (Fryer and Freeman, 2014; Walczak, 2017).

In our presentation we would like to present results of an experimental study carried out within the NEA project. The study aimed at observing how different AD reading styles (interpreted vs. non-interpreted) affect emotional arousal and sense of presence. Twenty blind and partially sighted participants were asked to individually watch twenty audio described clips that represented both negative and positive emotions. Clips were voiced either with or without interpretation. In the experimental design we used a mixed-methods approach. On the one hand we have collected psychophysiological data (heart rate, galvanic skin response and facial muscles contraction) and on the other the participants were asked to self-evaluate their emotional state (SAM questionnaire) and sense of presence (presence questionnaire). They were also asked to express their opinion about the two reading styles. The results of the study show a stronger preference for the non-interpreted audio description which also scored higher in terms of emotional elicitation.

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Anna Jankowska, PhD, researcher at the Chair for Translation Studies and Intercultural Communication (Jagiellonian University in Kraków). Currently (2016-2019) postdoc at TransMedia Catalonia Research Group at Universitat Autònoma de Barcelona. Co-founder and president of the Seventh Sense Foundation. Audio describer and audiovisual translator. Editor-in-chief of the Journal of Audiovisual Translation.

Michal Kuniecki, PhD, is an Assistant Professor at the Institute of Psychology at the Jagiellonian University in Krakow (Poland). He studies emotion and visual perception. His interests include the role of formal features of visual stimuli and their meaning in engaging spatial attention and eliciting emotional responses. In his work, he utilizes a whole array of psychophysiological methods, such as EEG, fMRI, eye-tracking, pupillary response, and heart rate. He is a collaborator in the project New Approaches to Accessibility.

Joanna Pilarczyk, PhD, is a Post-doc at the Psychophysiology Lab at the Institute of Psychology, the Jagiellonian University in Krakow (Poland). Her PhD thesis concerned the impact of image features on the viewers' emotional response. Her recent research projects include the role of individual differences and psychophysiological state in the processing of emotional stimuli. In her projects, she uses eye-tracking, electrocardiography, and neuroimaging. She is a collaborator in the project New Approaches to Accessibility.

Kinga Wołoszyn, MA, obtained her Master's degree in psychology at the Jagiellonian University (JU) in Kraków. Currently, she is working on her PhD thesis concerning the processing of emotional material, within the framework of embodied cognition, at the Psychophysiology Lab, Institute of Psychology, JU. With the team, she is conducting research on the physiological and attentional aspects of the processing of emotional natural scenes and its neural bases. In her experiments, she uses various methods, including electroencephalography (EEG), functional magnetic resonance imaging (fMRI), eye-tracking, pupillary response, electromyography (EMG), and electrocardiography (ECG). She is also a collaborator in the New Approaches to Accessibility project.

Time slot: **Tuesday 16:00-17:30**

Jana Holsanova

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Lund University, Sweden

PANEL 4: RECEPTION RESEARCH: INVOLVING END USERS

How the blind audience receives and experiences audio descriptions of visual events – a project presentation

In my paper, I will present our three-year multidisciplinary research project that starts in January 2019 and is funded by FORTE (Swedish Research Council for Health, Working Life and Welfare). The theoretical aim of the project is to gain a better understanding of the principles that underlie successful communication between the sighted and the blind via audio description (AD). The aim of a series of experiments is to identify similarities and differences in how the sighted and the blind understand, segment and experience visual, spatial as well as temporal properties of an event. The project also includes workshops with researchers, practitioners of AD, interest organisations and blind users of AD. The applied goal is to increase the quality of AD and to support the training of audio describers and AD practices, and ultimately facilitate the understanding and accessibility of visual information for the visually impaired.

Jana Holsanova, PhD, is Associate Professor in Cognitive Science at Lund University, Sweden, and Senior Researcher in Linnaeus environment Cognition, Communication and Learning. Her research focuses on multimodality, cognition and communication. She has used a variety of methods (eye movement measurement, verbal protocols, think aloud protocols, experiments, focus groups, interviews) to study image perception, the interplay between language and images, the role of images for learning, mental imagery, and users' interaction with various media.

Her current research is on audio description (AD), i.e, verbal description of visual scenes and events for people with visual impairment and blindness. During the last 8 years, she has organized workshops on various aspects of AD and established a large network, consisting of researchers, practitioners of AD, users of AD, and representatives from a number of agencies and organizations. She is the current chairman of the Swedish Braille Authority at the Swedish Agency for Accessible Media (MTM). Jana is the author

of Discourse, Vision and Cognition (2008 Benjamins), Myths and Truths About Reading (Myter och sanningar om läsning, 2010 Norstedts), and editor of Methodologies for Multimodal Research (2012, Sage) and Audio description - Research and Practices (Syntolkning - forskning och praktik, 2016, MTM).

Time slot: **Tuesday 16:00-17:30**

Eveline Ferwerda

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Vereniging Bartimeus Sonneheerdt, Netherlands

PANEL 5: INNOVATION AND TECHNOLOGY

Scribit-crowdsourced TTS audio description for Youtube online video

Online Accessibility | At Bartimeus, a Netherlands-based NGO which focuses on furthering social participation and inclusion of people who are blind or partially sighted, we believe people with visual impairment should have equal level of access, as technology is able to provide. We have proven to be a successful advocate for the availability of audio description in The Netherlands. In 2015 we introduced the Earcatch app, a most effective and flexible infrastructure to deliver audio descriptions to end-users. The Dutch Cinema industry and major television broadcasters chose Earcatch as the national industry standard.

With the ever-growing video consumption online, and YouTube as it's beating heart, we strongly believe it is time to make YouTube accessible for people with visual impairment too. Netflix has shown us the way, providing audio description for every original release worldwide, available on demand, on every device. We like to see YouTube make equal efforts for the support of audio description as made for the support of subtitles. Bartimeus would like to offer to help. With an accessible YouTube, a world of knowledge, could open up to serve a potential of 253 million people worldwide who live with visual impairment.

Scribit project | In October 2018 Bartimeus will launch an online editor enabling people to create their own audio descriptions and add those to online video's. Scribit enables users to type descriptions and place these descriptions in the correct timeframe. Once a video is fully described, the written text will translate to synthetic speech (Readspeaker) and create a new AD audio file. Each description will be subjected to a peer to peer review to ensure the quality of the descriptions.

Once published, both the original embedded video and added AD voice-over track will play out simultaneously.

Audio Description Academy | The Scribit platform will provide describers online tutorials, the online Audio Description Academy, to teach people the basics of the audio

description profession. The knowledge the tutorials provide, can be put into practice instantly, adding to an ever growing library of accessible videos.

Eveline Ferwerda is project manager for Bartiméus Sonneheerdt, a Netherlands-based NGO which focuses on furthering social participation and inclusion of people who are blind or partially sighted. With her background in the cinema industry, Eveline strives to incorporate people with various visual limitations into the cinematic experience to the fullest extent possible.

Eveline studied Media Management at the University of the Arts in Utrecht, obtaining a Bachelor of Arts degree, and in 2009 she received her Master's degree in Management in Media from The Open University in Milton Keynes. Since then, Eveline has participated in numerous cinematic projects for various companies, including the Dutch Exhibitors' Association, Eye Film Institute, Cinema Digitaal and MACCS International.

Her current work for Bartiméus Sonneheerdt allows her to unite her passion for cinema with her objective of helping people. In addition to this, she is also a board member for the ADLAB Pro Advisory Board, a project funded by the European Union dedicated to the development and implementation of audio description in European society.

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

Anita Fidyka

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Universitat Autònoma de Barcelona

PANEL 5: INNOVATION AND TECHNOLOGY

Audio description in 360º videos: Results from preliminary tests

As all new media formats should be made accessible for the needs of all members of our information society, access services should be provided to 360° videos, a new medium which differs from current audiovisual products.

To research the possible ways of integrating audio description, audio subtitles, subtitles for the deaf and hard-of-hearing and sign language in 360° immersive contents, a European-funded H2020 project ImAc (Grant agreement 761974) started in October 2017. ImAc currently moves into the stage of pilots, in which the developed tools, such as AD editor and player interface, will be tested in usability tests, and AD strategies will be tested in immersion tests.

This presentation aims to report the results of the pre-pilot test conducted in April 2018. As the project has adopted as user-centered methodology to enable end users to collaborate with the project partners, the preliminary test has been designed and conducted in a form of focus groups to identify end users' preferences regarding the implementation of AD.

The workshop in Barcelona, which was replicated in May 2018 in the UK, allowed us to test three AD strategies and sound possibilities, referred to for the purposes of the project as: AD placed on the action (Privilege of Sound), AD anchored to head position (Voice of God) and AD anchored to soundscape (First Person, Past Tense).

This presentation will first discuss very briefly the aims and expected outcomes of the ImAc project and the challenge of producing AD in 360°, based on the end users' feedback received in the early stages of the project. Then, the methodology of the study will be outlined, with a focus on explaining experimental design, the materials and questionnaires used and the three different the sound possibilities. Finally, qualitative feed-back provided by the participants and the workshop conclusions will be discussed.

Anita Fidyka is a predoctoral researcher in the Department of Translation, Interpreting and East Asian Studies at the Universitat Autònoma de Barcelona (UAB). She is working on audio description in immersive media, thanks to a scholarship linked to the ImAC (Immersive Accessibility) project. She holds an MA in Translation and Intercultural Communication from the Chair for Translation Studies and Intercultural Communication at the Jagiellonian University in Kraków. Her research interests include audiovisual translation and media accessibility, with a focus on audio description. She participated in research projects which aimed at developing mobile apps for accessible cinemas (Audio Movie: Cinema For All) and museums (Open Art: Modern Art For All). She collaborates with the Seventh Sense Foundation, which provides audio description and subtitles for the deaf and hard of hearing.

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

Xi Wang

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Queen's University Belfast, UK

PANEL 5: INNOVATION AND TECHNOLOGY

Investigating new technologies to improve accessibility and visitor experience

"This project investigates state-of-the-art access options that employ new technologies within diverse museum and visitor attraction environments. The primary aim is to enhance the transmission of information and enrich the quality of experience for people who are blind and partially sighted. Three novel approaches are put forward to improve museum accessibility and visitor experience. Firstly, I am going to look at a new way to evaluate audio description (AD) using a combined method of reception study and emotion measurement. Secondly, novel ways of exploiting various sensory capabilities will be investigated, such as 3D printed objects combining with touch sensitive technology to compensate for the loss of sight and enhance the quality of the museum visiting experience. Thirdly, this project will explore the possible use of commercial Artificial Intelligence-based Voice-Controlled Personal Assistants (VCPA) such as Alexa to design an interactive mobile app which is able to answer questions automatically from the end-user, thus to provide a more interactive and user-led museum experience for BPS visitors. Given the three approaches above, we expect to improve accessibility and visitor experience for people who are blind and partially sighted primarily.

As part of this research project, I will work closely with Titanic Belfast to develop the use of new technologies to improve accessibility and visitor experience, and to evaluate their effectiveness. Since Titanic Belfast is recognised internationally and is already committed to accessibility standards, we will undertake our three stages of the research: audio description evaluation; multi-sensory touch tour design; and interactive mobile app design altogether in Titanic Belfast itself. This way will keep the consistency and coherence of the research. Nevertheless, the underlying principles this project putting forward are supposed to be applied to other heritage centres and museums, such as Folk and Transportation Museum of National Museum Northern Ireland (NMNI).

This is an inherently interdisciplinary research project, which combines research from translation studies, museum studies, information technology, and psychology studies. A

combined interdisciplinary methodology will be exploited to solve the proposed research questions. The overall methodology employed, therefore, will be a reception study- an enhanced reception study using EEG, ECG and GSR monitoring, quantitative and qualitative approach to gather data, bottom-up and top-down approach, thematic analysis, also some software such as Monkey survey, Invigo and Doodle will be exploited in data collection and analysis stages.

I anticipate that the possible outcomes of this project will include a well-organized and effective touch tour enhanced by a high quality tailored audio description, and an interactive mobile App. We also anticipate that the research process will also be beneficial to Titanic Belfast as together we explore ways to improve accessibility for blind and visually impaired patrons, and to offer them an enhanced experience. In a broad sense, the implied principles under this research and products design are expected to improve the quality of audio description and enhance interactive and entertained visiting experience for BPS individuals within not only the heritage centres and museums, but also arts, culture, and education sectors."

Xi Wang is a first year PhD student in translation at Queen's University Belfast. I am also a Marie-Curie Early Stage Researcher working at Queen's and currently undertaking a museum accessibility project funded by the European Union.

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

Pilar Orero[1] and Rocío Bernabé[2]

pilar.orero@uab.cat

[1] Universitat Autònoma de Barcelona, Spain
[2] SDI, Germany

PANEL 5: INNOVATION AND TECHNOLOGY

Easier audio description: An easy listening and easy understanding access service

Audio description narrates key visual and some sound elements of any media or cultural content, like a movie, an opera, or a book cover. These descriptions can be inserted into natural pauses when the content has a dialogue or narration, or it can be a free delivery, as in the audio description of a sculpture. Audio description is a complex accessibility services. The production goes through several stages, since it should be written before being read aloud, and often mixed for its delivery. As with any accessibility service, it can be for recorded or live situations, giving rise to different ways for its creation, production, and distribution.

When the production of an audio description start with a written text, this can be drafted –or adapted—following Easy to Read guidelines. Easy to Read is an accessibility service, like subtitling or audio description. Easy to Read is functional variety of a national language which follows specific guidelines. Easy to Read function is to facilitate reading and understanding: readability and legibility. The result of writing an audio description script in Easy to Read should result in a easier to understand audio description. Looking for improvements on this audio channel will also deliver an easier to listen service. The overall objective of this presentation is to describe some new hybrid services for audio description based on other accessibility services such as Clean Audio and Easy to Read.

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

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

Rocío Bernabé, MA in Translation (UGR) and MA in Accessible Technologies (UNIR), deputy Head of the Professional College of Translation and Interpreting of the SDI in Munich (Germany) and tenured lecturer at the SDI University of Applied Languages. She has worked as a specialized staff translator for almost twenty years and has ten years of teaching experience. As former Head of Quality Management and of the Lecturer Training Program at SDI, she implemented a Learner Centred Quality Management System (LQW) as well as a training program for lecturers. Furthermore, she was various years in charge of the didactic support and lecturer's training of the Moodle-E-Learning-Platform of the SDI München. Her interest on accessibility and technology motivated her to pursue a MA degree in Accessible Technologies, where she dedicated her thesis to studying the User Centred Design approach of Easy-to-Read digital projects. An article on this topic will be published in December in La Revista Española de Discapacidad. Currently, her work is focused on accessibility in the field of translation. She is also a member of the International Association of Accessibility Professionals.

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

Ivan Borchevsky

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RuFilms School of Audiovisual Translation, Russia

PANEL 6: AUDIO DESCRIBING LIVE EVENTS

"Describe the moon to me": Describing science for the blind and visually impaired

In the modern-day society, blind and visually impaired people become more involved in activities which have been unavailable to them for centuries. The science is not an exception. Both professional scientists with low vision and visually impaired amateurs depend on the audio description. In this case, the AD sevres not only as a way to "describe what we see", but also as a way to educate the audience; thus, a certain degree of interpretation cannot be avoided. In this presentation, we dwell on challenges of describing astronomical objects to the blind, including the 'Blood Moon' eclipse and Mars opposition of July 27, 2018.

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

Time slot: **Wednesday 10:15-11:15**

Kamila Albin and Wojciech Figiel

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University of Warsaw, Poland

PANEL 6: AUDIO DESCRIBING LIVE EVENTS

How to make avant-garde theatre accessible? The case of Tadeusz Kantor's 'Theatre of Death' plays

In this paper we want to demonstrate how can avant-garde theatre plays be made accessible. Tadeusz Kantor was one of the greatest playwrights of the 20th century. His work is widely acclaimed and known around the world. His plays break with conventions and are full of intertextual references. They constitute a separate genre which is usually referred to as "Theatre of Death". Thus, it is only natural that audio describing Kantor's plays is a major challenge that requires high volumes of cultural capital. Due to the above-mentioned nature of his theatre, a question may be posed: is it possible to understand his art solely with the aid of audio description? Or, conversely, can audio description make it easier for all to understand his works?

We argue that in order to grasp Kantor's legacy it is necessary to become immersed in his world using all senses. This means that audio descriptions of his plays should be supplemented with tactile models and accompanied by professional commentary. Our talk will be based on the materials from Tadeusz Kantor's archive in Krakow, including recordings of original performances of his plays that recently have been audio described. In addition, we will be quoting extracts from interviews with two key persons who made Kantor's theatre accessible. Firstly, the audio describer of original plays. Secondly, an actor who cooperated with Kantor for more than ten years and who now is involved in making his legacy accessible for the blind.

Kamila Albin holds a MA degree from Faculty of Hummanities at the AGH University in Kraków. For many years she has been working as AD script consultant from the target group. Her main academic interests include: sociology, modern technologies and disability and accessiblity.

Wojciech Figiel works at the Institute of Applied Linguistics, University of Warsaw. He holds a Ph. D. degree in translation studies. His doctoral thesis concerns the working conditions of the visually-impaired translators and interpreters in Poland. His academic

interests include sociology of translation, audiovisual translations and accessibility. As a blind person himself, he has been involved in making accessible numerous films, theatre plays, art galleries and museums. He is also a self-advocate for the interests of persons with disabilities in Poland.

Time slot: **Wednesday 10:15-11:15**

Joel Snyder[1] and Esther Geiger[2]

jsnyder@audiodescribe.com | estherg42@gmail.com

[1] Audio Description Associates, American Council of the Blind's Audio Description Project, USA

[2] LIMS Maryland Modular Certification Program, WACMA, USA

PANEL 6: AUDIO DESCRIBING LIVE EVENTS

Audio description: Listening to movement

In his introduction to the second edition of The Mastery of Movement, Rudolph Laban wrote: "What really happens in the theatre does not occur only on the stage or in the audience, but within the magnetic current between both these poles." He suggests that the performers on stage form the "active pole of this magnetic circuit [and] are responsible for the integrity of purpose" in the performance that determines the quality of the "exciting current between stage and audience."

Laban's focus here is on the skill of the performer in communicating with the audience. It is assumed that the audience is able to fully perceive that skill and experience that communication.

But what if the exchange is interrupted, not by lack of clarity on stage, but rather by an audience member's lack of access to that full perception. How, for example, can a blind person "see" a dance performance?

This paper/presentation will discuss how audio description, enhanced by Laban Movement Analysis (LMA) fundamentals, provides access to the arts for people who are blind or have low vision. Describers observe, select, and then succinctly and vividly use language to convey the visual image that is not fully accessible to a segment of the population—new estimates by the American Foundation for the Blind now put that number at over 21 million Americans alone who are blind or have difficulty seeing even with correction.

In the United States, the principal constituency for audio description has an unemployment rate of about 70%. With greater access to our culture and its resources, people become more informed, more engaged with society and more engaging individuals—more employable.

Joel Snyder, PhD, is known internationally as one of the world's first "audio describers," a pioneer in the field of Audio Description. Since 1981, he has introduced audio description techniques in over 40 states and 53 countries and has made hundreds of live events, media projects and museums accessible. In 2014, the American Council of the Blind published Dr. Snyder's book, The Visual Made Verbal – A Comprehensive Training Manual and Guide to the History and Applications of Audio Description, now available as an audio book voiced by Dr. Snyder, in screen reader accessible formats, and in English, Polish, Russian and Portuguese. He is the President of Audio Description Associates, LLC (www.audiodescribe.com) and he serves as the Director of the Audio Description Project of the American Council of the Blind (www.acb.org/adp).

Esther Geiger, MA, CMA is a movement teacher and observer/analyst in the Washington, DC area. She is a Certified Movement Analyst (CMA), trained in the Laban/Bartenieff Movement System (LBMS) and has taught in LBMS certification programs affiliated with the Laban/Bartenieff Institute of Movement Studies and held in Maryland, Israel and New York. She is the coordinator of the Washington Area Certified Movement Analysts (WACMA), a continuing education and networking resource for CMAs in the DC/MD/VA region. Esther is a member of WholeMovement, a coterie of Movement Analysts (CMAs Laura Cox, Esther Geiger, Cat Maguire and Karen Studd) working together to promote the Laban/Bartenieff Movement System globally. She has practiced Iyengar Yoga since 1979 and was the administrator at Unity Woods Yoga Center from 1988-2017. Her focus is on finding the intersections between these various fields, with Movement Studies as the thread through. Esther has thus applied her movement training to yoga practice and instruction, playground design, personnel administration, unschooling, and audio description for dance, among other endeavors.

Time slot: **Wednesday 10:15-11:15**

Lucinéa Marcelino Villela

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Sao Paulo State University, Brazil

PANEL 7: AD PRACTICES

Audio description of music video Flutua: a mix of gender fluid, transgender and transrespect

According to the Trans Murder Monitor (TMM) annual report 2016, Brazil had 868 murders of trans and gender-diverse people between 1 January 2008 and 30 June 2016. It is the country with the highest absolute number of reported murder worldwide, a fact that demonstrates not only a shocking and shameful reality faced in a nation full of discrepancies but it is also a worrisome data since the same report shows that the trans migrants in Europe who are murdered more often are also from Brazil. One way of calling the attention to this sad reality is producing audiovisual products which advocate the transrespect and fight against homophobia and transphobia. However, as far as we know, the same video producers who decided to use the art to debate the transrespect are not aware about media accessibility. The main goal of the presentation is to show some challenges in the process of audio describing a Brazilian music video called Flutua (Flew) produced and performed by Johnny Hooker with a special participation of the Brazilian trans Liniker.

The seven-minute music video presents an outstanding visual narrative involving contemporary themes such as gays with disability, fluid gender and homophobia. During the video a gay deaf couple spends a day with friends using Brazilian sign language to communicate in a scenario composed by known streets and spots of Sao Paulo capital. Despite being deaf, the group dances together on the streets of Sao Paulo and inside a night club up to the end of the night when a member of the group suffered a very violent attack. Our presentation will be focused in some challenges of audio describing the most relevant scenes, the outfit of the singers/performers, their movements while keeping the music as protagonist of the music video. Luckily Flutua has 70 seconds of silence during its most important scene. This fact allowed the insertion of an audio description that had to be at the same time precise and concise in order to keep the suspense and sensitiveness of that moment. As a final result we produced an audio introduction for the video and some extracts of audio description. Our theoretical support was composed by

Fryer and Romero-Fresco (2014), Butler (2014), Szarkowska and Orero (2014) and Caldas (2013).

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Fryer, L., Romero-Fresco, P. (2014). 'Audiointroductions'. In A. Maszerowska, A. Matamala, P. Orero (eds) *Audio Description: New Perspectives Illustrated.* Amsterdam/Philadelphia: John Benjamins Publishing Company. 11-28.

Szarkowska, A. and Orero, P. (2014). 'The importance of sound for audio description'. In A. Maszerowska, A. Matamala, P. Orero (eds), *Audio Description: New Perspectives Illustrated.* Amsterdam/Philadelphia: John Benjamins Publishing Company. 121-140.

Lucinéa Marcelino Villela is a professor at Universidade Estadual Paulista- Brazil. She is graduated in Translation and her researches during her Master (UNICAMP-Brazil) and Doctoral (PUC-Brazil) programs were about Bible Translation, focusing on literary characteristics of Genesis and Ecclesiastes. She organized an interview with Eugene Nida, published in Brazil in 2002, along with an exclusive translation to Portuguese of one of his articles (Symbols and Translation/Símbolos e Tradução). 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 Translation Studies, focusing on Audiovisual Translation related to English Teaching and to media accessibility. Besides that she has been researching audiovisual resources applied to Brazilian web series, short documentaries and music videos (subtitles for the deaf and hearing impaired people and audio description). The research group Mídia Acessível e Tradução Audiovisual (MATAV) is coordinated by her. She has organized two books on Audiovisual Translation and Accessibility (2015 and 2017).

Time slot: **Wednesday 11:45-12:45**

Rebecca Singh

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Live Describe, Canada

PANEL 7: AD PRACTICES

Describing the Great White North: Confronting race, gender, class (and bias)

What is the Canadian Dialect when it comes to Audio Description? Do descriptions of race, class and gender pronouns matter anymore and why? When does it make the best sense to not describe race at all? How do Canada's open cultural borders and immigrant rich society affect describers and consumers?

How can an Audio Describers own race, gender, and class hang up the process and what are some tools to use when this happens?

In this presentation Rebecca, a cis-gender Canadian settler of multiple ethnicities, will guide us through a myriad of tough questions being asked in Canada today.

Rebecca Singh: One of few Canadian professionally trained Audio Describers specializing in live theatre, Rebecca has built up the industry in Toronto, Ontario, Canada often working in with a team as "Live Describe", a coalition which she founded. By working with community consultants, employing international standards and guidelines towards excellence, Rebecca regularly works on major projects including guiding the introduction of new services to venues. Versed in US and UK methods, Rebecca is proudly helping to define the "Canadian accent" in Audio Description. Rebecca specializes in preparing and presenting: Audio Description for live performance, Pre-recorded or live Verbal Descriptions for Visual and performance art or installations, Described Video for film and television. Specialized descriptions geared towards accessibility for wider audiences. Rebecca has 10 years experience as an audio describer. Rebecca is also a culture professional, performer, and producer and also works for the University of Toronto as a trainer of Standardized Patients.

Time slot: **Wednesday 11:45-12:45**

Sarah McDonagh

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Queen's University Belfast, UK

PANEL 7: AD PRACTICES

(Audio)-Describing the Maze/Long Kesh

Recent social, legal and technical advances have significantly increased the availability of access services in a range of different cultural settings and formats. In the UK, a growing recognition of the importance of access has been a catalyst for many institutions to rethink their policies and approaches to inclusion. This has led to an increased uptake in access services- that includes audio description – which in turn have created new opportunities and challenges for audio description research and practice. Digital heritage, in the form of online archives, represents one of these new formats that is gradually opening to more diverse audiences. Ensuring that digital information is accessible to current and future generations is one of the most pressing challenges in the sector.

With this in mind, this paper presents the preliminary findings of a new application of audio description for a digital audiovisual archive, the Prisons Memory Archive (PMA), based in Northern Ireland. With critical attention paid to the methods of recording the experiences of others who lived through the civil conflict, colloquially known as 'the Troubles,' the PMA raises important questions about whose stories are told, how they are told and to whom (Side, 2016, p. 59). Moreover, the PMA video tours reveal the complexity attached to a place which divides historical interpretation. For some, the prison represents a place of great significance in the wake of the 1981 Hunger Strikes, while others have come to view it as a shrine to terrorists. Working within this context, the PMA video tours provoke a critical re-thinking about the use(s) of audio description in the shaping of the story and stories of the Maze and Long Kesh prison.

Taking this as its starting point, this paper will reflect on the act of audio describing a place which divides political interpretation, questioning the applicability of a 'one size fits all' approach to audio description. Instead, it proposes a more dynamic, context driven audio description which takes on board contrasting political opinions and interpretations of the past. It questions the role of the audio describer as an impartial mediator arguing the need for more transparency with audiences in the context of Northern Ireland where political sensitivities remain tender. Finally, it explores the inherent tension between

description and interpretation, delving into the complexity of contextualising a contested place.

Sarah McDonagh's research draws on the literature of translation studies, particularly audiovisual translation, heritage studies and hermeneutics to examine the reception of politically sensitive material, with the scope of her analysis expanding onto issues related to language and identity in the context of Northern Ireland. After completing her BA (French and English, 2010-2014) and MA (Translation, 2014-2015) at Queen's University Belfast, McDonagh was awarded funding by the Arts Humanities Research Council as part of the Northern Bridge cohort to undertake doctoral research in April 2017. Her doctoral research is entitled '(Audio)-Describing the Maze/Long Kesh: The role of voice and word choice in audio description.'

Time slot: **Wednesday 11:45-12:45**

CLOSING PANEL

Participants: Pilar Orero (UAB), Sonali Rai (RNIB), Matt Kaplowitz (Bridge Multimedia/US Dpt. of Education), Federico Spoletti (SUBTi, FRED), Joel Snyder (Audio Description Associates).

Chair: Gion Linder (Swiss TXT).

Time slot: **Wednesday 12:45-13:30**

LIST OF SPEAKERS

Albin, Kamila

Ambrose, Ivor

Bernabé, Rocío

Borchevsky, Ivan

Braun, Sabine

Buelga, Elena

Corrius, Montse

Espasa, Eva

Ferwerda, Eveline

Fidyka, Anita

Figiel, Wojciech

Fryer, Louise

Geiger, Esther

Holsanova, Jana

Jankowska, Anna

Kaplowitz, Matt

Karantzi, Ismini

Kozulayev, Alexey

Kuniecki, Michal

Leung, Dawning

Liakou, Evangelia

Marcelino Villela, Lucinéa

McDonagh, Sarah

Muca, Klaudia

Orero, Pilar

Perego, Elisa

Pilarczyk, Joanna

Rai, Sonali

Rovira-Esteva, Sara

Seeley, Kari

Simon, Christian

Singh, Rebecca

Snyder, Joel

Spoletti, Federico

Starr, Kim

Tor-Carroggio, Irene

Wang, Xi

Woloszyn-Hohol, Kinga

Zhang, Xiaochun