

MEMBERS

University of Trieste
 Autonomous University of Barcelona
 University of Lelria
 University of Antwerp (Artesis)
 University of Poznan
 BayerischeRundfunk
 VRT
 Senza Barriere

PROJECT OBJECTIVES AND VISION

Audio description and audio subtitling

Create authoritative guidelines and/or proposals for the AD profession/industry in all Europe;
 Develop curricula for universities in Europe: both for entertainment and for instruction;
 Training of audio describers and audio describer trainers;
 Sensitize and influence decision-makers at a local, national and European level;
 Create useful connections with the industry and with the service providers;
 Social Inclusion:
 Improve the lives of the blind and visually impaired population;
 (but also that of immigrants, those with learning difficulties, language learners, etc.)

WORK PACKAGE 1 USER NEEDS

Executive Summary

The issue addressed in the ADLAB WP1 report on user needs is the current situation in Europe regarding the accessibility to audiovisual products on the part of the blind and visually impaired population. The aim was to achieve a 'photograph' of the situation in Europe - particularly regarding the project member states - in order to better focus efforts in the succeeding stages of the project.

How many blind and visually impaired people?

What laws are there?

How much audio description? On television, at the theatre, etc.

Role of the national blind associations

REPORT CONCLUSIONS

The general conclusion is that AD is still a media access practice lacking critical mass in terminology, practice, and training. Until there is a solid research background to turn to for data, and results, all activities related to AD should be considered as anecdotal. Raising awareness at all levels is the first recommendation made by the ITU Audiovisual Media Focus Group, and ADLAB will be looking to take forward this recommendation leading to its work on creating guidelines and curricula, and on promoting the practice of audio description whenever and wherever possible.

SOCIAL INCLUSION: IMPROVE THE LIVES OF THE BLIND AND VISUALLY IMPAIRED POPULATION

"the contribution of life-long learning to social cohesion, active citizenship, intercultural dialogue, gender equality and personal fulfilment"

SENSITISE AND INFLUENCE *DECISION-MAKERS* AT A LOCAL, NATIONAL AND EUROPEAN LEVEL;

Dissemination and exploitation

Reach the blind communities who are not aware of AD and show the benefits both to the blind themselves and to others.

CREATE USEFUL CONNECTIONS WITH THE INDUSTRY AND WITH THE SERVICE PROVIDERS;

"Specific relevance to enterprise-industry cooperation will need to be borne out by the project's practical activities."

University - Senza Barriere

University - Bayerische Rundfunk

University - VRT

TRAINING OF AUDIO DESCRIBERS AND AUDIO DESCRIBER TRAINERS

Create courses in universities; prepare teaching modules;

Work placement in the industry;

The use of AD in didactics (cf. Giavenni)

Online courses Cf. Parma/Barcelona

EXAMPLE: UNIVERSITY OF SURREY

MA Monolingual Subtitling and Audio Description

This is the only UK Masters programme dedicated to monolingual subtitling and audio description. You will learn from professionals and academics in a supportive environment. We will prepare you for a growing professional market and new research opportunity which are emerging in audiovisual disciplines. Professional subtitlers and audio describers who are active in the market bring their real-world experience and standards into the classroom as tutors. Modules are practice-based and embedded in the context of a sound linguistic, cultural and semiotic framework. The programme offers 24/7 access to computer labs and the latest professional audio description and subtitling software.

CREATE AUTHORITATIVE GUIDELINES AND/OR PROPOSALS FOR THE AD PROFESSION/INDUSTRY IN ALL EUROPE;

In all areas:

film

digital television

theatre

DVD

mobile phones, Ipads, etc.

galleries, museums

tourist sites

exhibitions

DIFFERING APPROACHES

Guidelines have been produced.

For example there are semi-official guidelines in the UK and in Spain.

There are guidelines created by professionals in the USA (Joel Snyder - "the visual made verbal") and in Germany - Bernd Benecke at Bayerische Rundfunk

Or by academics - Belgium and Greece

Also Canada, France, Ireland

WHAT TO DESCRIBE

All guidelines concur that it is necessary to know

What to describe: Images, text, subtitles

When to describe: In the gaps between the dialogue and if possible between the sound effects

How to describe: In the present tense, parataxis, vivid language

How much to describe: get the meaning, do not overload

FUNDAMENTAL DIFFERENCES

Basically between the American and European schools.

Snyder insists on no interpretation, no appraisal

Orero says that interpretation is desirable and necessary.

SAD (ORERO 2010)

“the eyelids droop as the inner corners of the brows rise, the corners of the lips pull down, and the lower lip pushes up in a pout”



ROAD MAP

Immediate and careful planning is necessary.

Even though projects 'have their own life', Brussels monitors the proposed road map.

OTHER PROJECTS

DTV4ALL:

The Pear Tree Project (Interesting results relating to standardisation)

PEAR TREE PROJECT

PEAR TREE PROJECT

ANALYSIS OF DATA RELATING TO 12 CORPORA

Data collected from (12) groups in (11) European states and (1) extra-European state

Aim: Identify analogies/differences in the reception and narration of a short film.

THE 12 GROUPS

- Dublin City University (DCU), Irlanda: 32 people
- Universitat Autònoma de Barcelona (UAB), Spagna: 20 people
- Adam Mickiewicz University (AMU), Polonia: 20 people
- University College Antwerp (UCA), Olanda: 24 people
- Università di Macerata (UMC), Italia: 21 people
- Università di Trieste (UTS), Italia: 20 people
- Germany: 12 people
- Spagna (Barcellona): 20 people
- South Africa: 20 people
- Greece: 20 people
- Great Britain: 20 people
- France: 20 people

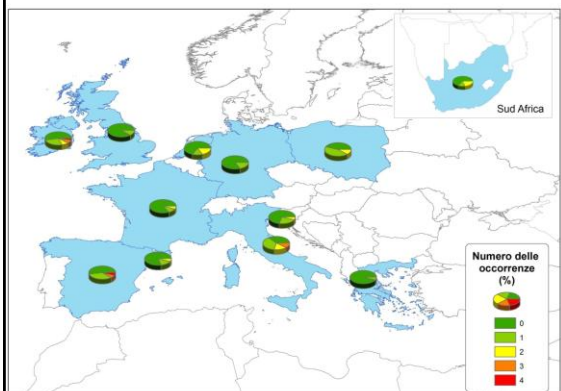
THE VARIABLES OBSERVED

- Direct or Indirect reference to film
- Verb tenses used
- Fall of child from bicycle
 - attribution of cause
 - objects mentioned
- Denomination of:
 - the man picking pears
 - the group of three boys who help the other boy

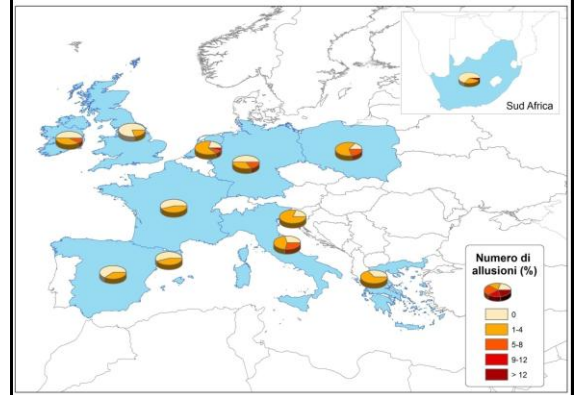
occorrenze	variabili	DCU	UAB	AMU	UCA	UMC	UTS	Germany	spagna	SA
occurrences	occ1 %	28.1	15.0	45.0	16.7	33.3	25.0	16.7	36.8	15.0
	occ2 %	6.4	5.0	15.0	16.7	5.0	0.0	0.0	0.0	0.0
	occ3 %	6.4	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
attributions	at1 %	40.0	15.0	45.0	28.6	28.6	20.0	50.0	61.5	65.0
	at1-2 %	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
	at1-3 %	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
tempo	temp1 %	14.3	7.5	0.0	4.2	0.0	0.0	0.0	0.0	0.0
	temp2 %	51.9	37.5	70.0	87.5	33.3	45.0	75.0	70.0	65.0
	temp3 %	33.8	55.0	30.0	8.3	66.7	55.0	25.0	30.0	35.0
reggettivitate	reg1 %	14.3	7.5	0.0	4.2	0.0	0.0	0.0	0.0	0.0
	reg2 %	51.9	37.5	70.0	87.5	33.3	45.0	75.0	70.0	65.0
	reg3 %	33.8	55.0	30.0	8.3	66.7	55.0	25.0	30.0	35.0
chiacchiate	chiac1 %	14.3	7.5	0.0	4.2	0.0	0.0	0.0	0.0	0.0
	chiac2 %	51.9	37.5	70.0	87.5	33.3	45.0	75.0	70.0	65.0
	chiac3 %	33.8	55.0	30.0	8.3	66.7	55.0	25.0	30.0	35.0
denominazione	den1 %	14.3	7.5	0.0	4.2	0.0	0.0	0.0	0.0	0.0
	den2 %	51.9	37.5	70.0	87.5	33.3	45.0	75.0	70.0	65.0
	den3 %	33.8	55.0	30.0	8.3	66.7	55.0	25.0	30.0	35.0

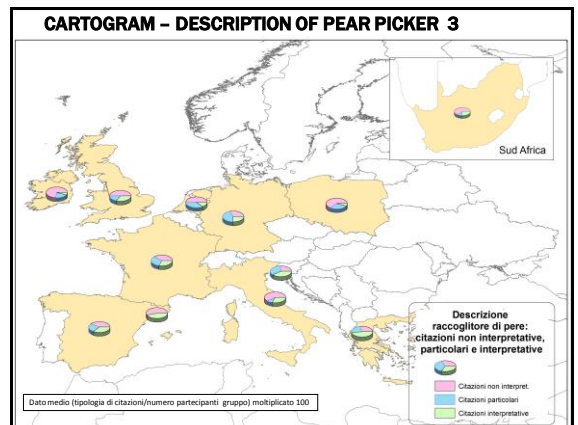
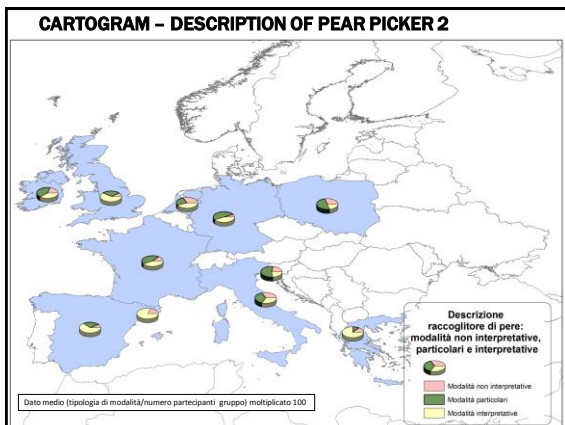
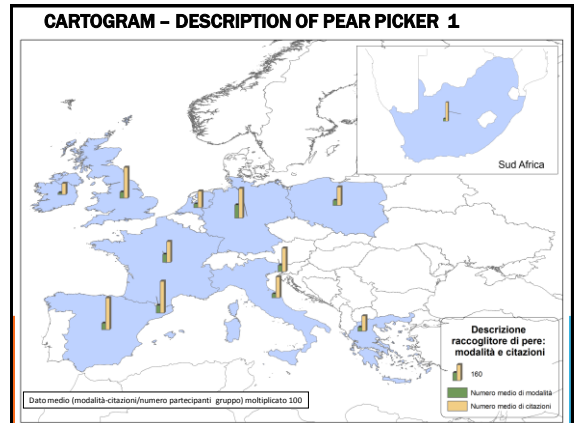
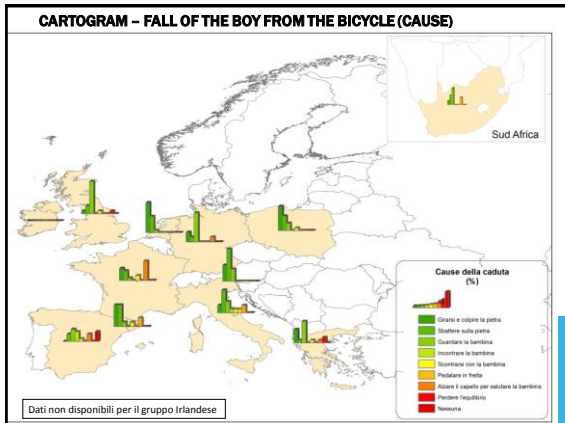
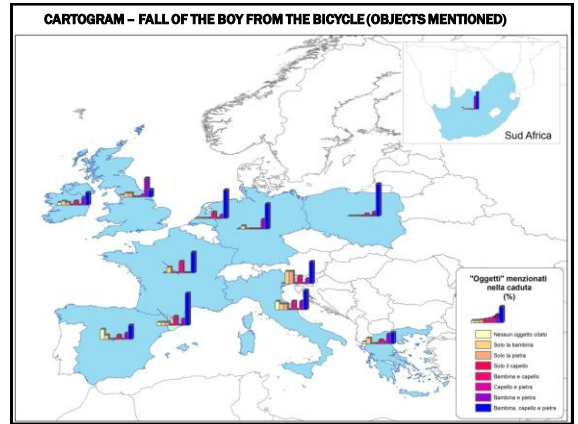
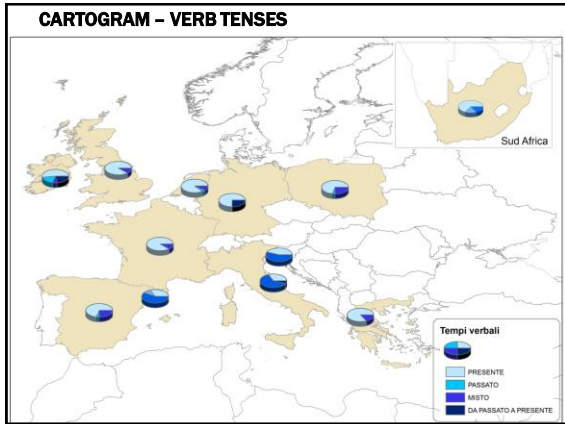
NORMALISED DATA

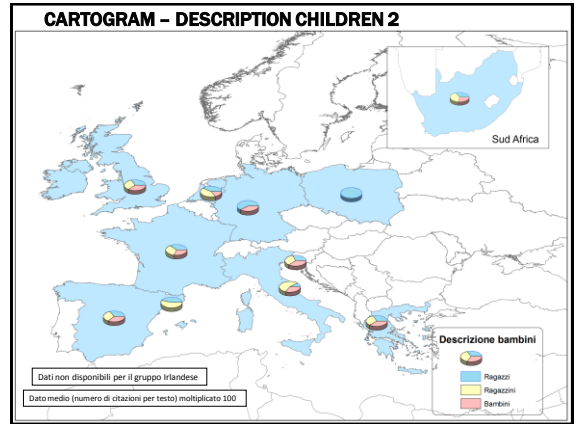
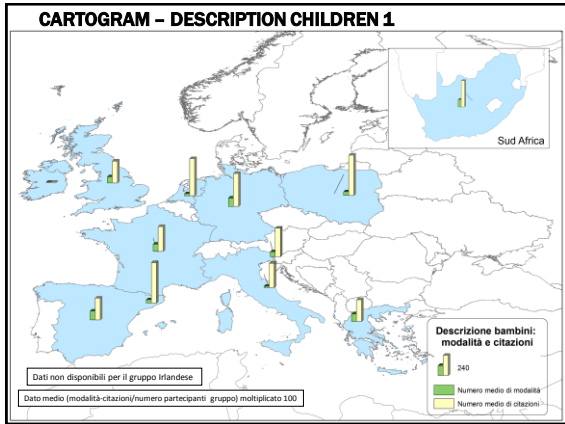
CARTOGRAM - OCCURRENCES OF REFERENCES TO FILM



CARTOGRAM - ALLUSIONS TO FILM







SOME RESULTS

- Direct references to film: very few, more in Spain, Ireland, Italy;
- Indirect references: 1-4, mostly in north;
- Verb tenses: prevalently present in the north (not Ireland) and Greece, little past mixed for Spain and Italy;
- Objects mentioned during the fall: principally "everything" (except Ireland)
- Cause of the fall: principally the turning, but an important role is played by the girl according to the UK, Germany, Catalonia, Greece, South Africa and hitting the stone for Italy. No specific cause emerges.

SOME RESULTS – DENOMINATIONS

- Denominazione "man picking pears empty quoted by the UK, Germany, Italy, Spain and South Africa, many modes (Imagination) Germany
- Typology of modes:
 - Non interpretative for Poland, the UK and Ireland, Macerata and Barcelona
 - Interpretative: UK, Barcelona, Greece
 - Particular: France, Germany, Poland and Trieste
- For the "boys": there were many modes (less for Greece, Spain and UK);
 - Boys: Poland and Germany
 - Little boys: Barcelona and Macerata (Germany absent)
 - Children: Germany

In the other cases no mode prevailed.

TESTING/EXPERIMENTS

Tests with students in our universities;

Coordinate testing throughout Europe (cf. Pear Tree Project);

Surveys among groups of blind and visually impaired subjects;

e.g., in Trieste

Istituto Rittmeyer

Ordine dei Ciechi a Pordenone, Genova, Trieste, etc.

GUIDELINES

Concrete measures concerning how the Manual will be used in existing curricula.

... THE AIM IS THUS...

"the best use of results, innovative products and processes and the exchange of 'best practices'

A valid common frame of reference.

MY PROJECT #Prof. Christopher Taylor, LMTS Final draft 12 February 2013

IMP Objective	Measurement Project	Target / Indicator	Measurement Instrument/Tool
IMP1	IMP1.1	IMP1.1.1	IMP1.1.1.1
IMP2	IMP2.1	IMP2.1.1	IMP2.1.1.1
IMP3	IMP3.1	IMP3.1.1	IMP3.1.1.1
IMP4	IMP4.1	IMP4.1.1	IMP4.1.1.1
IMP5	IMP5.1	IMP5.1.1	IMP5.1.1.1
IMP6	IMP6.1	IMP6.1.1	IMP6.1.1.1
IMP7	IMP7.1	IMP7.1.1	IMP7.1.1.1
IMP8	IMP8.1	IMP8.1.1	IMP8.1.1.1

Partner 1: LACS (E)
Partner 2: University of Barcelona (E.S)
Partner 3: University of La Rioja (E)
Partner 4: University of Antwerp (B)
Partner 5: University of Palermo (I)
Partner 6: University of Turin (I)
Partner 7: E.ON Energy Research Center (E)
Partner 8: University of Turin (E)

IMP01: Management
IMP02: Evaluation
IMP03: Implementation
IMP04: Dissemination
IMP05: Quality Plan

IMP01: Use needs analysis (LACS, E)
IMP02: Terms analysis and development (University of Barcelona)
IMP03: Needs analysis of Palermo
IMP04: Antwerp University of Antwerp
IMP05: Dissemination (LACS, E)
IMP06: Dissemination (LACS, E)
IMP07: Practices and reuse (LACS, E)
IMP08: Management and evaluation (LACS, E)

IMP09: Risk of meeting (E.ON Energy Research Center, E)
IMP10: Meeting with stakeholders (E.ON Energy Research Center, E)
IMP11: Meeting with stakeholders (E.ON Energy Research Center, E)
IMP12: Meeting with stakeholders (E.ON Energy Research Center, E)
IMP13: Meeting with stakeholders (E.ON Energy Research Center, E)
IMP14: Meeting with stakeholders (E.ON Energy Research Center, E)
IMP15: Meeting with stakeholders (E.ON Energy Research Center, E)
IMP16: Meeting with stakeholders (E.ON Energy Research Center, E)
IMP17: Meeting with stakeholders (E.ON Energy Research Center, E)
IMP18: Meeting with stakeholders (E.ON Energy Research Center, E)
IMP19: Meeting with stakeholders (E.ON Energy Research Center, E)
IMP20: Meeting with stakeholders (E.ON Energy Research Center, E)

DISSEMINATION

Dissemination should begin in the first month of the project.

MORE DISSEMINATION

Networking, lobbying, links with the industry;

Build an argument;

Plan activities:

- For what purpose?
- Who are the target group?
- What content?
- Methodology?
- When?
- Expected results?

e.g., Talk at national and international conferences

Keep a databank of material updated;

Write articles for journals, newsletters, newspapers, etc.

Interviews on TV, radio;

Training course (summer school).

BUILD AN ARGUMENT

A brief and specific message;

Present statistics, case studies;

Identify the right people, even locally, e.g., Friuli-Venezia-Giulia and

National Agencies;

- make appointments
- give invitations to events
- offer consultancy

Contact the media: Il Piccolo, Telequattro, Rai, etc.

INTERESTED PARTIES

Universities (training/research, e.g., Macerata, Elena di Giovanni)

Blind Associations

Media producers

Film distributors

AD service providers

Politicians, undersecretaries, administrators, civil servants

International organisations e.g., ONU, UNESCO

Disseminate the manuale e.g., to the more than 70 universities in Italy.

"Dissemination conference"

DYNAMIC WEB SITE

Open to all and adapted for all users;
Constantly updated;
Trace the number of 'hits'.

EXPLOITATION (SENZA BARRIERE)

Final seminar organised by Senza Barriere;
After having promoted and publicised the contents of the project e.g.,
Valsugana TV, define how they will be used;
Invite decision-makers - Intensive Interaction with all stakeholders;
Convince end-users..

MAIN PRODUCTS

Manual
Curricula, teaching, modules, etc. in all languages.

ADAPTATION (ANDREW DAVIES, BBC)

Whilst adapting the story, one image was dominant in my mind: Little Dorrit going out in the early morning, emerging from the gates of the Marshalsea ... hurrying through the mean street, with the dark, gloomy buildings looming over her.

LITTLE DORRIT BY CHARLES DICKENS

SERIAL - 1855-57
NOVEL - 1857
BBC SERIES - 2008
DVD with audio description - 2009

FROM THE NOVEL

An oblong pile of barrack building, partitioned into squalid houses standing back to back ... hemmed in by the high walls duly spiked at top.

She had begun to work beyond the walls ... to come and go as secretly as she could between the free city and the iron gates. Her original timidity had grown... and her light step and her little figure shunned the thronged streets while they passed along them.

This was the life of Little Dorrit, turning at the end of London Bridge ...

VIDEO LITTLE DORRIT

LITTLE DORRIT

1808 Marshalsea Debtors Prison (+ subtitle)

The doctor shows the baby to a boy and girl

Old discs spinning on lengths of thread in the darkness - (list of names) BBC Little Dorrit by Charles Dickens

21 years later

LITTLE DORRIT (CONT.)

A neatly dressed man in his 20s with short brown hair unlocks a small wooden door.

Wearing a smart grey dress and white pinafore, a straw bonnet and light blue cape, Amy climbs through the door carrying a wicker basket and walks into the busy streets outside.

She passes a horse-drawn carriage and two men in top hats on their way across a bridge.

A tiny figure dwarfed by its enormity.