



# Experimental audio description as a means of enhancing the cinematic experience of sighted viewers

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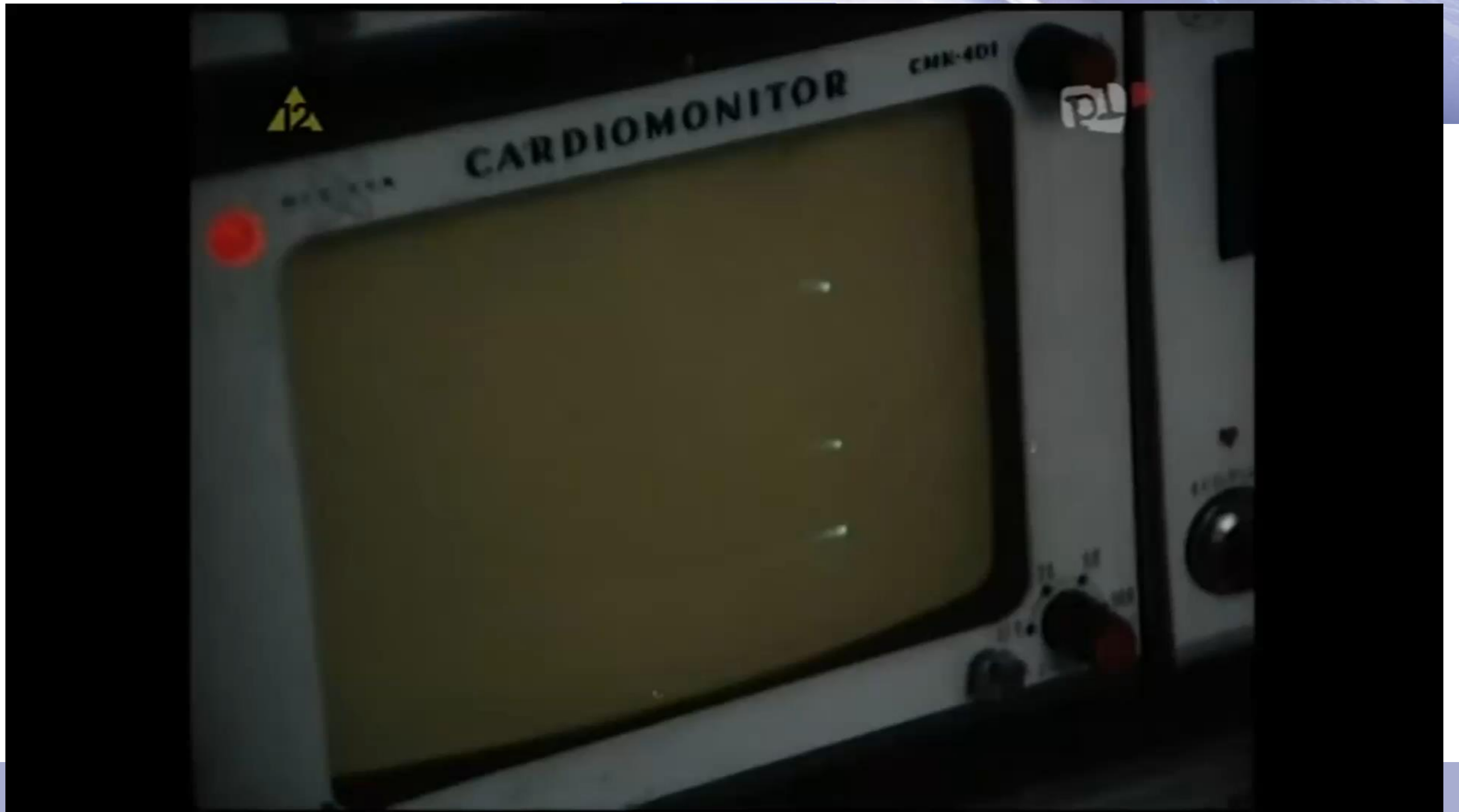


# Previous research & rationale

- **Universalist** (e.g., Greco, 2016) and **functional** (e.g., Mazur, 2020) approaches > Mazur's **functional model of AD as the theoretical framework**
- **Benefits:** cognitive, linguistic, experiential (esthetic), and social (e.g., Perego, 2016; Fryer & Freeman 2012, 2013; Ibáñez Moreno & Vermeulen, 2013, 2018; K. Krejtz et al., 2012; I. Krejtz et al., 2012; cf. Mazur, 2019)
- **Alternative, creative, artistic, auteur, or cinematic AD** (Udo & Fels, 2009; Fryer & Freeman, 2012, 2013; Szarkowska, 2019; Walczak & Fryer, 2017; Zabrocka, 2019)
- **Experimental AD**
- **Research gap:** reception of experimental AD by sighted audiences

## Study design (cf. Perego, 2016)

- **Research questions and hypotheses:** (1) cognitive assessment, (2) experiential assessment, (3) AD quality assessment
- **Participants:** (n=52); two groups; Polish native speakers; fully sighted
- **Materials:** 3-minute **film clip** (with and without AD – **adapter.pl**) from *Inquest of Pilot Pirx* (Piestrak, 1979) + **questionnaire**
- **Procedure:** online survey



## Experimental AD (adapter.pl)

Who am I? I don't know. Who am I not? I am not human. But I was created by humans. They are still creating me. **Scientists, clad in white suits, are assembling my body from thousands of tiny components.**

**They connect electronic circuits, cables, transistors, and wires.** From this intricate network, my mechanical organism takes shape. The scientists give me a human form, but I am far more powerful than humans. **They attach a human-like head, affix arms and legs. The electrical wiring disappears beneath artificial muscles that look identical to those of a human.**

My brain is already functioning. A brain? The most advanced computer ever created. A monocrystalline multistat with sixteen billion binary elements. Its capabilities far surpass the unreliable human brain. Humans do not even realize the power of what they have created.

They call us robots, but we are something more.



# Results: Cognitive assessment (Fisher's exact test)

Q no.	AD			Control			p-value
	True	False	%True	True	False	%True	
1	26	2	92.9%	22	2	91.7%	1 (p>0.05)
2	8	20	28.6%	1	23	4.2%	<b>0.0281 (p&lt;0.05)</b>
3	27	1	96.4%	23	1	95.8%	1 (p>0.05)
4	16	12	57.1%	4	20	16.7%	<b>0.0041 (p&lt;0.05)</b>
5	21	7	75.0%	7	17	29.2%	<b>0.0019 (p&lt;0.05)</b>
<b>TOTAL</b>	98	42	70.0%	57	63	47.5%	<b>0.0002 (p&lt;0.05)</b>

# Results: Experiential assessment (Mann-Whitney U test)

Statement	Group	Mean (SD)	Test statistic U	p-value
1.I clearly remember specific parts of the film.	AD	3.60 (0.68)	132	<b>0.0001 (p&lt;0.05)</b>
	Control	2.50 (0.97)		
2.I felt like I was part of the scene I was watching.	AD	3.64 (1.61)	105	<b>0.0000 (p&lt;0.05)</b>
	Control	1.91 (1.05)		
3.I knew exactly what the character felt in the scene.	AD	4.21 (1.13)	148,5	<b>0.0002 (p&lt;0.05)</b>
	Control	1.87 (0.79)		
4.I knew exactly what was happening in the scene.	AD	4.50 (0.74)	109.5	<b>0.0000 (p&lt;0.05)</b>
	Control	2.62 (0.87)		
5.I felt deeply immersed in the events shown in the film.	AD	4.32 (0.77)	132	<b>0.0001 (p&lt;0.05)</b>
	Control	2.33 (0.96)		
<b>TOTAL</b>			<b>3152</b>	<b>0.0000 (p&lt;0.05)</b>

# AD assessment

Statement	Mean	(SD)
1.The audio description provided me with information that I would not have obtained from the visual elements of the film.	4.07	(1.01)
2.The audio description provided me with information that I would have gained simultaneously from the visual elements of the film.	4.00	(1.05)
3.The pace of the audio description was appropriate.	3.92	(0.97)
4.The audio description was distracting.	1.57	(0.83)
5.The style of the audio description was appropriate for the film.	4.25	(0.84)
6.I had no problem keeping up with the audio description.	4.42	(0.87)
7.The audio description was helpful in the excerpt viewed.	4.46	(0.74)



# Discussion and conclusions

- **Positive impact** on memory scores as well as appreciation of and immersion in the film (cf. Fryer and Freeman 2012, 2013);
- **Dual Coding Theory** (Paivio, 1986; cf. Perego, 2016)
- Assessment of **AD quality largely positive**
- **“Fusion of film and storytelling”** > book adaptations
- **‘Artistic expression’** in its own right > experimental films, arthouse cinema

## Discussion and conclusions

- **GenAI**: creative AD types - greater participation of **human agents**, **creativity**
- Experimental AD both **informative and engaging**
- The **functionalist approach** to AD: not just accessibility, but true **social inclusion**

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