Audio Description:
Lifelong Access for the Blind

REPORT on TESTING

Education and Culture DG

Lifelong Learning Programme

0. Executive summary

Work Package 3 (Testing) was intended to find out which audio description (AD) solutions make description of visual content more comprehensible, easier to visualize and simply more pleasurable for the blind and partially sighted audience. The work package was divided into two stages: stage one was to determine which items are challenging in AD and what solutions may be applied in their description, while stage two aimed at testing selected AD solutions on a group of visually-impaired persons (VIPs).

In stage one partners were asked to audio describe five clips from Quentin Tarantino's *Inglourious Basterds* (2009) and write down their decision-making process (quasi think-aloud protocols, TAPs, cf. Krings 1986)[1], i.e. pinpoint what issues they found problematic while audio describing the film excerpts and why they settled for a particular solution in each case. This procedure allowed for the identification of the Audio Description Crisis Points (ADCPs), understood as stumbling blocks in the process of audio description, as well as the determination of methods used to overcome such crisis points. In this way, it was possible to ascertain what items should be included in the actual testing stage and what kind of options regarding them should be proposed to the VIPs.

Following a qualitative analysis of six sets of ADs submitted by partners along with their decision-making protocols, 14 Audio Description Crisis Points have been identified: (1) music, (2) text-on-screen (logos, credits, captions, graphics), (3) setting the scene (spatio-temporal aspects), (4) describing and introducing characters, (5) naming characters, (6) flashbacks and scene switches, (7) camerawork (filmic language and techniques), (8) facial expressions, (9) gestures, (10) complex scenes, (11) secondary elements, (12) graphic scenes, (13) intertextual references, (14) culture-specific issues. The crisis points were addressed by the partners using different strategies, but in general, the solutions that had been applied gave rise either to more narrative descriptions or more literal (faithful) ones. It was this dichotomy that was the guiding principle behind the design of the testing stage.

In stage two of WP3 partners conducted extensive testing using blind and partially sighted audiences and concerning problematic AD issues identified both in WP2 and the first stage of WP3. In the study the opening scene from *Inglourious Basterds* (with two alternative ADs) was shown to a group of VIPs (divided into groups A and B), which was followed by a questionnaire-based interview. For the purposes of comparison, the same clip (without AD) was shown to a control group of sighted respondents, also followed by a questionnaire.

Each partner was asked to conduct the study on around 12 VIPs and a control group of approximately 12 sighted respondents. All in all, there were 80 visually-impaired participants and 77 sighted controls.

The respondents' preferences were as follows: actors' names should be given along with the characters they play in the opening credits (presumably to strengthen character identification), names of the AD author and the AD voice talent should be read out in the opening credits. There were no clear preferences as regards information sequencing and fragmentation as well as description/narration. The results were inconclusive in the case of announcement of text-on-screen and character identification, as neither the explicit announcing of text-on-screen or the lack of it nor naming characters immediately or only if introduced in the film had a significant effect on the replies to comprehension/information recall questions. It

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1 It should however be noted that the methodology did not involve think-aloud protocols as such; the participants were just asked to note down their decision-making process, without the concurrent verbalisation.

turned out on the basis of the ease-of-visualization questions that it was better to reflect film techniques in the language of AD rather than include cinematic language in the description, although this conclusion was not unequivocally confirmed in comprehension/information recall questions. From a communicative point of view, gesture naming was a better solution than gesture description, at least when given time constraints that do not allow for an exhaustive description of the gesture. The inclusion of explicitation and intertextual references in the AD should be carefully considered by the audio describer on a case-by-case basis.

WP3 has identified troublesome aspects of AD and has highlighted the need to adopt individual strategies instead of general across-the-board guidelines.

1. Aims of Work Package 3 (Testing)

The aims of Work Package 3 (Testing) were, first, to identify which audio description (AD) items are challenging and what solutions may be applied to describing such problematic elements, and second and most importantly, to test various possible AD solutions with visually impaired persons (VIPs), and sighted subjects, for purposes of comparison.

2. Rationale

The rationale behind WP3 was to find out which AD solutions make AD more comprehensible, easier to visualize and simply more pleasurable for the target audiences.

3. Testing

WP3 consisted of two stages. The purpose of stage one was to determine problematic issues in AD and find out how different describers approach such issues, while the focus of stage two was on the actual testing of various AD solutions with blind and partially sighted audiences. Both stages are described below.

3.1. Stage one: Audio Description Crisis Points

The aim of this stage was to identify the so-called Audio Description Crisis Points (ADCPs), which are understood as stumbling blocks in the process of audio description, i.e. points that require a conscious decision of the audio describer (cf. strategic vs. non-strategic translation – Lörscher 1991; Translation Crisis Points – Pedersen 2005) and see what solutions are applied by describers to overcome such crisis points.

To this end, partners were asked to audio describe five clips from Quentin Tarantino's *Inglourious Basterds* (2009), a film which had already been analysed as part of Work Package 2 (for a plot summary see http://en.wikipedia.org/wiki/Inglourious_Basterds). In addition, they were supposed to write down their decision-making process (quasi think-aloud protocols, TAPs), i.e. pinpoint what issues they found problematic while audio describing the film excerpts and why they settled for a particular solution in each case. In this way, it was possible to ascertain what items should be included in the actual testing stage and what kind of options regarding them should be proposed to the VIPs. Additionally, it was assumed that, on the one hand, the identified problematic AD issues would give us some indication as to what AD areas should be included in the Guidelines to be drafted in WP4 (the 'What'), and on the other, the solutions (strategies) applied by

the partners would show how the challenging AD aspects can be addressed (the 'How').

The five clips were thus chosen by the partners, based on their complexity and potential audio description challenges. These were: Clip 1 – The opening scene (from the beginning of the film till 10:04:50:19), Clip 2 – The ambush (10:23:11:03 - 10:36:23:16), Clip 3 – Shooting at the tavern (12:00:00:00 – 12:05:41:00), Clip 4 – Finger in the wound (12:09:24:00 – 12:15:55:23), Clip 5 – Before the premiere (12:17:40:06 – 12:26:45:11).

Six sets of ADs and quasi-TAPs were received and analysed qualitatively by UAM. As a result, 14 Audio Description Crisis Points were identified: (1) music, (2) text-on-screen (logos, credits, captions, graphics), (3) setting the scene (spatio-temporal aspects), (4) describing and introducing characters, (5) naming characters, (6) flashbacks and scene switches, (7) camerawork (filmic language and techniques), (8) facial expressions, (9) gestures, (10) complex scenes, (11) secondary elements, (12) graphic scenes, (13) intertextual references, (14) culture-specific issues.

3.1.1. Music
Most of the describers noted that music in the film is essential and that it must be coordinated with the AD, especially in the opening scene for which Tarantino chose Beethoven's *Für Elise*, which creates a special atmosphere by building up tension:

> TAP1: It might be more pleasant to the ear if the **viewer could listen to the music** and enjoy that instead of hearing a quite long list of possibly unknown secondary actors. Music is part of the film's soundtrack and it is meant to be listened to and enjoyed with no interference. Tarantino himself chose it in this specific case, it represents the real beginning of the film, and cannot be overlooked. Always on music, and because it is so relevant, I wonder whether giving a detailed list of tracks somewhere might be an idea.

> TAP2: In this piece [credits], the **opening music is of the utmost importance**. E.g., when the film title pops up, the music suddenly comes in louder, so the timing of the AD is crucial.

> TAP3: RECORDING NOTE: When recording, this should be **coordinated with the music** that builds up to the title. (…) RECORDING NOTE: coordinate this description with the beginning of the music (Fur Elise)

> TAP4: The music **in I.B. is essential and must be heard and mixed in with the AD**.

Consequently, closely related to music in this excerpt is the way credits are read out, which is discussed below.

3.1.2. Text-on-screen
In the description of their decision-making processes the describers remarked that they were not sure how to approach text-on-screen, an example being the opening credits of the film. The solutions which they have proposed included: reading out the whole list of names (but then the music is hardly audible – see above), reading out the more important names (but then, which ones?), reading out the actors' names

and mentioning the characters they play, mentioning the font style of the credits. Additionally, one of the partners included the name of audio describer, narrator, and sound mixing technician in the opening credits (which are normally given in the closing credits of a film).

3.1.3. Setting the scene
In describing the opening scene of *Inglourious Basterds*, describers reported that they were not sure as to the spatial and temporal organization of the description, such as mentioning time of day, season of the year, location, perspective, information ordering, and how much detail should be given in order to set the scene vividly for the blind viewer, without overwhelming them with too much information. They then proposed the following descriptions of the opening scene of the film:

> AD1: A small mountain house standing out in a brilliant green mountain landscape. It's **daytime**. In the distance, a man is chopping wood with an axe. The camera pans in on a bearded man in a sweat, wearing a white shirt, braces and brown trousers

> AD2: A **sunny day** in the countryside. Far-flung hills heavy with grass and golden-leaved trees. In the distance, a solitary hut and some cattle. A man is chopping wood with an axe. Now from near, the man is sweating as he is swishing the axe.

> AD3: In the **warm light of the autumn sun** a little stone cottage stands at the edge of a large meadow. Near by a brown-haired man is hewing wood.

> AD4: An isolated, humble farmhouse on a green hilltop overlooks a **sunlit** landscape, dotted with trees. A narrow dirt road meanders to the house and cows graze nearby. A sturdy, bearded man is hacking away at a tree stump.

> AD5: **It is summer 1941**. A small farmhouse stands in the Nazi-occupied French countryside. A man is chopping wood on a block. He is tall and bearded.

> AD6: Up on a hill, a lonely country house stands. **1941**. The yellowing grass dances to the breeze. A man chops wood, while a young woman hangs clothes to dry

As we can see, some descriptions start with temporal information (day, season), while other first mention the cottage and its location. One description starts with introducing the location first ('Up on a hill'). As for the filmic perspective, one AD mentions filmic terms explicitly ('The camera pans in'), while a few others attempt to convey spatial information using adverbs ('In the distance', 'Now from near', 'Nearby').

3.1.4. Character introduction and description
There is no agreement in the available AD guidelines on how characters should be introduced in a film. For example, some guidelines (e.g. the UK ones) suggest that names of protagonists should be given when a protagonist appears on the screen for

the first time (unless it is essential for plot development that their identity remains secret), while others state that a character should be named when they are named in the film (e.g. the German tradition), which can be problematic if a name appears very late in a film and a character has to be referred to using a generic term, such as a 'young girl' or 'a dark-haired man'. In the case at hand, however, this was not the case, as most of the names are given early on in the film. Nonetheless some describers chose to introduce the names of the characters (LaPadite, Landa, Julie, Charlotte, Suzanne) right away, while others waited till their names were said in the film.

The descriptions were also different in terms of describing the main protagonists. Below examples of LaPadite's description are given:

AD1: The camera pans in on a **bearded man in a sweat, wearing a white shirt, braces and brown trousers**.

AD2: Near by **a brown-haired man** is hewing wood. (…)He **wears poor clothes**.

AD3: A **sturdy, bearded** man is hacking away at a tree stump.

AD4: A man is chopping wood on a block. He is **tall** and **bearded**.

AD5: **A man** chops wood.

AD6: A man is chopping wood with an axe. (…) A uniformed officer steps out of the car and walks towards the **bearded** man.

Most of the describers noted that LaPadite had a beard, some also mentioned that he was tall or sturdy. One description included the colour of his hair, and one was very terse and included no description of LaPadite's appearance at all. Finally, AD1 was the most elaborate of all and mentioned not only the farmer's beard, but also the colour of his shirt, trousers and the fact that he was wearing braces.

3.1.5. Naming characters
Some describers noted that they were unsure how to call the characters in the film and it turned out that they had opted for a whole range of solutions. For example, one of the Basterds, Sergeant Donny Donowitz, also known under the nickname 'The Bear Jew', was named: 'Donny Donowitz', 'Donny', 'Donowitz', 'Sergeant Donowitz' and 'The Bear Jew'. Sometimes, in one description the same character was named differently (e.g. 'Donny' and 'Donowitz'). What was also interesting was that in some cases the Basterds were referred to by their first names (e.g. 'Donny'), while the Nazis were called using their last names (e.g. 'Butz'). This gives an impression that the describer is 'taking sides' and shows solidarity with the Basterds and hostility towards the Nazis. It should also be noted that how characters are named may also depend on film genre, i.e. in films such as the one discussed here (set in a military context) we may expect more characters being referred to by their last names and military functions.

3.1.6. Flashbacks and scene switches

The film under consideration abounds in flashbacks and scene switches (for example, the 'Ambush' and 'Before the premiere' scenes), so it is no wonder that most describers identified these particular filmic techniques as a separate crisis point. The solutions that they proposed included: announcing a flashback ('In a flashback.'), announcing location ('Back to Hitler's office.' 'In the projection room.' 'Back at the premiere.'), announcing who is speaking ('Hitler:'), announcing scene participants ('Butz in front of Hitler.'), announcing that a scene will be switching between two locations ('The scene switches between Hitler's room and the forest.'), using the same 'descriptive verbal strings' whenever there is a scene switch ('In light-grey overalls' vs. 'In a long vibrant red dress'), using a temporal adverb phrase ('A few days earlier, Marcel is filming Shoshanna in overalls on a staircase.') or making it explicit that a scene is someone's recollection ('And again memories take her back to the screening room.').

3.1.7. Camerawork
In *Inglourious Basterds* Tarantino uses a whole range of filmic techniques to tell the story. The question is whether and how the filmic language should be reflected in the language of AD. The solutions of describers in this respect were: to mention **filmic terms, e.g.**

AD1: **Cut** to Brigit who is being given an injection.

AD2: A **long close-up** highlights her green eyes. Shosanna grabs a dark eyebrow pencil and fills in her eyebrows with short bold strokes. (…) **In a hang shot**: Shosanna stands up and heads to the door, (…);

to render camera work using **language structure**:

AD3: **Hands of a man** apply an injection to a leg: (scream) Hammersmark on a treatment couch.

AD4: **Shosanna's green eyes**. (…) Calmly she trails her eyebrows and takes eyeliner. **Her finger** dips in rouge. (…) **From above**: resolute Shosanna rises and walks over Persian carpets to the door. She leaves the room: **The view follows her** by flying over the wall.

AD5: She [Shosanna] touches up her make-up: **a brown pencil finishes** her fine eyebrows. **Black eyeliner** darkens her eyes. Then, she dips two fingers in fluid blush, (…)

and **not to mention** the filming technique at all:

AD6: **Bridget lies on an operating table** while a vet in white nightshirt and cap, **gives her an injection**.

AD7: Bridget is in excruciating pain as the vet gives her a shot in the leg muscle.

AD8: A doctor gives Brigit an injection.

AD9: She [Shosanna] **uses an eyebrow pencil** on her expressionless face. **She applies** the dark coloured pencil to the rims below her eyes. (…) In evening dress, she lets a black veil fall across her face. **She moves towards** the door, walking over a wooden, carpeted floor .

These examples raise a question as to the purpose of AD – whether it is to tell a story or to enable the blind to 'see' in their mind's eye what the director wanted to convey. Accordingly, the first type would be more narrative (and would read more like a book), whereas the second type would be more literal and – to some extent – try to reflect filmic techniques (whether by means of AD language structures or using filmic terms – see the examples above). This distinction will be the guiding principle behind the actual testing stage (see section 3.2 below).

3.1.8. Facial expressions
Facial expressions are generally considered problematic in AD. The main dilemma is whether they should be described objectively by trying to reproduce in AD the actual look of a persons face (which in most cases is very difficult, given the complex nature of facial muscles movements and gazes) or whether the emotion that a given facial expression conveys should simply be named (which, according to some scholars and practitioners, would result in a subjective description and spoon feeding the sense to the blind). It was thus no wonder that in their quasi-TAPs the describers noted that they found description of facial expressions challenging. An example is the facial expression of LaPadite when he notices the approaching vehicles:

TAP1: LaPadite's facial expressions as he is waiting for the car to come. As he is waiting for the car to come to his house, LaPadite's facial expressions are really hard to define. I wanted to avoid subjective interpretations, which most probably would still not be accurate, and opted for the descriptions of what his lips, eyes, etc. look like.

TAP2: We thought about saying something about the man's facial expression, but decided against it, because that would require too much interpretation at this point and would give more away than required.

Below are the actual descriptions of this excerpt:

AD1: He peers **nervously** at the approaching vehicles.

AD2: The man stares **blankly** at the vehicle, his mouth tightly sealed.

AD3: The man turns to look, **apprehensively** as the vehicle approaches.

AD4: The man now also sees the convoy and lodges his axe in the tree stump.

AD5: The man stares at the vehicles.

AD6: The man's axe stops midair. He looks and sinks his axe into the chopping block.

The first three descriptions include some information about the way LaPadite looks at the vehicles (nervously, blankly, apprehensively), while the remaining three just mention the fact of looking, without qualifying it. No describer opted for an objective description of the actual look of LaPadite's face.

3.1.9. Gestures
Another difficult feature in AD are gestures – for reasons similar to the ones related to describing facial expressions: body movements can be very intricate and thus it may be difficult to find the right words to describe them objectively and succinctly and in a way that their meaning will be clear to the blind audience. Also, even where it is possible, there may not be enough time between dialogue lines and other meaningful sounds to describe gestures in detail. For this reason, describers often choose to simply convey the meaning expressed by a given gesture (e.g. 'He shows a 'more or less' gesture') or to somehow qualify it (e.g. 'He gestures violently'). However, in the selected clips, describers found describing a particular gesture problematic for another reason: it was essential from a narratological point of view, as it was important for understanding the storyline and its incorrect description may have given too much away too soon.

The gestures in question come from the 'Shooting at the tavern' scene, which takes place in a French cellar bar, where a film-star double agent Bridget von Hammersmark meets with a British lieutenant Archie Hicox (acting as a Nazi officer) and Hugo Stiglitz – a convicted German sergeant who was freed by the Basterds after killing several of his superiors and who then joined the infamous gang. The three meet to discuss the specifics of 'Operation Kino' during which the Nazi high command are to be assassinated. When they move to a separate table to discuss their secret plans, they are joined by Gestapo major Dieter Hellstrom who becomes suspicious of Hicox's accent. When the party orders some drinks, Hicox signals three glasses by raising three fingers (the index, middle and ring finger). As it later turns out, this is what gave his nationality away (and sparked off a firefight), as in such a situation a German would normally raise their thumb and index and middle fingers. In order to comprehend the full significance of the gesture, we need to move to the next scene (at the makeshift hospital), when von Hammersmark – who has been shot in the leg during the firefight – explains to the Basterds what has happened in the bar and how the shooting started. She first repeats the gesture made by Hicox and then shows what the German 'three' looks like: the thumb, index finger and middle finger.

Below are the describers' comments pertaining to the scene:

TAP1: Dilemma, more than a problem: shall I use the word "unexpected" or not? It reveals everything, and at this stage the viewer might not know what is really going on, and he/she might just be puzzled by the expressions of Brigit and Hellstrom. In fact, it will be Brigit, later on in the film, to explain to Raine (and the audience) what happened in the tavern.

TAP2: How explicitly should we describe the 3-fingers reference? We decided to keep the gesture general and suggest it has an effect (reaction Hicox) without specifying, so the audience knows something's up.

TAP3: Plenty of time for the description. The important element is the three finger debacle, then later the drinks distribution can be described so as not to leave silent gaps in a tense situation.

TAP4: Difficult to mention the fingers without drawing too much attention to them. Use "three middle fingers" or use "pinky to index" as in script? Find the pinky to index difficult to pick up fast. Question? Should I add "There is tension in the air"?

The descriptions of the scene read as follows:

AD1: Hicox holds up **the ring, middle, and index finger**. Brigit is petrified. Hellstrom **as well notices the unexpected finger counting** but lowers his eyes and keeps on smiling faintly while Eric lays down the glasses on the table and shows him the bottle of whiskey before pouring it. Hicox passes out the glasses. Eric pours the champagne to Brigit, who nervously smiles and scratches her temple.

AD2: Hicox **holds up three fingers and realizes he has made a mistake**. The men give each other a cold look, as the barkeeper puts three glasses on the table and pours some Scotch.

AD3: The Englishman **signals three with his fingers**. The German officer **notices the different way of counting but doesn't let on**. Eric brings the glasses and shows the bottle of whiskey. Brigit looks nervous. The Englishman hands round the glasses, Eric serves Brigit.

AD4: Hicox shows his **three middle fingers**. Hellstrom looks at him with a smirk. (leave silence)

AD5: He raises three fingers: **the index-, middle- and ringfinger**. Hellstrom's face frowns. (whistle) Eric puts the glasses on the table (2 glass-sounds) and shows Hellstrom the bottle. ("Ja") Eric pours out. Hammersmark smiles uneasily. Hellstrom exhales (breath, glass sound). Resolutely Hicox disposes the glasses.

AD6: In a supporting gesture, Hicox holds up **his index, middle and ring fingers**. He is immediately spotted by Hellstrom, who suddenly grows alert. Smirking, Hellstrom watches the bartender place the glasses on the table.

Most of the descriptions name the fingers explicitly (index, middle, ring). Three descriptions provide the blind viewer (ahead of time) with information that Hicox used a wrong gesture ('Hellstrom as well notices the unexpected finger counting'; 'Hicox holds up three fingers and realizes he has made a mistake'; The German officer notices the different way of counting), which may have given away the story too soon.

3.1.10. Complex scenes
Complex scenes turned out to be another audio description crisis point. Such scenes usually pose challenges to audio describers, as there are many characters and other essential elements to describe, the action may be fast-paced and several things may be happening at the same time, while the temporal constraints are usually severe. In

such a case, the describer must decide which elements to describe and in what order and which to omit in description. In the analysed clips, a complex scene which the describers found the most problematic was the actual shooting in the 'Shooting in the tavern' clip:

TAP1: Here the problem is time management, in a scene full of challenging and very quick cuts.

TAP2: Complex shooting scene: 12:05:10: what to choose? If you say nothing, nobody knows what is happening. I chose the blood first (because its Tarantino-specific), then the "first table" (because they are our main characters) and added the "players-table" altogether. As I could not say: he is dead and he is shot etc I sum it up with Wilhelm's look. Actually, Hammersmark is not dead, but she seems to be and it looks like it. So its a surprise for the sighted and the blind when she is still alive.

TAP3: This entire scene shows the importance of the voicing of the AD. In the beginning it should be slow and threatening and at this point the AD should be read much faster & with more 'agitation'. Remark: There is also the intertextual reference to Rambo-style/Schwarzenegger films (Wilhelm who empties his entire gun on the tavern). How to reflect these subtle things in the AD? Maybe by using a word like frantically you compensate the humour of it.

TAP4: The shooting can be heard, though the (almost) complete massacre has to be made clear. Important words are 'general', 'everyone' and 'except'.

TAP5: The shoot-out scene is very graphic and contains a lot of explicit violence. I opted for a short description of action and allowed for the original soundtrack to carry the rest of the story.

Below are descriptions of the scene:

AD1: Stiglitz shoots Hellstrom. Heavy indiscriminate gunfire breaks out in the tavern. It's hell. Brigit falls to the floor, both waiters are involved and shot at. Sergeant Wilhelm grasps his weapon and starts hitting out brutally. Corpses fall all over. In the tavern nobody is alive except Wilhelm. The young German soldier fights his way in the blood and dust which fill the room.

AD2: fast: Blood spurts. The guns under the table fire. With his knife Stieglitz stabs Hellstrom's neck. Wicki fires at the players, they shoot back. Eric fires his rifle. With a machine gun Wilhelm shoots down the last survivors. (silence) Through the smoke he wobbly regards the basement: Hellstrom's body with the knife in the neck still sits at the table, the others lay on the ground.

AD3: Stiglitz and Hicox shoot Hellstrom in the crotch. He fires back instantly. Hicox is hit in the balls; Bridget in the leg and they fall to the

floor. Wicki jumps up and fires at the German soldiers at the next table Finally, Wilhelm (<u>frantically</u>) empties his entire machine gun and mows down the last men standing.

AD4: Stiglitz shoots the German, sparking a general shoot-out. Brigit falls. Everyone is hit except Wilhelm who grabs a machine gun and shoots indiscriminately. Then the shooting stops. Wilhelm moves carefully among the bodies.

AD5: A massive shoot-out begins: rifles and guns go off, bodies are falling down, bullets are whizzing through the air. Sergeant Wilhelm stands in the corner and fires furiously a machine gun. (…) Once the massacre subsides, Wilhelm, who seems to be the only survivor, stands in the mist of gun powder with a machine gun to his chest. He carefully looks around and sees dead bodies scattered across the floor.

AD6: Stiglitz fires into Hellstrom's crotch, as does Hicox. Bridget is hit. Stiglitz stabs Hellstrom with a dagger. Other men in the room take their weapons and shoot indiscriminately, taking everybody down, barmaid and all. (…) Under the smoky dim lights the tavern is shattered and strewn with dead bodies. The only person alive is the young German soldier who looks around, machine gun in hand.

Although the descriptions seem to be similar in terms of the elements they describe, their formulation is in fact quite different: AD2 and AD3 correspond more closely to what is happening on the screen, while the other ADs are more narrative and read more like a passage in a book.

3.1.11. Graphic scenes
Another crisis point reported by the describers were graphic scenes depicting violence, for example the one where Aldo Raine sticks a finger into the deep wound of Brigit von Hammersmark's leg (which is shown in a close-up). The descriptions of the decision-making process for this scene were as follows:

TAP1: There's no way I can manage to render this scene properly: there's no time, and it is very difficult to be as vivid as the image is.

TAP2: It was difficult to choose the right words to describe the finger-in-the-wound scene. I opted for "visual" verbs (wriggle, sink) to convey the actions and timed the AD with the sounds.

TAP3: Recording note: Intonation plays an important role here. (…) Does this AD fit?
Recording note: also make sure that the sounds can play their role: you can hear the blood making a 'sucking' noise as his finger goes in.

TAP4: Tarantino shock effect; Mixture of sound and vision. Timing crucial.; Give the AD before Brigit's scream. … continued; There are time gaps here during the pauses in the dialogue.; Exploit the gaps even though the information isn't crucial - 'keeps pushing…' (…) More Tarantinoisms;

Seemingly callous shaking of the finger.; Again there is time to include eg. 'shakes the blood off'. An indication of the indifference to suffering created by war situation; It is tempting to say something like 'Brigit gasps', but of course it's superfluous.

The descriptions of the scene read:

AD1: Raine sticks a finger in the deep wound on her leg. (…) Raine sinks his finger in the sticky wound. (…) Raine looks dubious, but he draws his finger out of the flash and he shakes it, blood-covered. Brigit clutches at the stretcher sweating heavily from the pain.

AD2: Aldo sinks his index finger into Bridget's wound. (…) He wriggles the finger even deeper. (…) Aldo nods with his head and finally pulls his finger out of Bridget's leg.

AD3: Aldo probes the wound brutally with his finger. (…) Aldo forces his finger deeper (into the wound). (…) He pulls out his finger, unsure/unconvinced.

AD4: Aldo sticks a finger into Brigit's wound. (…) He keeps pushing. (…) He pulls his finger out and shakes the blood off. Brigit grips the table.

AD5: He pricks his index finger (right) into the bullet hole. (…) fast: Raine pricks deeper. (…) fast: Raine's finger still sticks in the wound.

AD6: Aldo pokes his forefinger into the bullet wound. (…) (squish) further (…) Bridget curls in pain. (…) Aldo looks on, unmoved… removes his finger from Bridget's leg wound,(…) and shakes it clean.

As noted in some of the quasi-TAPs, the timing of the AD in this scene is crucial so that it does not obstruct both Brigit's scream and the squishing sound which is audible when the finger goes into the wound.

3.1.12. Secondary elements
When it comes to describing secondary elements, the partners where unsure 1) whether to mention them or not 2) how detailed the descriptions should be, if secondary elements are mentioned. Below are examples of how a secondary element (barkeeper Erik in the 'Shooting at the tavern' scene) was handled in the descriptions:

AD1: Hicox and Hellstrom lock eyes. **Behind the counter in the background, the barkeeper studies them warily.** Bridget glances at Hellstrom. (…) Behind the counter, the **barkeeper who's reading poetry slowly puts his hand on his rifle**.

AD2: Erik the barman **watches warily**. (…) Eric is now **behind the bar with his hand on a rifle.**

AD3: The **bartender looks on**. (…) Leaning behind the counter the onlooking **bartender reaches for his riffle**.

AD4: (…) **Behind the counter, Eric slowly places his hand on the stock of a rifle**. A grave-faced Brigit is still, frightened.

AD5: (…) **A rifle hangs behind the bar. Eric touches it gently**.

AD6: They remain still, all the while **under the watchful eye of the bartender examining the scene from afar**. (…)The **bartender grasps for a rifle hidden behind the bar counter and places his finger on the trigger**.

In some of the descriptions, the fact that Eric the barkeeper stands behind the counter is announced already at the beginning of the scene. What is more, the descriptions differ as regards the level of detail when describing Eric reaching for the rifle: some simply say that Eric reaches for a rifle, while other are more specific (e.g. 'he places his finger on the trigger'). In AD1 it was even noted that while reaching for the rifle Eric is reading a poetry book.

3.1.13. Intertextual references
Sometimes film directors make explicit references to other texts or cultural concepts, which may enhance the meaning of a given scene. In AD the question is whether to make such references explicit (by naming them) or whether to leave them implied by just describing a given action or thing and let the blind audience make the right reference on their own. An example comes from the 'Before the premiere' clip where Shosanna is putting on her make-up in a way similar to a battle-ready Indian putting on war paint. Some of the describers were unsure how to tackle the reference:

TAP1: Not sure I got the intertextual reference right: are the lines on the cheeks imitating American Indian make up? If this might be solved easily, I wonder how to treat intercultural references in AD. What if the describer does not get the reference? And if/when he/she does, do they need to be made explicit?

TAP2: Cultural references 12:18:46 "like Indian warpaint": In this case, I chose the explanation because as warpaint is something very visual I am not sure that by describing the pure lines in her face, the blind will get the impression of "warpaint".

The actual descriptions read as follows:

AD1: She sticks a finger in a small brass box full of dark red paste and draws two lines on each of her cheeks, like an Indian ready to fight.

AD2: She draws two lines on each cheek - like Indian warpaint.

AD3: Then, she dips two fingers in fluid blush, and decidedly paints two war stripes across each cheek.

AD4: She sinks her finger into a small box filled with thick red substance and draws two war-camouflage-like lines on her cheeks.

AD5: She scoops a red paste from a tin and traces two lines on her face, like warpaint.

AD6: She fingers two red lines across her cheeks,

It turns out that all descriptions but one (AD6) made Tarantino's reference to war paint explicit.

3.1.14. Culture-specific items
In the 'Shooting at the tavern' scene Hellstrom is drinking beer out of a conspicuous boot-shaped beer stein. Surprisingly, however, it was mentioned in only one of the descriptions:

AD: Hellstrom lifts his **boot stein**.

and quasi-TAPs:

TAP: 12:02:16: more silence would be nice as well, but **the beer stein is such a clumsy cliché** and characterises Hellstrom – **it has to be in the AD** (I am sure, when a blind person watches the film next to a sighted person, the sighted person will remark on the beer stein).

Interestingly enough, the comment was made by a describer from Germany (where the beer culture is really strong), which suggests that, to some extent, audio description is culture-bound (which in turn shows that the guidelines to be developed should be comprehensive enough to allow for such culture-specific descriptions).

In conclusion, the 14 audio description crisis points identified by the partners were tackled using different strategies, but generally speaking, the solutions that have been applied give rise either to a more narrative description or a more literal (faithful) one. This dichotomy will be the guiding principle behind the design of the testing stage, which is discussed below.

3.2. Stage two: Testing
In this stage partners conducted extensive testing using blind and visually impaired audiences and concerning problematic AD issues identified both in WP2 and the first stage of WP3. In the study the opening scene from *Inglourious Basterds* (with two alternative ADs) was shown to a group of VIPs (divided into groups A and B), which was followed by a questionnaire-based interview. For the purposes of comparison, the same clip (without AD) was shown to a control group of sighted respondents, also followed by a questionnaire.
    This stage consisted of a number of steps, including questionnaire development, preparation of AD versions, preparation of materials in local languages, the actual tests and data analysis. All of the steps are described in detail below.

3.2.1 Questionnaire development

The questionnaire was developed by UAM in close collaboration with other partners. It drew both on the results of WP2 and of stage one of WP3 (see above). The Questionnaire consisted of three main parts: "Pre-questionnaire" (9 questions), "Questionnaire after viewing the whole clip" (20 questions), and "Questionnaire after viewing selected clips" (5 questions). The "Pre-Questionnaire" contained questions eliciting demographic data (age, gender, education) as well as questions related to the respondents' visual impairment and AD exposure. The "Questionnaire after viewing the whole clip" included questions about the problematic AD issues, such as the opening credits (naming actors with protagonists, AD authors), text-on-screen, naming characters, film terminology and film technique (lighting, camera movement, shots), information sequencing and fragmentation, gestures, describing sounds, intertextual references, explicitation, narration vs. description (see Data analysis and discussion below for details about the tested items). Finally, the "Questionnaire after viewing selected clips" included questions which were to elicit information on how easy it was to visualize a given clip by respondents and whether they preferred an alternative AD.

The questionnaire as a whole included both preference and comprehension questions as well as various types of answers: multiple choice, Likert scale, open-ended answers (for details see the appended Questionnaire).

There was a separate questionnaire for the control group, developed on the basis of the Questionnaire, which consisted of two parts: "Pre-questionnaire" (to elicit demographic data, 4 questions) and "Questionnaire after viewing the whole clip", which included 13 comprehension questions, which were the same as the ones asked to the VIP respondents. The purpose was to see to what extent the sighted audience would recall information available to them via the visual channel and then to compare the results with the ones obtained for both groups of VIPs (see Appendix 2 for details).

3.3. Preparation of AD versions
In the study there were two alternative AD versions of the selected clip – AD1 was more 'literal', i.e. it reflected more closely what was happening on the screen, while AD2 was more narrative, i.e. it told the story in a more linear form and thus read more like a book. The ADs were prepared on the basis of authentic ADs drafted by the German and Belgian partners in their local languages, which were then translated into English. In order to reduce the number of confounding variables, it was decided to differentiate the ADs only with respect to the tested items and keep the remaining portions of the ADs identical in both versions. It was the German AD which was chosen as the 'default' AD for both versions. Then, the parts of the AD which concerned the items to be tested were modified in AD2 drawing heavily on the more narrative and explicit Belgian AD. Both ADs are presented in Appendix 3 to this report, with the different items subject to testing highlighted.

3.4. Preparation of materials in local languages
The two AD versions had first to be translated to be later recorded in order to be shown to respondents. Especially when translating excerpts of the descriptions that were manipulated in the study and deliberately differed in certain respects, care was taken to provide translation that was as literal as possible. Obviously, certain shifts were necessary due to characteristics of local languages. Translations into German

and Spanish were not problematic, while translations into Italian, Portuguese and Polish had to cope with the text length issue. Translations into these languages are usually longer than the English original, so any necessary shortenings were made not to compromise the manipulated aspects. Also, literal translation sounded unnatural in Dutch, Portuguese and Polish, thus it was made more dynamic within the constraints given. It was concluded that some lack of naturalness of AD language due to time constraints is inherent to this mode of audiovisual translation, just like dubbese in the case of dubbing.

To cater for ecological validity, it was decided to use audio-visual translation modes and AD delivery solutions (e.g. male or female voice) predominant in partner countries. The multilingual nature of the experimental video (some dialogue conducted in English and some in French) added to the complexity.

In Belgium, subtitling is the predominant AVT mode. The film was subtitled in Dutch for the commercial DVD release. In the experimental video, AD was delivered in a female voice, subtitles were changed into audio subtitles (AST) delivered in a voice-over mode with a male voice for the character of Landa and another one for LaPadite. The text of the original subtitles was not modified for AST.

Germany is a dubbing country, thus the English dialogue was dubbed and the French dialogue was subtitled in the official DVD release. The AD voice talent was female and the French dialogue was dubbed for the AD version prepared for the experiment.

In Italy, which is also a dubbing country, the solution was similar to that in Germany. The only difference was that AD was delivered in a male voice.

Poland was the only voiceover country in the experiment. The official translation for the Polish market was voiceover with one male voice for all the characters. Thus, the AD voice was female.

Subtitling is the predominant AVT mode in Portugal. Audio description in Portugal is available only to Portuguese-speaking productions and thus, there is no tradition of audio subtitling, which nevertheless had to be applied in the experiment. It was decided to use a male voice to read AST (the original was audible at the beginning and at the end), and a female voice to read AD.

In Spain, also a dubbing country, the official translation was dubbed (English dialogue) and subtitled (French dialogue). AST was applied for the subtitled dialogue with each character having a different voice reading the subtitles. The AD voice was male.

The issue of the different AVT modes used in the study will also be referred to when discussing its methodological strengths and weaknesses in section 7 below.

4. Procedure
In each partner country the study was conducted on around 12 VIPs (divided into groups A and B), and a control group of approximately 12 sighted respondents.

In the VIP groups questions from the "Pre-questionnaire" were first asked to elicit demographic and AD exposure data (see section 3.2.1 above and Appendix 2 below). Then instructions from the "Questionnaire after viewing the whole clip" were read out (*You'll be shown a 20-minute long excerpt from an audio described film. Watch it as if you were at home/at the cinema. We will then ask you a few questions. (…) Now I will read the questions. It's important that if you don't remember something from the clip, say "I don't know", don't guess the answers.*) and the audio described clips were shown, collectively or individually, to participants from the respective groups (clip with AD1 to group A, clip AD2 to group B). Then participants were

interviewed individually on the basis of the "Questionnaire after viewing the whole clip". Having elicited the answers, interviewers showed two selected clips with two alternative ADs (i.e. four clips altogether) to all participants (in a counterbalanced order) and questions were asked from the "Questionnaire after viewing selected clips".

For control groups the procedure was as follows: questions from the "Pre-questionnaire" were asked, instructions were read out, the clip with no AD was shown and answers were elicited based on questions from the "Questionnaire after viewing the whole clip". Instead of being interviewed individually, the controls could fill in the questionnaire themselves.

Having collected the data, partners were asked to enter them in the provided Excel spreadsheet.

5. Participants

The participants included 80 VIPs and 77 sighted controls. The distribution of participants per country is shown in Table 1. VIPs were divided into experimental groups, with group A encompassing 43 participants and group B – 37 participants.

Table 1. Distribution of participants per country

Partner country	VIPs	CNTs
Belgium	13	16
Germany	14	10
Italy	11	12
Poland	12	12
Portugal	12	12
Spain	18	15
Total	80	77

56% of all participants were male, 44% were female. If broken down by experimental group, 52.5% of VIPs were male and 47.5% were female, 35% of controls were male and 65% were female. The age of the respondents was quite evenly distributed, as well. The data is presented in Table 2.

Table 2. Participants by age groups

Age group	VIPs	CNTs
18-24	9%	34%
25-34	25%	38%
35-44	10%	10%
45-54	25%	17%
55-64	15%	1%
65-74	13%	0%
75+	4%	0%

The majority of the respondents had a university degree and many controls were university students. Table 3 presents the education data in detail.

Table 3. Education level of the participants

Education level	VIPs	CNTs
Primary	4%	0%
vocational	21%	5%
secondary	16%	5%
university student	4%	39%
university degree	55%	51%

The distribution of visual impairment in the VIP group was as follows: 63% of the respondents were blind (with half of them, i.e. 31% of all VIPs congenitally blind), while 38% were partially sighted. This also shows that the sample of respondents was representative when it comes to the type of vision dysfunction.

To elicit data about AD preferences, it was important to survey VIPs with at least some exposure to AD since blind persons watching audio described material for the first time tend to be enthusiastic and have no clearly shaped preferences yet. In fact, 76% of the visually impaired respondents have used AD prior to the interviews, 19% have heard of AD and know what it is, 4% have heard of it but do not know what it involves and only 1% of the respondents have never heard of audio description. Out of those VIP with some exposure to AD, 53% have seen over 20 hours of audio described material, 14% have seen 10-20 hours, 13% – 5-10 hours and 21% – less than 5 hours.

Since previous knowledge of the film chosen as the experimental material might have some bearing on the comprehension questions, one of the questions in the questionnaire elicited information as to whether the respondents had seen *Inglourious Basterds* by Quentin Tarantino. The majority of VIPs had not (91%). Only 9% had seen it (5% without AD and 4% with AD). 49% of controls had seen the film. However, since the film was released 4 years ago and generally the participants had seen the film only once (we asked an additional question about it to exclude any Tarantino fans from the interviewees), we decided that this could not possibly influence the responses to comprehension questions.

6. Data analysis and results

6.1. Opening credits

The questionnaire included two questions pertaining to the content of the opening credits. The cast is usually read out in the AD. However, the names might be also given along with the characters the actors play (which helps with identification if the blind viewers are familiar with the actors' voices). Opening credits in the ADs used for groups A (further referred to as AD-A) and B (AD-B) differed in the content of the opening credits. The opening credits in AD-A included only the actors' names while AD-B included both the actors' names and the characters they played. Q1 elicited data about the visually impaired respondents' preferences. In total, 80% of the respondents wanted the actors' names to be given along with the characters they play (e.g. Brad Pitt as Lt. Aldo Raine), 10% responded negatively and 10% had no preference. Differences between the groups were rather insignificant (84% in group A and 76% in group B preferred having actors' names read out together with the characters).

The names of AD authors are usually given in the closing credits. In Germany, the names of the AD author and the AD voice talent are given in the opening credits and Q2 pertained to the respondents' preferences in this matter. The majority of respondents (68%) preferred having the names read out in the opening credits, while

13% did not want the names to be given in the opening credits and 20% had no preference.

6.2. Text-on-screen

Text-on-screen may be included in AD in a variety of ways, depending on the context, relevance and time constraints. In the experimental material there are, apart from other instances of text-on-screen, two captions providing information about the location and the time of film action. They appear in white letters against the black background. In AD-A the text-on-screen is announced ("White captions against black background"), while in AD-B the captions are read out without making explicit that they are captions. The assumption was that VIPs listening to AD-A will visualize the captions and thus better remember the information than VIPs listening to AD-B. The results are inconclusive. Group A gave 81% of correct answers to the question about the location, which is less than group B (86% of correct answers). However, group A gave more correct answers to the question about the time than group B (56% and 49%, respectively). These results were compared to the score of the control group. It was hypothesized that the control group would score higher since visual memory is usually stronger than the auditory one (in the no-AD condition captions were visible on the screen, they were not read out). Again, the results are inconclusive. The controls scored higher than VIPs for the location question (97% of correct answers) but not for the time question (55%, which is almost identical to group A score – 56%).

6.3. Introducing characters

As already mentioned in section 3.1.4 above, existing AD guidelines (and AD practice) differ when it comes to how characters are introduced. According to some approaches, they should be named the first time they appear in a film (unless their identity is to be intentionally kept secret), while others advocate that characters should be named the first time they are named in the film (and until then should be referred to using some generic description, such as 'a blonde girl'). In the study we wanted to find out whether there would be differences in recalling protagonists depending on the way they were introduced in the ADs. To this end, in AD-A characters were not named until their names appeared in the film. Until such moment they were referred to as, for example, 'a brown-haired man' (LaPadite), 'a young woman' (Julie), or a colonel (Landa). In AD-B those characters were named immediately (i.e. LaPadite, Julie, Landa). It should be noted, however, that in this particular film characters' names appear quite early in the film dialogues. Our assumptions were that respondents following AD-B (with characters named right away) 1) will have better recall of characters participating in the analyzed clip; 2) will remember names of characters better than Group A participants.

There were two open questions in the questionnaire related to this issue: question 8 ('What characters do you remember from the clip?') and question 16 ('Who is under the floorboards, listening to the conversation?'). In the former one, we awarded a point for each correct answer (LaPadite, Landa, daughters, Shosanna, soldiers), irrespective of whether the characters were referred to by their names or using more general descriptions (e.g. a farmer, a colonel). The difference in the obtained results was slight: Group A scored 3.2 and Group B 3.6 out of the maximum 5 points. To compare, the controls scored 4.2. In the latter question ('Who is under the floorboards, listening to the conversation?'), we awarded one point for a correct (generic) answer (e.g. a blonde girl, a Jewish family) and two points if the name 'Shosanna' was given in the answer. It turned out that Group A scored 1.2 and Group

B 1.6 out of 2. Interestingly enough, the control group scored lower than group B by receiving 1.2 points (i.e. the same score as group A).

The results suggest that in this particular case, naming characters right away does not significantly boost recall of characters (or – as the case may be – not naming them the first time they appear in the film does not hinder their recall), so assumption 1 was rejected. On the other hand, it seems that naming characters helps visually impaired participants recall the names of protagonists (who actually performed better than the control group participants). It may nonetheless be inferred that, from a narratological point of view and in terms of the ability to follow the plot, it is not really relevant whether characters are named immediately or later, which is yet another argument for drawing up AD guidelines in the form of strategies.

6.4. Film terminology and film technique

Film terminology (including names of shots and camera movements) are usually avoided in audio description. According to the ITC Guidance (2000: 8):

> The wide variety of backgrounds among the audience should be taken into account. Some will remember television and film quite clearly and may be familiar with cinematographic terminology. Others will have no experience of the media and may regard the describer merely as a storyteller. To many, expressions like in close-up, pan across, mid-shot, crane-shot etc., may not mean anything but it is important to try to understand why a director has chosen to film a sequence in a particular way and to describe it in terms which will be understood by the majority, if there is room to do so.

To a certain extent film terms can enrich visualisations, especially for non-congenitally blind viewers. In Q5 we explicitly asked group A participants if they noticed the use of filmic terms in the description. These expressions (close-up, mid shot) were used in AD-A only. 53% of respondents noticed the terms and 47% of respondents did not. The percentages for congenitally blind and non-congenitally blind VIPs were as follows: 43% of the former and 54% of the latter noticed the film terms used in the AD.

Q6 was asked to both groups to elicit data on their preferences as to the use of cinematographic terms in AD. The following example from AD-A was read along with the question: "From LaPadite's close-up, the camera moves down the men's trouser legs, through the floorboards and in a low recess, a young girl in a mid shot is lying precisely under his feet." In total, 52% responded positively, 33% negatively and 15% expressed no preference. There was no major difference between group A and group B (51% versus 53% of positive responses). However, as expected, there was a difference in the preferences between congenitally and non-congenitally blind. As for the latter group, 57% responded that AD should include filmic language, 36% responded negatively and 7% expressed no preference. As anticipated, congenitally blind respondents were less positive about the use of film terms in AD. 42% of them thought that AD should include filmic language, 29% had the opposite preference and 29% were undecided. Still, however, quite a large group of congenitally blind accepts the use of film terms in audio description.

The fact that certain respondents reject the use of film terminology in AD may be related to the difficulty of imagining such descriptions and no former knowledge of

various shot types or camera movements. In order to reveal any differences in the reception of such descriptions, in Q7 we asked if it was easy to visualize the above quoted example that mentions a close-up and a mid shot. The overall score was 3.88 on a 5-point Likert scale (1 – definitely not easy, 2 – not easy, 3 – no opinion, 4 – easy, 5 – definitely easy). The difference between VIPs with congenital and non-congenital blindness is quite telling (3.2 for the former group and 4.1 for the latter).

It seems that cinematic language does reduce the communicative function of AD for the congenitally blind viewers. Thus, a better option is to reflect film techniques, if possible, in the description without mentioning the film terms. Two close-ups were selected in the experimental clip to examine this issue. The close-ups were described in AD-A to reflect the shots ("Landa writes "nine to ten" next to "Amos". "His black boots walk over the hideout to the door".). In AD-B, the first description was omitted because the information about Amos' age was already available from the dialogue, thus no information was lacking due to this omission. Rather, what was omitted was the focus on the information about the age, achieved visually through the close-up. In the second example, the camera shows just the boots and this is what AD-A describes. AD-B ("He walks to the door") gives the same information about the character moving towards the door without reflecting the camerawork. For both examples, comprehension/information recall questions were asked. It was assumed that group A, exposed to AD reflecting the close-ups, will score better on both questions since the information was somehow strengthened by the linguistic reflection of the close-ups.

The question pertaining to the first example asked about the age of one of the missing Jews, Amos. It was a multiple choice question to at least partially offset the confounding variable of memory. Contrary to the assumptions, group A scored lower (63% of correct answers) than group B (76%). The pattern of results is similar when calculated for congenitally blind (71% of correct answers in group A and 73% in group B) and non-congenitally blind (62% in group A and 69% in group B). As expected, the score of the control group of participants without any vision dysfunctions was much higher than that of the VIPs (99%). This somehow counterintuitive difference between the group exposed to AD including description of the close-up and the group exposed to AD in which the information about the age is available through the dialogue only can be explained by the effect of information overload. The description in AD-A is squeezed in between dialogue lines, and thus offers additional information for the VIPs to process very quickly. As a result, it has a reverse effect and attenuates recall instead of strengthening it.

In order to examine the description of the second close-up, we asked about the color of Landa's boots. In AD-A it was mentioned when the close-up was described, in AD-B it was mentioned when Landa's appearance was described a bit earlier in the video. This time the assumption about the description of the close-up boosting recall was fulfilled. The percentage of correct answers was 44% for group A and 16% for group B (to compare, the overall correct score for the control group was 63%). When broken down by type of blindness, the data show the same pattern: 57% for congenitally blind respondents in group A and 18% in group B, 23% for non-congenitally blind respondents in group A and 17% in group B, although the difference is more conspicuous for the congenitally blind.

Another example selected for a closer examination of how film technique is reflected in AD concerned the lighting effect on a glass of milk drunk by one of the protagonists. The illuminated glass put on the table in the cottage contrasts with the gloomy and dark interior. The milk is mentioned by the characters in the dialogue.

AD-A reflects the lighting effect in the following way: "The sunlight lightens the pure white of the milk. Landa takes the glass and empties it with one gulp." By contrast, AD-B described the actions on the screen in a conventional way ("He nods to Suzanne, takes up the glass and empties it."). The questionnaire included a comprehension/recall question about what Landa wanted to drink when he sat at the table. It was an open question and the assumption was that group A, exposed to AD reflecting the lighting and thus emphasizing the milk, would provide more correct answers than group B. The difference is negligible (88% of correct answers in group A and 87% in group B). The control group, as expected, scored better that the VIPs (96% of correct answers). A follow-up question was supposed to elicit information about the source of information. In group A, 28% of the respondents learned about the milk from the dialogue, 26% from the description, 37% from the dialogue and the description and 9% could not answer this question. In group B, 22% learned about the milk from the dialogue, 5% from the description, 62% from the dialogue and the description and 3% could not answer this question. It seems that the description was the only source of information about the milk for more group A respondents (26%) than group B respondents (5%), while group B respondents better integrated information from both sources. The control group sourced the information from the dialogue and the picture (70%), from the dialogue (18%), from the picture (9%). 3% of the control group respondents did not reply to this question.

6.5. Information sequencing and fragmentation

The two ADs differed in the way the information was sequenced and fragmented as regards the items Landa took out and put on the table when interrogating LaPadite. In AD-A, the list of the items is fragmented into four phrases interspersed with dialogue and reflects the actions on the screen. In AD-B, the list is given in one sentence of a more narrative nature ("He has now arranged some documents on the table, pulled out a pen from his pocket and refilled it with ink."). Q12 was a multiple choice question about the items. It was expected that the viewers exposed to a more narrative and non-fragmented description (group B) would score higher than group A. This was indeed the case (79% of correct answers for group A and 84% for group B). However, the difference is not very significant. The controls gave 94% of correct answers.

6.6. Gestures

There are various solutions applied by audio describers to describing gestures. The gesture may be described so that the VIPs can imagine, recognize and interpret it. If a description is not feasible due to time constraints or a complex nature of the gesture, its meaning may be given instead. Naming is preferred by many congenitally blind viewers who have much less knowledge about gestures than the non-congenitally blind, who can tap into their visual memory. On the other hand, some VIPs claim that gestures should be described rather than named specifically having the congenitally blind in mind. Gesture descriptions can have an educational value, i.e. the blind can visualize the gestures and interpret their meaning from the context, thus acquiring knowledge about them, rather than being exposed to the interpretation of the gesture meaning only.

In the experimental video, when Landa asks LaPadite about the ages of the Jewish children, LaPadite has problems remembering. Landa looks at him and moves his head and hand in a "more-or-less" gesture. AD-A included gesture description, AD-B included gesture meaning. The respondents were asked to repeat

the gesture. 12% of group A respondents and 30% of group B respondents could show the gesture correctly. The gesture was shown correctly by only 7% of congenitally blind respondents exposed to gesture description. None of the congenitally blind respondents exposed to AD with the gesture named could show it. Among the non-congenitally blind viewers the correct score was 15% for group A and 42% for group B. This shows that this group of VIPs can use their verbal memory and assign a gesture to its meaning, as compared to congenitally blind viewers (which is less true the other way round, i.e. the meaning of the gesture could not be easily interpreted from its description). The follow-up question for group A only was about the meaning of the gesture. 20% of respondents interpreted the meaning correctly on the basis of the description, the majority of them were non-congenitally blind viewers. The correct score in this group was 38% as compared to just 7% among the congenitally blind. These results seem to suggest that gesture naming is a better solution from a communicative point of view, at least when given time constraints that do not allow for an exhaustive description of the gesture.

Surprisingly, the correct score for the control group asked about the meaning of the gesture was 50%. The result may be low due to memory limitations or lapses of concentration.

6.7. Describing sounds
Sounds are generally described in AD when they are not easily recognizable. AD-A and AD-B varied in the description of one sound. AD-A provided explicitation ("Julie walks straight to the window behind her father and closes it") followed by a closing sound. AD-B did not include the above description and the information about the closing window was available from the dialogue and the sound only. It was expected that VIPs listening to the AD with explicitation would better remember what Julie closes in the clip. This was indeed the case. There were 47% of correct responses from group A respondents and only 11% from group B respondents. To compare, the same question was asked in the no-AD condition and controls scored 50%, which is close to the group A result.

6.8. Explicitation
Explicitation was manipulated in the two ADs in yet another instance. After finishing his conversation with LaPadite, Landa opens the door and pretends to invite LaPadite's daughters by saying "Ladies", while in fact he lets in his soldiers to kill the hiding Jews. This discrepancy between the dialogue and the actual action was explicitated in AD-B ("Three armed soldiers enter instead.") as opposed to AD-A ("Three armed soldiers enter the cottage."). Q20 was a multiple choice question about who Landa addressed at the door after finishing his conversation with LaPadite. It was expected that the VIPs exposed to the more explicit description would give more correct answers that group A respondents. This was indeed the case (68% of correct answers for group A and 75% for group B). However, the difference is not very significant. The percentage of correct answers in the control group was 73%, so it seems that the context of the dialogue and the action was sufficient here for comprehension.

6.9. Intertextual references
The experimental video includes one very interesting intertextual reference. Landa's pipe resembles that of Sherlock Holmes. The descriptions of the pipe in the two ADs were manipulated so that AD-A included a conventional description without the

intertextual reference ("an enormous, saxophone shaped pipe") while AD-B included the reference ("Sherlock-Holmes-Style Calabash). The respondents were to judge on a 5-point scale (1 – definitely not, 5 – definitely yes) to what extent the description helped them imagine the actual pipe. The scores were: 4.1 for group A and 2.1 for group B, which shows that the conventional description was much better received. In general, both groups preferred the traditional description (79% in group A and 62% in group B) over the intertextual one (9% in group A and 24% in group B). However, it is difficult to say if the intertextual description was less preferred because it referred to Sherlock Holmes or because it included a rather infrequent word "calabash", which was new to many respondents. Interestingly, only 13% of the control group respondents associated Landa's pipe with the one smoked by Sherlock Holmes, which shows that in this case the reference may have been too obscure and as such need not be included in AD to achieve the equivalent effect.

6.10. Description vs. narration
The 2 ADs differed as regards certain solutions put on a narration-description continuum (see also 3.3). AD-A was more descriptive, with shorter sentences directly reflecting what was seen on the screen, while AD-B was more narrative, with longer novel-like sentences and more cohesive markers. To examine which solutions are more appealing to the respondents, they were shown two excerpts (called Intro and Jews) from the experimental video – first in the version they saw first when watching the video, then in an alternative version. Both descriptions were equally easy to visualize by their respective audiences. The score on the 5-point scale was 4.2 for IntroA and 4.1 for IntroB, and 3.9 for JewsA and 4.1 for JewsB. There was no difference among the congenitally blind respondents in group A and B (3.9 for both groups). Non-congenitally blind respondents found the narrative AD in clip IntroB easier to imagine (4.3) than the descriptive AD in clip IntroA (3.6). The level of details in both ADs was judged as sufficient by the respective groups (3.0 for IntroA, 3.1 for IntroB on a 5-point scale, where 1 – definitely too little, 2 – too little, 3 – enough, 4 – too much, 5 – definitely too much). After watching both versions, 34% preferred IntroA, 37% preferred IntroB, 29% had no preference. 32% preferred JewsA, 40% preferred JewsB, 28% had no preference.

These results show that there is no clear preference for descriptive or narrative AD. The lack of difference may be explained by rather subtle differences between both versions. The respondents answered these questions at the end of the questionnaire and fatigue could have been a confounding variable here. However, it may also be the case that the audio description / audio narration distinction is not relevant for beneficiaries of AD.

7. Strengths and weaknesses
The study undertaken as part of the ADLAB project is innovative in many ways. However, we are aware both of the study's methodological strengths and of its weaknesses. This section discusses these issues in detail.

First of all, the main strength of the study is that it has involved a large group of respondents. It is rarely feasible to reach such a large group of VIPs for research purposes and it was only possible in the ADLAB study thanks to the commitment of the project partners. Additionally, vision dysfunctions (congenital blindness, blindness and partial sight) were equally represented among the participants (roughly one third of the participants per dysfunction), which is extremely important. AD beneficiaries form a heterogeneous group due to their impairments and the degree of visual

memory retained, thus differing in their needs and expectations as to film descriptions. A representative sample of respondents guarantees that the preferences of all groups of VIPs can be considered in the study. Also, it was possible to analyze some data by type of vision dysfunction to reveal any differences in the expectations and preferences.

Additionally, the study encompassed a broad range of tested items (almost all issues identified as aspects of interest in AD in the projects WP2 and audio description crisis points in stage one of WP3). Thus, the data pertain to the content of opening credits (naming actors with protagonists, AD authors), solutions to be used when describing text-on-screen, naming characters, using cinematographic terms, reflecting filmic technique in the description, information sequencing and fragmentation, strategies to use when dealing with gestures in AD, describing sounds, explicitating information and using narrative vs. descriptive strategies.

It is also worth emphasizing that the questionnaire included comprehension/information recall questions that objectively tested how successful certain solutions were. It is one thing to ask about preferences, and yet quite another to test if solutions declared by the respondents as preferred really fulfill their goal and lead to better comprehension. All scores for comprehension questions were compared with the control group of sighted viewers to see if the equivalent effect (i.e. the retention of the same information) was achieved through AD as compared to regular viewing by sighted audience.

Finally, the materials used for testing constitute yet another strength of the study. They were authentic ADs prepared by professional agencies with long-term audio describing experience. The basis for the ADs was the description prepared by BR in accordance with the guidelines and standards applied daily in their practice. The manipulation of excerpts to arrive at different solutions for different AD versions was based on the second AD prepared for the project by VRT, again in compliance with their daily AD practice. Thus, no artificial manipulations were performed and the tested strategies originated from the practitioners' work.

Certain methodological weaknesses of the study are actually related to the above enumerated strengths.

Testing was done in different languages, which means that the respondents were exposed to translations of AD versions prepared in English (used as a pivot language since the original ADs were developed in German and Dutch) and responded to questionnaires translated into local languages (Dutch, German, Italian, Polish, Portuguese, Spanish) from English. Translation does involve a certain degree of loss and one can say that the study did not involve testing identical things. However, studies performed by partner countries on groups of approx. 12 VIPs and 12 controls could be seen as a replication of the same study. Additionally, testing was performed in different AVT modes (dubbing, audio subtitling, voiceover), which also made the tests slightly dissimilar, although the use of AVT modes predominant for particular countries added to the ecological validity of the study.

Certain preference questions yielded no conclusive results, which might stem from the fact that the two ADs were not sufficiently different (especially on the narration vs. description continuum). This potential weakness results from the use of authentic audio descriptions and avoidance of any artificial manipulations that could have brought more conclusive results but would have compromised the ecological validity.

Comprehension/information recall questions were also listed as a strength of the study. However, the data elicited through these questions could have been subject to confounding variables (memory and concentration of each participant). An attempt was made to offset their impact by introducing questions using not only the mechanism of recall (open questions) but also the mechanism of recognition (multiple choice questions). Additionally, the data were always compared to the scores by the control group to see how much information is retained by regular viewers.

The study encompassed a wide range of tested issues, undoubtedly a strength, which resulted in another weakness. Because of the high number of research aspects, each issue could be tested on one or two examples (e.g. reflection of filmic technique on the basis of two examples of close-ups of boots and Landa's notes or explicitation on the basis of describing a window being opened and dialogue/picture incoherence – Landa's addressing his soldiers as ladies). This means that no generalisations are possible. However, the aim of the study was to test various AD solutions, rather than guidelines or standards, and these were indeed tested in a particular local context.

Finally, responses provided by VIPs to preference questions included in the questionnaire could be influenced not only by their exposure to AD, but also to their familiarity with audio books. Certain respondents selected narrative rather than descriptive solutions because they were used to listening to narrative fiction.

8. Conclusions

Work Package 3 provided interesting data concerning Audio Description Crisis Points and a range of potential solutions and strategies. The ADCPs translated directly into the list of issues tested during in-depth interviews with VIPs in the second stage of WP3, i.e. opening credits, text-on-screen, introducing characters, film terminology and film technique, information sequencing and fragmentation, gestures, describing sounds, explicitation, intertextual references, description vs. narration. The questionnaires used in the interview included comprehension questions, preference questions and appreciation questions (usually related to the ease of visualizing a particular description).

As to the content of the opening credits, the majority of respondents (80%) wanted the actors' names to be given along with the characters they play (presumably to strengthen character identification if they know the actors' voices). A slightly smaller majority of respondents (68%) preferred having the names of the AD author and the AD voice talent read out in the opening credits.

The replies to comprehension/information recall questions regarding text-on-screen bring inconclusive results. The respondents exposed to more explicit AD that announced text-on-screen did not perform decisively better than the other experimental group. Moreover, the controls scored higher than VIPs for one question and had a result similar to that of VIPs for another question. This suggests that if text-on-screen is announced in AD, it does not necessarily boost information recall and that memory is a confounding variable here because the results of sighted viewers who could read the captions for themselves did not perform better than VIPs in all cases.

The results to questions concerning naming characters suggest that in this particular case, naming characters right away does not significantly boost recall of characters. It may be concluded that, from a narratological point of view and in terms of the ability to follow the plot, it is not really relevant whether characters are named immediately or later, which is yet another argument for drawing up AD guidelines in the form of strategies.

It seems from the study that cinematic language does reduce the communicative function of AD for the congenitally blind viewers. Thus, a better option is to reflect film techniques, if possible, in the description without mentioning the film terms. However, the results testing this solution were inconclusive. Respondents exposed to AD reflecting the cinematic technique in the language scored better only on one out of two questions pertaining to the issue. This, however, might have been due to information overload in AD, which constituted a confounding variable. The influence of AD language that reflects cinematic technique and camerawork on comprehension and information recall should thus be tested further and constitutes an interesting research avenue.

The interviews included questions pertaining to the meaning and form of gestures that were either named or described in the two ADs. According to the findings, the meaning of the gesture could not be easily interpreted from its description. These results seem to suggest that gesture naming is a better solution from a communicative point of view, at least when given time constraints that do not allow for an exhaustive description of the gesture.

Explicitation turned out to facilitate information recall, although the difference between the group exposed to AD with explicitation and the group exposed to AD without it was not always very conspicuous. Thus, the need for explicitation should be carefully considered by the audio describer for each particular case.

The intertextual reference included in the analysed material turned out to be too obscure to be a successful referent to the intertext. It seems that it is impossible to offer one-size-fits-all solution concerning this issue in AD. Again, decisions should be made on an individual basis, which means that strategies are favoured over guidelines.

The results concerning information sequencing and fragmentation as well as description/narration were inconclusive and identified no clear preferences. This may be explained by rather subtle differences between both AD versions. However, it may also be the case that the audio description / audio narration distinction is not relevant for beneficiaries of AD.

In general, WP3 has identified troublesome aspects of AD and has highlighted the need to adopt individual strategies instead of general across-the-board guidelines. As in any other type of translation, individual solutions are decided upon in a given context that should be carefully considered by the decision-maker, i.e. the audio describer. At the same time, although the project had many strengths, the researchers were aware of some weaknesses of the study, which may have introduced certain confounding variables.

Appendices:
Appendix 1: Instructions for testing
Appendix 2: Questionnaires (A, B and control group)
Appendix 3: Two sets of audio descriptions of the opening scene from *Inglourious Basterds* by Quentin Tarantino

References:
Krings H.-P. 1986. *Was in den Köpfen von Übersetzern vorgeht*, Tübingen.

PREPARATION OF MATERIALS

1. **Translate** the ADs into your target language – the translation should be as **literal** as possible, **especially the passages in bold** (yet, it should sound **natural** in the target language). **Do not split compound sentences**. If you have to make any reductions, please make them in the bits that are not in bold. The bits that are **crossed out** have been left so that you can better see the differences between the ADs. They should not be read out. You may want to remove them before the scripts are recorded by voice talents so as not to confuse them.
2. Translate the questionnaires.
3. Cut the opening scene (till TC 10:20:25) from the **DVD with the official translation** of *Inglourious Basterds* in your language (voice-over in Polish; dubbing in German and Spain, Italy; subtitles (to be turned to audiosubtitles in Belgium and Portugal). Name the clip: **'ALL_no_AD'**
4. Have the two ADs **recorded** (using either a male or female voice, depending on the conventions in your country; please use the same voice for reading out credits and text-on-screen, varying the intonation accordingly) **and mixed** with ALL_no_AD. As a result, you will have two clips: **ALL_AD_ A** and **ALL_AD_B**.
5. Prepare **four** short clips on the basis of **ALL_AD_ A** and **ALL_AD_B,** so that you have the following short clips: **IntroA, IntroB** (TC 10:02:00 –10:03:50) and **JewsA, JewsB** (TC 10:11:24 – 10:12:33).

TESTING

1. Please have **ready**: questionnaire AD_A, questionnaire AD_B; questionnaire no_AD; clips: ALL_AD_A; ALL_AD_B; ALL_no_AD; IntroA; IntroB; JewsA; JewsB;
2. **Participants**: Group A: at least 6 VIPs; Group B: at least 6 VIPs; control group: around 12 sighted persons (the number should roughly correspond to the number of VIPs)

Group	Materials
Group A	questionnaire AD_A, Clips ALL_AD_A; IntroA; IntroB; JewsA; JewsB
Group B	questionnaire AD_B; Clips ALL_AD_B; IntroB; IntroA; JewsB; JewsA
Control group	questionnaire no_AD; clip ALL_no_AD

3. **Procedure for VIPs** (note: participants should be shown the clips and interviewed **individually**)
   a) Ask questions from Pre-questionnaire
   b) Read the instructions from 'Questionnaire after viewing the whole clip'
   c) Show Clip ALL_AD_A to Group A participant; show clip ALL_AD_B to Group B participant
   d) Ask the questions from questionnaire AD_A to Group A participant, and AD_B to Group B participant
   e) Read the instructions from 'Questionnaire after viewing selected clips'
   f) Show clip IntroA to Group A participant, IntroB to Group B participant, then ask questions from 'Questionnaire after viewing selected clips'
   g) Show Clip IntroB to group A respondent; show Clip IntroA to group B respondent
   h) Do the same for Clip JewsA and JewsB.

4. **Procedure for the control group**
   a) Ask questions from Pre-questionnaire (questionnaire no_AD)
   b) Show Clip ALL_no_AD
   c) Ask questions from 'Questionnaire after viewing the whole clip' (questionnaire no_AD)

5. Please enter your answers in the Excel **spreadsheet** [*to be provided*]

QUESTIONNAIRE AD_A

Pre-questionnaire
1. Gender
F M

2. Age
a) 18-24
b) 25-34
c) 35-44
d) 45-54
e) 55-64
f) 65-74
g) 75+

3. Education:
a) primary
b) vocational
c) secondary
d) college/university student
e) university degree

4. Type of visual impairment:
a) blind; b) partially sighted

5. When watching TV: (Choose all the options that apply to you)
a) I have difficulty seeing the buttons on the remote control
b) I have difficulty seeing the picture on the TV screen
c) I have difficulty seeing the fine detail on the TV screen
d) I have difficulty seeing text on the TV screen
e) I am able to see the light of the TV screen
f) I cannot see anything on the TV screen

6. When did you lose vision? / Since when have you had vision impairment? (in the case of partially sighted respondents)
a) I have been blind since birth / I've had vision impairment since birth
b) since I was _____ years old

7. Have you heard of audio description?
a) Yes, I have but I don't know what it is
b) Yes, I have and I know what it is
c) Yes, I have and I have used it
d) I've never heard of it.

8. How much audio described material have you seen? (if answer c to question 7)
a) less than 5 hours
b) 5-10 hours
c) 10-20 hours
d) over 20 hours

9. Have you seen *Inglourious Basterds* by Quentin Tarantino?
a) Yes, without AD
b) Yes, with AD
c) No
d) I don't remember

Questionnaire after viewing the whole clip
Read this instruction text to the respondent.

You'll be shown a 20-minute long excerpt from an audio described film. Watch it as if you were at home/at the cinema. We will then ask you a few questions.

Show clip ALL_AD_A to group A respondent and read the following instructions:

Now I will read the questions. It's important that if you don't remember something from the clip, say "I don't know", don't guess the answers.

1. Do you want actors' names to be given along with the characters they play, e.g. Brad Pitt as Lt. Aldo Raine?
Y/N/no preference

2. Do you want the names of AD author and narrator to be given in the opening credits?
Y/N/no preference

3. Where is the film set?
a) in Germany; b) in France; c) in Italy; d) I don't remember

4. When is the film set?
a) 1940; b) 1941; c) 1942; d) I don't remember

5. Have you noticed the use of filmic terms in the description (such as close-up, mid shot)?
Y/N

6. Do you think AD should include filmic language (e.g. From LaPadite's close-up, the camera moves down the mens' trouser legs, through the floorboards and in a low recess, a young girl in a mid shot is lying precisely under his feet)?
Y/N/no preference

7. Is it easy for you to visualise the above description (if necessary, re-read the example from 6)?
LIKERT (1- definitely not, 2 – no, 3 – no opinion, 4 – yes, 5 – definitely yes)

8. What characters do you remember from the clip?
Please note: open question, provide answers as a list of characters enumerated by the respondent

9. What does one of LaPadite's daughters Julie close in the clip?
Please note: open question, please code the answers as follows:
correct answer (window) – a
incorrect (any other) – b
I don't remember – c

10. What would Landa like to drink once he sits at the table?
Please note: open question, please code the answers as follows:
correct answer (milk) – a
incorrect (any other drink) – b
I don't remember – c

11. How do you know?
a) from the dialogue; b) from the description; c) from the dialogue and description; d) no answer

12. What does Landa take out when he starts interrogating LaPadite?
a) documents, an inkpot and a pen; b) documents and a pencil; c) documents and a gun; d) I don't remember

13. How old is one of the missing Jews Amos?
a) 9 or 10; b) 11 or 12; c) 13 or 14; d) I don't remember

14. When Landa asks LaPadite about the ages of the Jewish children, LaPadite has problems remembering. Landa looks at him and moves his head and hand. Then LaPadite answers: "Amos - nine or ten and Shosanna 18-19, I'm not sure." Show the gesture Landa makes.
Please note: open question, please code the answers as follows:
correct gesture – a

incorrect gesture – b
partially correct – c
gesture not shown – d

15. What is meant by the gesture?
Please note: open question, please code the answers as follows:
correct answer ("more or less" or synonyms) – a
incorrect (any other) – b
I don't remember – c

16. Who is under the floorboards, listening to the conversation?
open question, write full answers in the answer sheet

17. Did the following description of Landa's pipe help you visualize it? (*an enormous, saxophone shaped pipe*)
LIKERT (1- definitely not, 2 – no, 3 – no opinion, 4 – yes, 5 – definitely yes)

18. Or do you prefer this description: *a "Sherlock-Holmes-Style"-Calabash*?
Y/N/no preference

19. What colour are Landa's boots?
Please note: open question, please code the answers as follows:
correct answer (black) – a
incorrect (any other colour) – b
I don't remember – c

20. Who does Landa address at the door after finishing his conversation with LaPadite?
a) LaPadite's wife; b) LaPadite's daughters; c) soldiers; d) I don't remember

Questionnaire after viewing selected clips
I will now show you short clips from the same excerpt you have already seen.

21. Show Clip IntroA to group A respondent (10:02:00 – 10:03:50 – AD version A)
Was it easy for you to visualise the description?
LIKERT (1- definitely not, 2 – no, 3 – no opinion, 4 – yes, 5 – definitely yes)

22. How do you judge the level of details in this AD?
LIKERT (1 - definitely too little, 2 – too little, 3 – enough, 4 – too much, 5 – definitely too much)

I will now show you the same clip with an alternative AD.

23. Show Clip IntroB to group A respondent (10:02:00 – 10:03:50 – AD version B)
Or do you prefer this alternative?
Y/N/no preference

And now another short clip for you to see.

24. Show Clip JewsA to group A respondent (10:11:24 – 10:12:33 – AD version A)
Was it easy for you to visualise the description?
LIKERT (1- definitely not, 2 – no, 3 – no opinion, 4 – yes, 5 – definitely yes)

I will now show you the same clip with an alternative AD.

25. Show Clip JewsB to group A respondent (10:11:24 – 10:12:33 – AD version B)
Or do you prefer this alternative?
Y/N/no preference

Thank you for participation in our study. Do you have any other comments or questions?
If you hear something interesting, note it down and enter it in the answer sheet in the comments column.

QUESTIONNAIRE AD_B

Pre-questionnaire
1. Gender
F M

2. Age
a) 18-24
b) 25-34
c) 35-44
d) 45-54
e) 55-64
f) 65-74
g) 75+

3. Education:
a) primary
b) vocational
c) secondary
d) college/university student
e) university degree

4. Type of visual impairment:
a) blind; b) partially sighted

5. When watching TV: (Choose all the options that apply to you)
a) I have difficulty seeing the buttons on the remote control
b) I have difficulty seeing the picture on the TV screen
c) I have difficulty seeing the fine detail on the TV screen
d) I have difficulty seeing text on the TV screen
e) I am able to see the light of the TV screen
f) I cannot see anything on the TV screen

6. When did you lose vision? / Since when have you had vision impairment? (in the case of partially sighted respondents)
a) I have been blind since birth / I've had vision impairment since birth
b) since I was _____ years old

7. Have you heard of audio description?
a) Yes, I have but I don't know what it is
b) Yes, I have and I know what it is
c) Yes, I have and I have used it
d) I've never heard of it.

8. How much audio described material have you seen? (if answer c to question 7)
a) less than 5 hours
b) 5-10 hours
c) 10-20 hours
d) over 20 hours

9. Have you seen *Inglourious Basterds* by Quentin Tarantino?
a) Yes, without AD
b) Yes, with AD
c) No
d) I don't remember

Questionnaire after viewing the whole clip
Read this instruction text to the respondent.

You'll be shown a 20-minute long excerpt from an audio described film. Watch it as if you were at home/at the cinema. We will then ask you a few questions.

Show clip ALL_AD_B to group B respondent and read the following instructions:

Now I will read the questions. It's important that if you don't remember something from the clip, say "I don't know", don't guess the answers.

1. Do you want actors' names to be given along with the characters they play, e.g. Brad Pitt as Lt. Aldo Raine?
Y/N/no preference

2. Do you want the names of AD author and narrator to be given in the opening credits?
Y/N/no preference

3. Where is the film set?
a) in Germany; b) in France; c) in Italy; d) I don't remember

4. When is the film set?
a) 1940; b) 1941; c) 1942; d) I don't remember

5. no question for this group

6. Do you think AD should include filmic language (e.g. From LaPadite's close-up, the camera moves down the mens' trouser legs, through the floorboards and in a low recess, a young girl in a mid shot is lying precisely under his feet)?
Y/N/no preference

7. Is it easy for you to visualise the above description (if necessary, re-read the example from 6)?
LIKERT (1- definitely not, 2 – no, 3 – no opinion, 4 – yes, 5 – definitely yes)

8. What characters do you remember from the clip?
Please note: open question, provide answers as a list of characters enumerated by the respondent

9. What does one of LaPadite's daughters Julie close in the clip?
Please note: open question, please code the answers as follows:
correct answer (window) – a
incorrect (any other) – b
I don't remember – c

10. What would Landa like to drink once he sits at the table?
Please note: open question, please code the answers as follows:
correct answer (milk) – a
incorrect (any other drink) – b
I don't remember – c

11. How do you know?
a) from the dialogue; b) from the description; c) from the dialogue and description; d) no answer

12. What does Landa take out when he starts interrogating LaPadite?
a) documents, an inkpot and a pen; b) documents and a pencil; c) documents and a gun; d) I don't remember

13. How old is one of the missing Jews Amos?
a) 9 or 10; b) 11 or 12; c) 13 or 14; d) I don't remember

14. When Landa asks LaPadite about the ages of the Jewish children, LaPadite has problems remembering. Landa looks at him and gestures "more or less". Then LaPadite answers: "Amos - nine or ten and Shosanna 18-19, I'm not sure." Show the gesture Landa makes.
Please note: open question, please code the answers as follows:
correct gesture – a
incorrect gesture – b

partially correct – c
gesture not shown – d

15. no question for this group

16. Who is under the floorboards, listening to the conversation?
open question, write full answers in the answer sheet

17. Did the following description of Landa's pipe help you visualize it? (*a "Sherlock-Holmes-Style"-Calabash*)
LIKERT (1- definitely not, 2 – no, 3 – no opinion, 4 – yes, 5 – definitely yes)

18. Or do you prefer this description: *an enormous, saxophone shaped pipe*?
Y/N/no preference

19. What colour are Landa's boots?
Please note: open question, please code the answers as follows:
correct answer (black) – a
incorrect (any other colour) – b
I don't remember – c

20. Who does Landa address at the door after finishing his conversation with LaPadite?
a) LaPadite's wife; b) LaPadite's daughters; c) soldiers; d) I don't remember

Questionnaire after viewing selected clips
I will now show you short clips from the same excerpt you have already seen.

21. Show Clip IntroB to group B respondent (10:02:00 – 10:03:50 – AD version B)
Was it easy for you to visualise the description?
LIKERT (1- definitely not, 2 – no, 3 – no opinion, 4 – yes, 5 – definitely yes)

22. How do you judge the level of details in this AD?
LIKERT (1 - definitely too little, 2 – too little, 3 – enough, 4 – too much, 5 – definitely too much)

I will now show you the same clip with an alternative AD.

23. Show Clip IntroA to group B respondent (10:02:00 – 10:03:50 – AD version A)
Or do you prefer this alternative?
Y/N/no preference

And now another short clip for you to see.

24. Show Clip JewsB to group B respondent (10:11:24 – 10:12:33 – AD version B)
Was it easy for you to visualise the description?
LIKERT (1- definitely not, 2 – no, 3 – no opinion, 4 – yes, 5 – definitely yes)

I will now show you the same clip with an alternative AD.

25. Show Clip JewsA to group B respondent (10:11:24 – 10:12:33 – AD version A)
Or do you prefer this alternative?
Y/N/no preference

Thank you for participation in our study. Do you have any other comments or questions?

If you hear something interesting, note it down and enter it in the answer sheet in the comments column.

QUESTIONNAIRE no_AD

Pre-questionnaire
1. Gender
F M

2. Age
a) 18-24
b) 25-34
c) 35-44
d) 45-54
e) 55-64
f) 65-74
g) 75+

3. Education:
a) primary
b) vocational
c) secondary
d) college/university student
e) university degree

4. Have you seen *Inglourious Basterds* by Quentin Tarantino?
a) yes
b) no
c) I don't remember

Questionnaire after viewing the whole clip
Read this instruction text to the respondent.
You'll be shown a 20-minute long excerpt from a film. Watch it as if you were at home/at the cinema. We will then ask you a few questions.

Show clip ALL-no_AD and read the following instructions:

Now I will read the questions. It's important that if you don't remember something from the clip, say "I don't know", don't guess the answers.

1. Where is the film set?
a) in Germany; b) in France; c) in Italy; d) I don't remember

2. When is the film set?
a) 1940; b) 1941; c) 1942; d) I don't remember

3. What characters do you remember from the clip?
Please note: open question, provide answers as a list of characters enumerated by the respondent

4. What does one of LaPadite's daughters Julie close in the clip?
Please note: open question, please code the answers as follows:
correct answer (window) – a
incorrect (any other) – b
I don't remember – c

5. What would Landa like to drink once he sits at the table?
Please note: open question, please code the answers as follows:
correct answer (milk) – a
incorrect (any other drink) – b
I don't remember – c

6. How do you know?

a) from the dialogue; b) from the picture; c) from the dialogue and picture; d) no answer

7. What does Landa take out when he starts interrogating LaPadite?
a) documents, an inkpot and a pen; b) documents and a pencil; c) documents and a gun; d) I don't remember

8. How old is one of the missing Jews Amos?
a) 9 or 10; b) 11 or 12; c) 13 or 14; d) I don't remember

9. When Landa asks LaPadite about the ages of the Jewish children, LaPadite has problems remembering. Landa looks at him and moves his head and hand. Then LaPadite answers: "Amos – nine or ten and Shosanna 18-19, I'm not sure." What is meant by the gesture?
Please note: open question, please code the answers as follows:
correct answer ("more or less" or synonyms) – a
incorrect (any other) – b
I don't remember – c
DO NOT SHOW THE GESTURE TO THE RESPONDENT!

10. Who is under the floorboards, listening to the conversation?
open question, write full answers in the answer sheet

11. Did you associate Landa's pipe with the one smoked by Sherlock Holmes?
a) yes
b) no
c) I don't know

12. What colour are Landa's boots?
Please note: open question, please code the answers as follows:
correct answer (black) – a
incorrect (any other colour) – b
I don't remember – c

13. Who does Landa address at the door after finishing his conversation with LaPadite?
a) LaPadite's wife; b) LaPadite's daughters; c) soldiers; d) I don't remember

Thank you for participation in our study. Do you have any other comments or questions?

If you hear something interesting, note it down and enter it in the answer sheet in the comments column.

AD 1	AD 2
10:00:01	10:00:01
The universe with blinking stars. A rotating globe appears: „A Universal Picture". On a black background two white triangles turn up and overlap: „The Weinstein Company"	The universe with blinking stars. A rotating globe appears: „A Universal Picture". On a black background two white triangles turn up and overlap: „The Weinstein Company"
10:00:25	10:00:25
(Beginning of music) **White letters on a black background:** A band apart A Zehnte Babelsberg Film GmbH production A Film by Quentin Tarantino	*(Beginning of music)* ~~White letters on a black background:~~ A band apart A Zehnte Babelsberg Film GmbH production A Film by Quentin Tarantino
10:00:40	10:00:40
(some music) **In Handwriting:** INGLOURIOUS BASTERDS Starring: Brad Pitt Christoph Waltz Michael Fassbender	*(some music)* ~~In Handwriting:~~ INGLOURIOUS BASTERDS Starring: Brad Pitt as Lt. Aldo Raine Christoph Waltz as Col. Hans Landa Michael Fassbender as Lt. Archie Hicox
10:00:55	10:00:55
(some music) Eli Roth Diane Kruger Daniel Brühl Til Schweiger	*(some music)* Eli Roth as Sgt. Donny Donowitz Diane Kruger as Bridget von Hammersmark Daniel Brühl as Fredrick Zoller Til Schweiger as Sgt. Hugo Stieglitz
10:01:10	10:01:10
(some music) And Mélanie Laurent as Shosanna	*(some music)* And Mélanie Laurent as Shosanna

10:01:25	10:01:25
10:01:48	10:01:48
(some music) **White captions against black background:** Chapter one	(some music) ~~**White captions against black background:**~~ Chapter one
10:01:52	10:01:52
(some music) Once upon a time... in Nazi-occupied France. 1941.	(some music) Once upon a time... in Nazi-occupied France. 1941.
10:02:00	10:02:00
(end of music, 1 hewing sound) **In the warm light of the autumn sun. At the edge of a large meadow on top of a hill stands a little stone cottage.**	(end of music, 1 hewing sound) or a bit earlier (signposting) **An isolated, humble farmhouse on a green hilltop on a sunny day. A narrow dirt road meanders to the house and cows graze nearby. A brown-haired man, LaPadite is hacking away at a tree stump.**
10:02:08	10:02:08

(1 loud hewing sound) **Nearby a brown-haired man is hewing wood. Next to him a young woman hangs up laundry. She pauses, listens...** (bit car-sound) **and spots approaching vehicles.** (music)	(1 loud hewing sound) **A short distance away from him, his daughter Julie hangs up laundry. Suddenly a sound draws her attention, and as she pushes aside a bedsheet, she sees a military column approaching: a jeep and two motocyclists.**
10:02:29	10:02:29
"Papa!" **The man stares at the vehicles. He wears poor clothes. Two girls hurry out of the cottage. To them:**	*"Papa!"* **LaPadite now also sees the convoy and stops hewing.** **His daughters Charlotte and Suzanne come out of the house.**
10:02:37	10:02:37
„Geht zurück ins Haus und schließt die Tür!" **To the young woman:** *"Julie?"* **He sits down on the (chopping) block.**	*„Geht zurück ins Haus und schließt die Tür!"* **He turns around** *"Julie?"* ~~**He sits down on the (chopping) block.**~~
10:02:47	10:02:47
(guitar music) **The vehicles come closer: two motorbikes escort a car. Hurriedly Julie runs to a water pump and fills a bowl. Her father takes a dirty handkerchief and closes his eyes for a moment. Then he glares at the vehicles.**	(guitar music) **He sinks down on the tree stump, while Julie rushes to a water pump near the house and fills a bowl. Her father wipes his face with a handkerchief and eyes the convoy despondently.**
10:03:07	10:03:05 (signposting)
(piano and guitar) **Julie puts the bowl down on a windowsill.**	(piano and guitar) **Julie runs back to the house, spilling some water from the bowl. She puts it on a windowsill.**
10:03:12	10:03:12
"Hier, Papa" **Her father wipes his face. With a tired look he gets up and ambles to the cottage.**	*"Hier, Papa"* **Her father gets up and slowly walks towards the house.**

10:03:25 *„Danke, mein Schatz. Jetzt geh zu deinen Schwestern."* **The axe is stuck in the block. Julie turns to the door.** *"Nicht rennen"* **He glances in the window, then pours resolutely water over his face and his dirty, ripped shirt. The vehicles stop at a distance next to some cows.**	10:03:25 *„Danke, mein Schatz. Jetzt geh zu deinen Schwestern."* ~~The axe is stuck in the block. Julie turns to the door.~~ *"Nicht rennen"* **Julie goes into the house and LaPadite splashes water from the bowl onto his gloomy face. When he looks up again, the convoy has arrived. The motorcyclists are armed with machine guns.**
10:03:44 *"Jawohl"* <u>fast:</u> **A Colonel** gets of the car.	10:03:44 *"Jawohl"* <u>fast:</u> **Colonel Landa** gets of the car.
10:03:49 *"wie sie wünschen, Herr Oberst"* **The Colonel** crosses the meadow.	10:03:49 *"wie sie wünschen, Herr Oberst"* **Landa, in gray coat and black boots**, crosses the meadow.
10:03:56 *„Ich bin Perrier LaPadite."* **The Colonel** reaches out his hand. *„Natürlich. Nach ihnen."* He makes an inviting gesture. *(door)* In the cottage. LaPadite and Landa step through the low door. Expressionless, the girls are looking at them.	10:03:56 *„Ich bin Perrier LaPadite."* **Landa** reaches out his hand. *„Natürlich. Nach ihnen."* He makes an inviting gesture. *(door)* In the cottage. LaPadite and Landa step through the low door. Expressionless, the girls are looking at them.
10:04:23 *"Oberst Landa, das ist meine Familie."* His three daughters are around 20 years old. They stand side by side, their hands crossed. Landa smiles. He approaches **the blonde daughter**.	10:04:23 *"Oberst Landa, das ist meine Familie."* His three daughters are around 20 years old. They stand side by side, their hands crossed. Landa smiles. He approaches **Charlotte**.

01:04:37 *"Oberst der SS Hans Landa. Mein Fräulein, zu ihren Diensten"* He kisses her hand.	01:04:37 *"Oberst der SS Hans Landa. Mein Fräulein, zu ihren Diensten"* He kisses her hand.
01:04:44 *"Mr. LaPadite"* He steps back.	01:04:44 *"Mr. LaPadite"* He steps back.
01:04:54 *"setzen sie sich"* Landa puts down his uniform cap and attaché case. He sits down.	01:04:54 *"setzen sie sich"* Landa puts down his uniform cap and attaché case. He sits down.
01:04:59 *"Suzanne"* *fast:* **To the tallest daughter.**	01:04:59 *"Suzanne"* ~~*fast:* **To the tallest daughter.**~~
01:05:01 *"bitte Wein bringen?"* Landa touches her arm.	01:05:01 *"bitte Wein bringen?"* Landa touches her arm.
10:05:15 *"Gern"* Landa smiles.	10:05:15 *"Gern"* Landa smiles.
10:05:18 *"du bitte das Fenster?"* **Julie walks straight to the window behind her father and closes it**. *(closing sound)* With a bottle of milk and a glass Suzanne comes back. Uneasily **the blonde daughter** glances at her father. He gazes at Landa. Suzanne fills the glass. **The sunlight lightens the pure white of the milk.** *("Merci")* **Landa takes the glass and empties it with one gulp.**	10:05:18 *"du bitte das Fenster?"* ~~**Julie walks straight to the window behind her father and closes it**~~ . *(closing sound)* With a bottle of milk and a glass Suzanne comes back. Uneasily **Charlotte** glances at her father. He gazes at Landa. Suzanne fills the glass. *("Merci")* **He nods to Suzanne, takes up the glass and empties it. He savors the drink, licks his lips and nods approvingly.**

10:05:50	10:05:50
(gulping)	*(gulping)*
Theatrically he holds up the empty glass.	Theatrically he holds up the empty glass.
10:06:08	10:06:08
"Gern"	*"Gern"*
Calmly he sits down, *(sound)* Landa bends over.	Calmly he sits down, *(sound)* Landa bends over.
10:06:31	10:06:31
"Sie haben Recht"	*"Sie haben Recht"*
fast: **To his blonde daughter:**	~~*fast:* **To his blonde daughter:**~~
10:06:37	10:06:37
"haben was zu besprechen"	*"haben was zu besprechen"*
(door opening)	*(door opening)*
At the door Charlotte turns around, glances at the two men and leaves too. *(close door)*	At the door Charlotte turns around, glances at the two men and leaves too. *(close door)*
10:06:49	10:06:49
"Mr. LaPadite"	*"Mr. LaPadite"*
He takes off his leather gloves.	He takes off his leather gloves.
10:07:34	10:07:34
"to carry out in France"	*"to carry out in France"*
LaPadite observes him.	LaPadite observes him.
10:07:50	10:07:50
"passing for Gentile"	*"passing for Gentile"*
Landa stretches his arms.	Landa stretches his arms.
10:07:54	10:07:54
"better himself"	*"better himself"*
He takes his attaché case.	He takes his attaché case.
10:08:10	10:08:10
"and found nothing"	*"and found nothing"*
On the table he puts an inkpot…	**He puts an inkpot on the table.**
("I'm aware of that") **... and some documents.**	

10:08:16	~~10:08:16~~
"I read the report on this area"	~~*"I read the report on this area"*~~
He opens the inkpot.	**He opens the inkpot.**
10:08:30	~~10:08:30~~
"but needs to be done nevertheless"	~~*"but needs to be done nevertheless"*~~
He fills up a fountain pen... *("I just have a few questions Mr. LaPadite")* **and closes it.**	~~**He fills up a fountain pen...** *("I just have a few questions Mr. LaPadite")* **and closes it.**~~
10:08:41	10:08:41
"my department can close the file on your family"	*"my department can close the file on your family"*
Carefully he closes the inkpot. *("Now")* He looks at a list.	**He has now arranged some documents on the table, pulled out a pen from his pocket and refilled it with ink.** *("Now")* He looks at a list.
10:09:14	10:09:14
"among the dairy farmers"	*"among the dairy farmers"*
Landa nods.	Landa nods.
10:09:22	10:09:22
"make yourself comfortable"	*"make yourself comfortable"*
LaPadite stands up.	LaPadite stands up.
10:09:34	10:09:34
"except the Dreyfusis"	*"except the Dreyfusis"*
LaPadite comes back.	LaPadite comes back.
10:09:43	10:09:43
"very successfully hiding them"	*"very successfully hiding them"*
LaPadite takes some tobacco.	LaPadite takes some tobacco.
10:09:51	10:09:51
"I love rumors!"	*"I love rumors!"*
LaPadite packs his pipe.	LaPadite packs his pipe.
10:10:14	10:10:14
"had made their way into spain"	*"had made their way into spain"*
Calmly he puts the thin stem of his pipe into his mouth. *(sound match)*	Calmly he puts the thin stem of his pipe into his mouth. *(sound match)*
10:10:26	10:10:26
"oui - yes"	*"oui - yes"*
He lights his pipe.	He lights his pipe.

10:10:36 *"members of the household and their names"* LaPadite drops down his pipe and crosses his hands.	10:10:36 *"members of the household and their names"* LaPadite drops down his pipe and crosses his hands.
10:10:43 *"were five of them"* He looks at Landa, who looks into his folder.	10:10:43 *"were five of them"* He looks at Landa, who looks into his folder.
10:10:59 *"her brother, Bob"* Searching, Landa examines another document.	10:10:59 *"her brother, Bob"* Searching, Landa examines another document.
10:11:09 *"thirty, thirtyone"* Landa writes.	10:11:09 *"thirty, thirtyone"* Landa writes.
10:11:29 *"ages of the children?"* *(breathing)* **Landa looks at him and moves his head and hand.**	10:11:29 *"ages of the children?"* *(breathing)* **Landa looks at him and gestures "more or less".**
10:11:37 *"nine or ten"* *fast:* **Landa writes "nine to ten" next to "Amos".**	10:11:37 *"nine or ten"* ~~*fast:* **Landa writes "nine to ten" next to "Amos".**~~
10:11:48 *"18 or 19 I'm not really sure"* **From LaPadite's close-up, the camera moves down the mens' trouser legs, through the floorboards and in a low recess, a young blonde girl in a mid shot is lying precisely under his feet.**	10:11:48 *"18 or 19 I'm not really sure"* **While Landa keeps taking notes, a young woman, Shosanna lies hidden under the wooden floorboards of the house. She looks on, filled with horror. She's lying precisely under the mens' feet.**

10:12:00 *"I guess that should do"* **In the streaky light shining through the floor the blonde girl motionless looks up, constantly pressing her hand onto her mouth.** *(crosstalk: "however")*	10:12:00 *"I guess that should do"* **Shosanna presses a hand to her mouth, so as not to make a sound and listens.**
10:12:11 *"of your delicious milk?"* **Fast: From above: eyes in a gap in the floorboards.**	10:12:11 *"of your delicious milk?"* **Fast: Through a crack in the floor, panic-stricken eyes follow the conversation.**
10:12:16 *"But of course"* One is blinking. In the living area LaPadite takes the bottle of milk from the fridge.	10:12:16 *"But of course"* One is blinking. In the living area LaPadite takes the bottle of milk from the fridge.
10:12:27 *"nickname the people of France have given me?"* LaPadite pulls Landas glass near... *(sound)* *"I have no interest in such things"* ... and fills it.	10:12:27 *"nickname the people of France have given me?"* LaPadite pulls Landas glass near... *(sound)* *"I have no interest in such things"* ... and fills it.
10:12:41 *"I'm aware"* He closes the bottle and sits down.	10:12:41 *"I'm aware"* He closes the bottle and sits down.
10:12:46 *"What are you aware of?"* *(bottle sound)* LaPadite takes his pipe and pushes the glass towards Landa... *(sound)* who smiles delighted.	10:12:46 *"What are you aware of?"* *(bottle sound)* LaPadite takes his pipe and pushes the glass towards Landa... *(sound)* who smiles delighted.
10:12:56 *"Precisely!"* He leans back.	10:12:56 *"Precisely!"* He leans back.
10:13:18 *"because I've earned it"* *fast:* Warily LaPadite watches him.	10:13:18 *"because I've earned it"* *Fast:* Warily LaPadite watches him.
11:13:35 *"more precisely, German soldier"* *(laughter)* He drinks. Under the floorboards **the blonde girl** still presses her hand onto her mouth.	11:13:35 *"more precisely, German soldier"* *(laughter)* He drinks. Under the floorboards **Shosanna** still presses her hand onto her mouth.

11:13:56 *"that of a rat"* LaPadite relights his pipe.	11:13:56 *"that of a rat"* LaPadite relights his pipe.
10:14:09 *"consider the comparison a insult"* He smiles.	10:14:09 *"consider the comparison a insult"* He smiles.
10:15:28 *"you find them repulsive"* He crosses his legs.	10:15:28 *"you find them repulsive"* He crosses his legs.
10:16:00 *"it does occur to me"* *fast:* He puts his hand onto his heart.	10:16:00 *"it does occur to me"* *fast:* He puts his hand onto his heart.
10:16:14 *"make yourself at home"* Quickly Landa takes out an **enormous, saxophone shaped pipe**. Landa reaches for the matches on the table and lights his pipe. *(inflame match)* Clouds of smoke arise.	10:16:14 *"make yourself at home"* Quickly Landa takes out an **"Sherlock-Holmes-Style"-Calabash** Landa reaches for the matches on the table and lights his pipe. *(inflame match)* Clouds of smoke arise.
10:16:39 *"my men enter your home"* With LaPadites tamper he stuffs the tobacco in.	10:16:39 *"my men enter your home"* With LaPadites tamper he stuffs the tobacco in.
10:16:49 *"of my list"* *fast:* He takes a pull of his pipe.	10:16:49 *"of my list"* *fast:* He takes a pull of his pipe.
10:17:17 *"of our occupation of your country"* Sadly LaPadite looks at him. He breathes hard, swallows and opens his mouth for a short moment. Landa stares at him.	10:17:17 *"of our occupation of your country"* Sadly LaPadite looks at him. He breathes hard, swallows and opens his mouth for a short moment. Landa stares at him.
10:17:31 *"are you not?"* LaPadites eyes fill with tears.	10:17:31 *"are you not?"* LaPadites eyes fill with tears.

10:17:48 *"underneath your floorboards, aren't you?"* – *"Yes"* Landa exhales.	10:17:48 *"underneath your floorboards, aren't you?"* – *"Yes"* Landa exhales.
10:17:53 *"where they're hiding"* Tears are running down LaPadites face. He raises his trembling arm and indicates an area between the table and a cupboard. *(Landa rising)* Landa rises, steps into the area and points down with his pipe. LaPadite nods weakly.	10:17:53 *"where they're hiding"* Tears are running down LaPadites face. He raises his trembling arm and indicates an area between the table and a cupboard. *(Landa rising)* Landa rises, steps into the area and points down with his Calabash. LaPadite nods weakly.
10:18:21 *"they don't speak English?"* – *"Yes"* Landa tucks his pipe into his coat pocket.	10:18:21 *"they don't speak English?"* – *"Yes"* Landa tucks his pipe into his coat pocket.
10:18:30 *"is that clear?"* – *"Yes"* Landa spreads his arms. *"Monsieur LaPadite"* He takes his uniform cap... *"ich danke ihnen"* ... gloves... *"für die Milch"* ...tobacco... *"und für ihre Gastfreundschaft"* ... and his attaché case.	10:18:30 *"is that clear?"* – *"Yes"* Landa spreads his arms. *"Monsieur LaPadite"* He takes his uniform cap... *"ich danke ihnen"* ... gloves... *"für die Milch"* ...tobacco... *"und für ihre Gastfreundschaft"* ... and his attaché case.
10:18:46 *"wären wir wohl am Ende"* **His black boots** walk over the hideout to the door. *(open)*	10:18:46 *"wären wir wohl am Ende"* **He walks to the door, opens it and pretends to welcome in LaPadite's daughters.**
10:18:52 *"meine Damen"* **Three armed soldiers enter the cottage.**	10:18:52 *"meine Damen"* **Three armed soldiers enter instead.**
10:18:59 *"die sie mir geopfert haben"* He shows them the hideout area.	10:18:59 *"die sie mir geopfert haben"* He shows them the hideout area.

10:19:12 *"verabschiede ich mich und sage... Adieu"* *(bit shooting)* The soldiers perforate the floorboards, splinters and dust swirl up. LaPadite bends his upper body on the table. *(music crescendo, "schsch")* Eavesdropping Landa wanders over the boards. Through the gaps he detects someone escaping.	10:19:12 *"verabschiede ich mich und sage... Adieu"* *(bit shooting)* The soldiers perforate the floorboards, splinters and dust swirl up. LaPadite bends his upper body on the table. *(music crescendo, "schsch")* Eavesdropping Landa wanders over the boards. Through the gaps he detects someone escaping.
10:19:32 *"Da ist sie"* *(grid sound)* Outside the cottage a cellar grid is pushed open, **the blonde girl** creeps out. A view from inside the gloomy cottage out of the open door: framed by the dark doorway, the girl flees over the sunny meadow. The black silhouette of Landa appears in the door. He steps outside. A smile flashes over his face. He shuts tight one eye and slowly raises his hand with a gun in it. Calmly he takes aim. In the distance **the girl** sprints down the hill. Her face is covered with blood and dirt, she weeps.	10:19:32 *"Da ist sie"* *(grid sound)* Outside the cottage a cellar grid is pushed open, **Shosanna** creeps out. A view from inside the gloomy cottage out of the open door: framed by the dark doorway, the girl flees over the sunny meadow. The black silhouette of Landa appears in the door. He steps outside. A smile flashes over his face. He shuts tight one eye and slowly raises his hand with a gun in it. Calmly he takes aim. In the distance **Shosanna** sprints down the hill. Her face is covered with blood and dirt, she weeps.
10:20:13 *(weeping, sound Landa)* Landa lowers his weapon and smiles. *"Au revoir, Shoshanna"* Far away the little point of Shoshanna merges with the gentle hilly landscape in the warm light of the autumn sun. The screen turns black.	10:20:13 *(weeping, sound Landa)* Landa lowers his weapon and smiles. *"Au revoir, Shoshanna"* Far away the little point of Shoshanna merges with the gentle hilly landscape in the warm light of the autumn sun. The screen turns black.