

Film students and audio description: Results of a francophone inclusive media training pilot project in Québec, Canada

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BROADCASTING ACCESSIBILITY FUND
FONDS POUR L'ACCESSIBILITÉ DE LA RADIODIFFUSION

Genesis of the Pilot Project

- Inspiration : *Inclusive Media* course series at Toronto Metropolitan University
- Adapting a successful model for French-speaking film students
- Enrich the film studies curriculum

Context & Background

- Broadcasting Act in Britain (1986)
- Legislative changes in Canada: « by 1 September 2019, provide described video for all programming that is broadcast during primetime (i.e., from 7 p.m. to 11 p.m.) » (CRTC, 2016)
- Rising demand for professionals skilled in accessibility

Quebec's Accessibility Context

AD in Quebec:

- Opéra de Montréal
- MAC
- Theaters – *théâtrodescription*
- Danse-Cité

“Accessibility Revolution” (Greco, 2018)

2 trends:

- major broadcasters – volume
- artistic communities – quality

Project Overview & Objectives

- The *Formation* : 3 courses
- Objectives:
 - practical – accessibility technical skills (AD, ST, etc.)
 - theoretical – media accessibility for cinema
 - ethical – raise awareness, inclusive filmmaking

1. Introduction à l'audiodescription et la vidéodescription: cinéma, télévision et web / Introduction to audiodescription and videodescription: cinema, television and the web

- history of AD and VD
- AD scriptwriting
- narration
- recording
- quality control
- AD/VD reception
- regulations
- best practices

1. Introduction à l'audiodescription et la vidéodescription: cinéma, télévision et web /

Introduction to audiodescription and videodescription: cinema, television and the web

- 3 teachers :
 - audiodescriber
 - quality control specialist
 - audio-description narrator
- 1 teaching assistant
- 1 lecture by a blind person, user of accessibility services
- 9 students

2. Introduction au sous-titrage par reconnaissance vocale / Introduction to speech recognition subtitling

- terminology
- quality standards
- history of subtitling
- fundamental principles: quality, sources of error
- live subtitling: preliminary research, glossary
- respeaking

2. Introduction au sous-titrage par reconnaissance vocale / Introduction to speech recognition subtitling

- 1 teacher:
 - captioner, quality supervisor
- 1 teaching assistant
- 1 lecture by a deaf person, user of accessibility services
- 5 students

3. La réalisation cinématographique inclusive: théorie, histoire, pratique / Inclusive filmmaking: theory, history, practice

- research and practices of audio description, audio introduction and integrated video description
- writing, narration and recording of scripts for a variety of audiovisual contents
- non-standard AD
- inclusive creation / filmmaking

3. La réalisation cinématographique inclusive: théorie, histoire, pratique / Inclusive filmmaking: theory, history, practice

- 1 teacher: me !
- 11 students
- 10 lecturers:
 - audiodescribers
 - AD narrator, film/tv directors and producers
 - AVT researchers
 - blind spectator user of live AD

Instrumentation & Data Collection

Instruments:

- Likert-scale questionnaires – students
- semi-structured interviews – teachers and assistants
- participant observation – teachers

Data analysis

- thematic approach
(Paillé and Mucchielli, 2016; Boutin, 2007)

4 themes:

1. curriculum
2. learners
3. didactic
4. ethic

CURRICULUM – Practice & Motivation

- Importance of hands-on practice – teachers and students
- Too much theory – students
- Self-Determination theory: practical work = enhance intrinsic motivation, competence (Sanchez et al., 2023)
- Objective: enhance theoretical knowledge of media accessibility and critical thinking (Díaz-Cintas, 2008; Greco, 2019) in relation with film studies.

LEARNERS – Learning to Write & Analyze

- Strong writing skills or program related to writing – teachers
- Core : writing – *le travail d'écriture*
- Expectations: new writing skills
- Cinema programs: many possibilities of reinvestments

DIDACTIC – Excerpts & Archives

- Film and tv excerpts: essential teaching tools
- Challenge: sourcing quality examples
- Need for accessible archival resources

ETHIC – Sensitization & Innovation

- Guest speakers with disabilities: essential – teachers & students
- Accessibility as a human right
- Training professionals sensitive to EDI, proactive & competent in new working methods
- Explore alternative cinephilic and spectator experiences

Conclusion & Implications

- High-quality accessibility training: technical and theoretical instruction
- ***Récit cinématographique***: form of storytelling that relies on cinema's own means of expression, articulating images, sound and editing to construct meaning. (Gaudreault & Jost, 2017)

Conclusion & Implications

- Skills in film studies: history, analysis, culture, formal language (Chaume, 2004; Fryer & Freeman, 2012; Matamala & Remael, 2015; Bardini, 2017; Walczak, 2017; Taylor, 2014; Perego, 2014)
- Benefits flow both ways
- Strategic role of universities: reshaping film education with accessible studies
- Fundamental right to cultural life