

### DIFFERING APPROACHES

- Guidelines have been produced.
- For example there are semi-official guidelines in the UK and in Spain.
- There are guidelines created by professionals in the USA (Joel Snyder – “the visual made verbal” ) and in Germany - Bernd Benecke at BayerischeRundfunk
- Or by academics – Belgium and Greece
- Also Canada, France, Ireland

### DEVELOP CURRICULA FOR UNIVERSITIES IN EUROPE: BOTH FOR ENTERTAINMENT AND FOR INSTRUCTION;

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

### TRAINING OF AUDIO DESCRIBERS AND AUDIO DESCRIBER TRAINERS

Create courses in universities: prepare teaching modules;

Work placement in the industry;

The use of AD in didactics;

Online courses Cf. Parma/Barcelona

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

Dissemination and exploitation

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

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

“Specific relevance to enterprise-industry cooperation will need to be borne out by the project’s practical activities.”

University - Senza Barriere  
University – Bayerische Rundfunk  
University- VRT

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

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

... THE AIM IS THUS...

- o "the best use of results, innovative products and processes and the
- o exchange of 'best practices'
- o A valid common frame of reference.

WP1 PROJECT (Prof. Christophe Tassin, UNIST)		WP2 - WP7		WP8 - WP10		WP11 - WP12		WP13 - WP14		WP15 - WP16		WP17 - WP18		WP19 - WP20		WP21 - WP22		WP23 - WP24		WP25 - WP26		WP27 - WP28		WP29 - WP30		WP31 - WP32		WP33 - WP34		WP35 - WP36		WP37 - WP38		WP39 - WP40		WP41 - WP42		WP43 - WP44		WP45 - WP46		WP47 - WP48		WP49 - WP50																																																							
Partner 1	UNIST (IT)	Partner 2	University of Bari (IT)	Partner 3	University of Bologna (IT)	Partner 4	University of Padova (IT)	Partner 5	University of Pisa (IT)	Partner 6	University of Turin (IT)	Partner 7	University of Trieste (IT)	Partner 8	University of Udine (IT)	Partner 9	University of Verona (IT)	Partner 10	University of Zadar (HR)	Partner 11	University of Zagreb (HR)	Partner 12	University of Coimbra (PT)	Partner 13	University of Evora (PT)	Partner 14	University of Aveiro (PT)	Partner 15	University of Beira Interior (PT)	Partner 16	University of Trás-os-Montes e Alto Douro (PT)	Partner 17	University of Algarve (PT)	Partner 18	University of Madeira (PT)	Partner 19	University of Azores (PT)	Partner 20	University of the Azores (PT)	Partner 21	University of the Azores (PT)	Partner 22	University of the Azores (PT)	Partner 23	University of the Azores (PT)	Partner 24	University of the Azores (PT)	Partner 25	University of the Azores (PT)	Partner 26	University of the Azores (PT)	Partner 27	University of the Azores (PT)	Partner 28	University of the Azores (PT)	Partner 29	University of the Azores (PT)	Partner 30	University of the Azores (PT)	Partner 31	University of the Azores (PT)	Partner 32	University of the Azores (PT)	Partner 33	University of the Azores (PT)	Partner 34	University of the Azores (PT)	Partner 35	University of the Azores (PT)	Partner 36	University of the Azores (PT)	Partner 37	University of the Azores (PT)	Partner 38	University of the Azores (PT)	Partner 39	University of the Azores (PT)	Partner 40	University of the Azores (PT)	Partner 41	University of the Azores (PT)	Partner 42	University of the Azores (PT)	Partner 43	University of the Azores (PT)	Partner 44	University of the Azores (PT)	Partner 45	University of the Azores (PT)	Partner 46	University of the Azores (PT)	Partner 47	University of the Azores (PT)	Partner 48	University of the Azores (PT)	Partner 49	University of the Azores (PT)	Partner 50	University of the Azores (PT)

## DISSEMINATION

Dissemination should begin in the first month of the project.

## MORE DISSEMINATION

- o Sensitising, lobbying, links with the industry;
  - o Build an argument:
  - o Plan activities:
    - For what purpose?
    - Who are the target group?
    - What content?
    - Methodology?
    - When?
    - Expected results?
- e.g.. Talk at national and international conferences  
 Keep a databank of material updated;  
 Write articles for journals, newsletters, newspapers, etc.  
 Interviews on TV, radio;  
 Training course (summer school?).

## BUILD AN ARGUMENT

A brief and specific message;

Present statistics, case studies;

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

- make appointments
- give invitations to events
- offer consultancy

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

## INTERESTED PARTIES

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

Blind Associations

Media producers

Film distributors

AD service providers

Politicians, undersecretaries, administrators, civil servants

International organisations e.g.. ONU, UNESCO

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

"Dissemination conference"

## DYNAMIC WEB SITE

- Open to all and adapted for all users;
- Constantly updated;
- Trace the number of 'hits'.
  
- [www.adlabproject.eu](http://www.adlabproject.eu)

## EXPLOITATION (SENZA BARRIERE)

Final seminar organised by Senza Barriere;

After having promoted and publicised the contents of the project e.g., Valsugana TV, define how they will be used;

Invite *decision-makers* –intensive interaction with all *stakeholders*;

Convince end-users...

## MAIN PRODUCTS

Manual

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

## WORK PACKAGE 1 USER NEEDS

- The issue addressed in the ADLAB WP1 report on user needs is the current situation in Europe regarding the accessibility to audiovisual products on the part of the blind and visually impaired population. The aim is to achieve a 'photograph' of the situation in Europe – particularly regarding the project member states – in order to better focus efforts in the succeeding stages of the project.
- How many blind and visually impaired people?
- What laws are there?
- How much audio description? On television, at the theatre, etc.
- Role of the national blind associations

## REPORT CONCLUSIONS

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

## OTHER PROJECTS

DTV4ALL;

The Pear Tree Project (interesting results relating to standardisation)



### ANALYSIS OF DATA RELATING TO 12 CORPORA

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

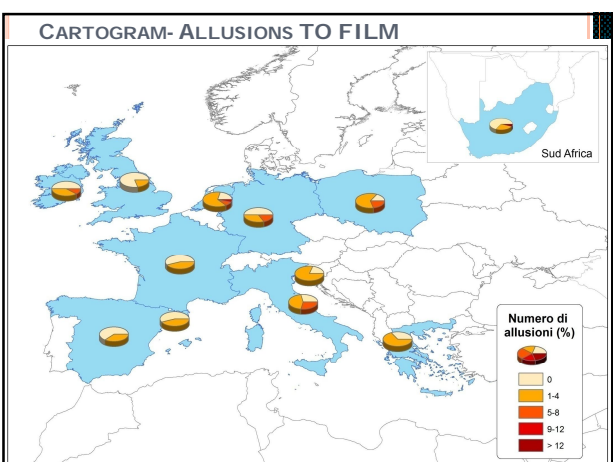
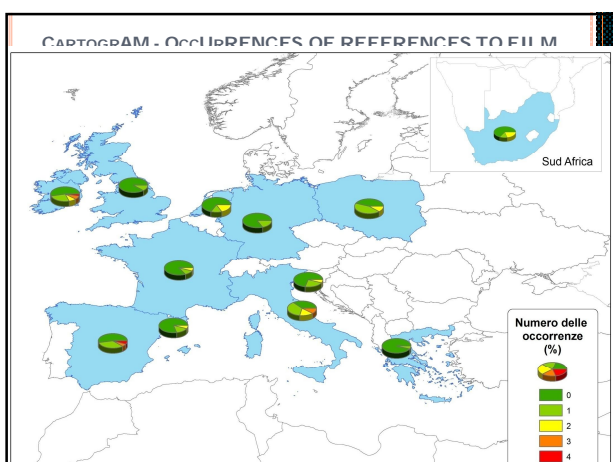
Aim: identify analogies/differences in the reception and narration of a short film.

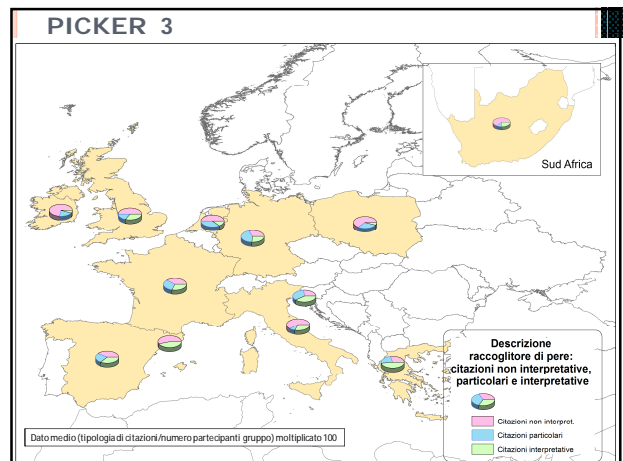
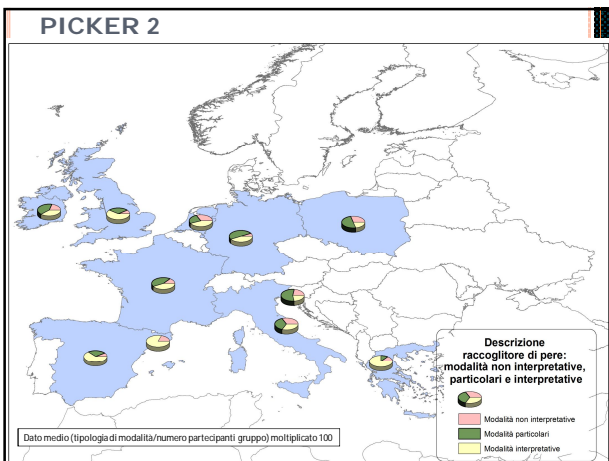
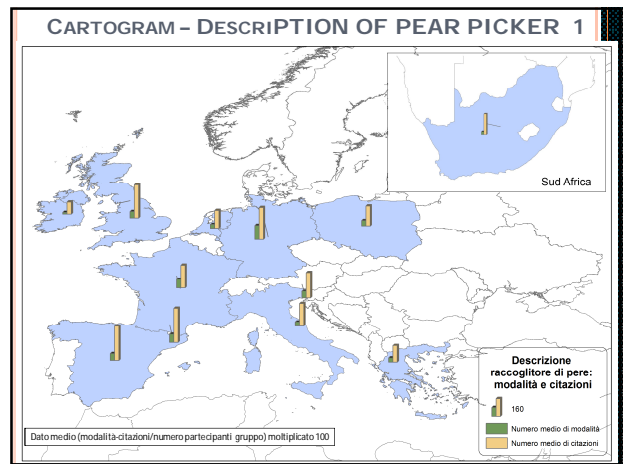
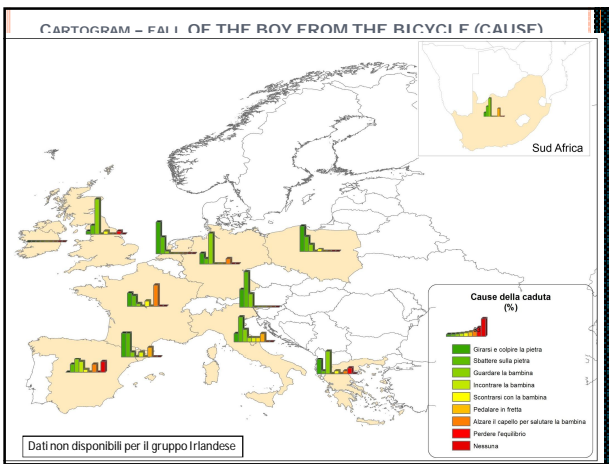
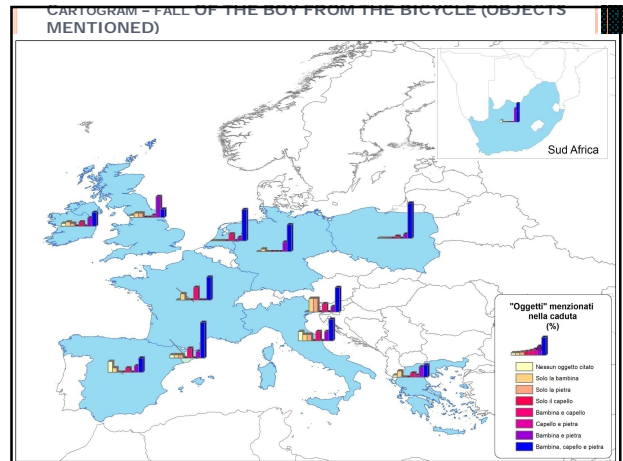
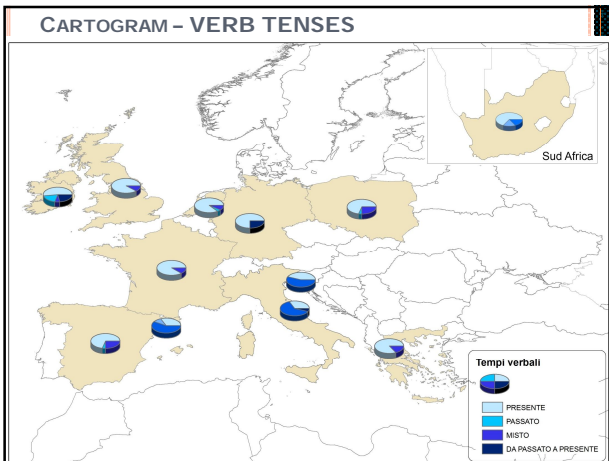
### THE VARIABLES OBSERVED

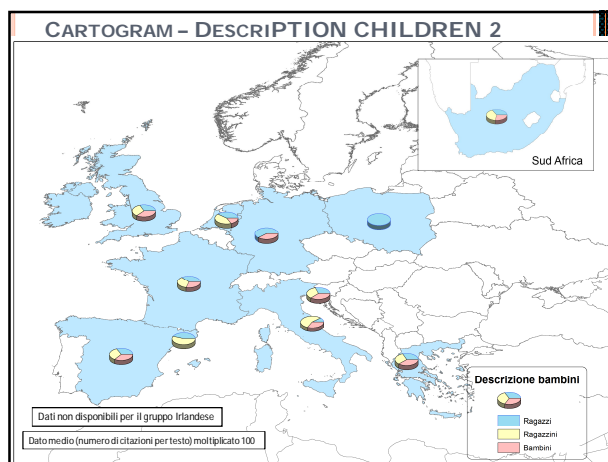
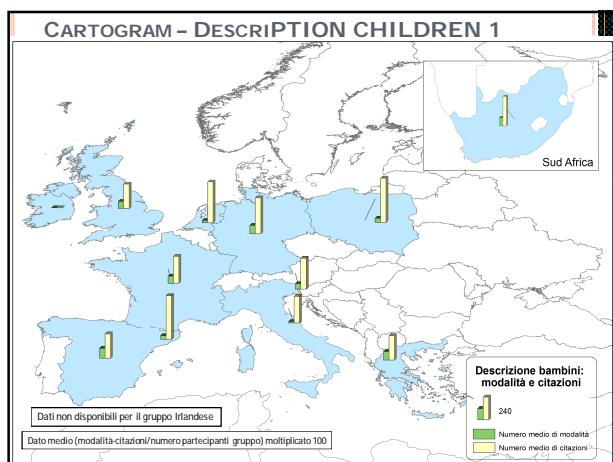
- Direct or indirect reference to film
- Verb tenses used
- Fall of child from bicycle
  - attribution of cause
  - objects mentioned
- Denomination of:
  - the man picking pears
  - the group of three boys who help the other boy

occurrence	variabile	DCU	UMC	AMU	UCA	UMC	UTS	Germania	spagna	SA
accensione	accesi %	101	200	400	161,7	201	700	40	124	110
	accesi %	28,1	50	100	16,7	21,1	25,0	36,7	38,8	110
	accesi %	9,4	50	100	16,7	19,0	5,0	0,0	0,0	20,0
allatore	all %	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0
	all %	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0
	all %	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0
tempo	tempo %	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0
	tempo %	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0
	tempo %	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0
spettacolo	spettacolo %	22,2	50	0,0	0,0	4,8	0,0	20,0	0,0	0,0
	spettacolo %	13,3	50	0,0	0,0	4,8	0,0	0,0	0,0	0,0
	spettacolo %	0,0	50	0,0	0,0	14,3	0,0	0,0	0,0	0,0

### NORMALISED DATA







### ABOUT AD

- All guidelines concur that it is necessary to know
- What to describe: images, text, subtitles
- When to describe: in the gaps between the dialogue and if possible between the sound effects
- How to describe: in the present tense, parataxis, vivid language
- How much to describe: get the meaning, do not overload

### FUNDAMENTAL DIFFERENCES

- Basically between the American and European schools.
- Snyder insists on no interpretation, no appraisal
- Orero says that interpretation is desirable and necessary.

### SAD (ORERO 2010)

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



### LITTLE DORRIT BY CHARLES DICKENS

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

### ADAPTATION (ANDREW DAVIES, BBC)

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

### FROM THE NOVEL

- An oblong pile of barrack building, partitioned into squalid houses standing back to back ... hemmed in by the high walls duly spiked at top.
- She had begun to work beyond the walls ... to come and go as secretly as she could between the free city and the iron gates. Her original timidity had grown... and her light step and her little figure shunned the thronged streets while they passed along them.
- This was the life of Little Dorrit, turning at the end of London Bridge ...

### VIDEO LITTLE DORRIT

### LITTLE DORRIT

- 1808 Marshalsea Debtors Prison (+ subtitle)
- The doctor shows the baby to a boy and girl
- Old discs spinning on lengths of thread in the darkness – (list of names) BBC Little Dorrit by Charles Dickens
- 21 years later

### LITTLE DORRIT (CONT.)

- A neatly dressed man in his 20s with short brown hair unlocks a small wooden door.
- Wearing a smart grey dress and white pinafore, a straw bonnet and light blue cape, Amy climbs through the door carrying a wicker basket and walks into the busy streets outside.
- She passes a horse-drawn carriage and two men in top hats on their way across a bridge.
- A tiny figure dwarfed by its enormity.