

Quality evaluation for audio description to a naturalist drama

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- Hybrid Broadcast Broadband for All (HBB4ALL)
- Audio description (AD)
- Objective vs. subjective AD
- “The Mighty Angel” (“Pod Mocnym Aniołem”)
- Study design
- Preliminary results

Hybrid Broadcast Broadband for All



Connected TV Accessibility

HBB4ALL CONSORTIUM

2 Academic Institutions	  
4 Public Broadcasters	   
2 Research Institutes	   <p>IK4  Research Alliance</p>
4 SMEs	  <p>PEOPLE'S PLAYGROUND</p>   <p>Holken Consultants & Partners</p>



HBB4ALL Access Services

- Subtitling (for hearing impaired / translation)
- Audio description (for visually impaired)
- Spoken subtitles (translation for visually impaired)
- Sign language (for prelingually deaf people)
- Technology access in general (for elderly people)

Audio description (AD)

- one of the most popular technique by which the blind and partially-sighted access visual materials
- “an additional narration that fits in the silences between dialogues and describes action, body language, facial expressions and anything that will help people with visual impairment follow what is happening on screen or stage”(Diaz-Cintas & Anderman, 2009)
- “audio description: visual made verbal” (Snyder, 2007)

Objective vs. subjective AD (1)

- “What you see is what you say” (López Vera, 2006; Snyder, 2008)
- No personal version of what is on the screen should be conveyed (ITC 2000)
- However...

Objective vs. subjective AD (2)

- alternative methods of audio description which depart from the “what you see is what you say” standard (e.g. Udo & Fels, 2010)
- shouldn’t “film director’s creative vision be incorporated into AD?” (Szarkowska, 2013)
- “the juicy and vivid descriptions gave the film a more entertaining character and enabled [the audience] to gain a better understanding of the motivations of the characters” (Szarkowska, 2013)

“The Mighty Angel” (“Pod Mocnym Aniołem”)

- directed by Wojciech Smarzowski
- based on Jerzy Pilch’s novel of the same title
- powerful and naturalist drama
- “a powerful and skillfully crafted tale of alcoholism”, which portrays “the Polish reality with grim, gritty, social-realism” (Larsen, 2014)



Research hypothesis

- auteur description increases target group's engagement in the film
- engagement -> quality of end-user experience -> quality of audio description

Study design: scripts

- two AD scripts
 - “What you see is what you say” script (N)
 - script with emotive references taken from the screenplay (V)
- examples

N	V
Lies drunk on the bed. <i>[Leży pijany na łóżku.]</i>	Lies stoned on the bed. <i>[Leży nawalony na łóżku.]</i>
Pees into the closet. <i>[Sika do szafy.]</i>	Takes a piss into the closet. <i>[Odlewa się do szafy.]</i>
Vomits on the floor. <i>[Wymiotuje na podłogę.]</i>	Pukes on the floor. <i>[Puszcza pawia na podłogę.]</i>

Study design: procedure

- two clips
 - 10-minute long each
 - each in two versions: 1N, 1V, 2N, 2V
- AD recorded by professional, male voice talent
- each of the respondents presented with randomly assigned N and V clip, preceded by a short audio introduction
- two tests administered:
 - general questionnaire (G)
 - presence questionnaire (P)
- sequence: G -> AD intro -> 1st clip -> P -> 2nd clip -> P

- general questionnaire (G)
 - age, gender, type of visual impairment, disability grade, experience with AD
- presence questionnaire: ITC-Sense of Presence Inventory (Lessiter et al., 2001)
 - one of the top 5 most frequently used scales in presence research
 - four dimensions of presence: sense of physical space, engagement, ecological validity, negative effects
 - uses a 5-point Likert scale

Preliminary results

- number of participants: 8/15
- no clear-cut results yet
 - 3 persons for N
 - 3 persons for V
 - 2 persons for N/V
 - ✓ understand the idea, but not positive about the “juicy” version
 - ✓ “not my register”
 - ✓ “this an imposition of emotions that affect my view of characters and situations in the film”
- preference linked to presence?

THANK YOU!

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