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UNIVERSITAT AUTÒNOMA DE BARCELONA

**Departament de Traducció i d'Interpretació
i d'Estudis de l'Àsia Oriental**

Doctorat en Traducció i Estudis Interculturals

Immersion in audio description

**The impact of style and vocal delivery
on users' experience**

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To My Parents

Moim Rodzicom

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Three years have passed in the blink of an eye...
Enriching time. Challenging journey. Memorable adventure.

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Agnieszka Walczak
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Abbreviation and Acronym Glossary

21st CCVAA	21st Century Communications and Video Accessibility Act
AD	Audio description
ADC	Audio Description Coalition
ADLAB	Audio Description: Lifelong Access for the Blind
AENOR	Asociación Española de Normalización y Certificación
ARSAD	Advanced Research Seminar on Audio Description
AVMSD	Audiovisual Media Services Directive
AVT	Audiovisual Translation
BCI	Broadcasting Commission of Ireland
B/VIP	Blind and visually impaired
CRD	Creative description
EBU	European Blind Union
EU	European Union
H1	Hypothesis 1
H2	Hypothesis 2
H3	Hypothesis 3
HBB4ALL	Hybrid Broadcast Broadband for All
HV AD	Human voice audio description
ICT	Information and Communication Technologies
ITC-SOPI	Independent Television Commission Sense of Presence Inventory
ITU	International Telecommunication Union
RNIB	Royal National Institute of Blind People
STAD	Standard description
TTS	Text-to-speech
TTS AD	Text-to-speech audio description
TS	Translation Studies
UK	United Kingdom
UN	United Nations
UNCRPD	United Nations Convention on the Rights of Persons with Disabilities
US	United States

Chapter 1. Introduction

1. Introduction

Is this place accessible? Instead of ‘place’, one could use another noun, for instance, event, meeting, screening, concert, festival, theatre, cinema, opera, museum and the like. The answer, in most cases, would probably be ‘yes’. Indeed, there may be ramps, lifts, toilets or evacuation signs installed in a given place. However, accessibility refers not only to specially designed architecture for people with different abilities, but also to linguistic accessibility or media accessibility. The former happens, for example, when a tourist who does not speak Vietnamese visits Vietnam and is in need of language assistance, ideally from a native speaker. The latter may occur during a foreign film screening, when, for instance, a Pole is watching a production based in Italy. In such a case, a Polish language version, be it in the form of dubbing, subtitling or voice-over, could be of help. Accessibility also overcomes other barriers by catering for the needs of people with sensory impairments. Thanks to such services as subtitling for the deaf and hard of hearing (Romero-Fresco, 2015) or audio description (AD) (Fryer, 2016), they can access information that would otherwise be inaccessible to them. Although primarily meant for “persons with disabilities” (UNCRPD, n.d.), both services might be of benefit to other audiences, such as the elderly, children, foreigners or tourists (see for example Jankowska, 2009; Krejtz et al., 2012; Walczak, 2016a).

The notion of accessibility dates as far back as the times of ancient Sparta and Mesopotamia (Bachmeier, 2014), but it is today that it is receiving more attention, both at national and international levels. The concept of participation in social life on an equal basis for all was introduced in 2006 in the United Nations Convention on the Rights of Persons with Disabilities (UNCRPD, n.d.). It was the first time that an understanding of disability within the human rights framework was recognized in an international treaty. Since most countries have since signed and even ratified the treaty, various stakeholders are now showing an increased interest in the concept – from lawmakers, through broadcasters, to end users. Although the UNCRPD proposes

a classification of ‘persons with disabilities’ when referring to the last group, accessibility should no longer be perceived in a clinical taxonomy, as a notion concerning only a specific fraction of individuals. The exclusive paradigm of accessibility as a service for an exclusive group is something of the past and has been replaced by the concept of ‘design for all’. As stated by the International Telecommunication Union, the United Nations communications agency,

rather than treating accessibility as important solely for addressing the needs of people with disabilities, elderly people or those with temporary impairments, accessibility should be regarded as a universal requirement that aims to ensure that Information and Communication Technologies (ICTs) of all kinds can be used with ease by people with the widest range of capabilities. In this way, all the world’s people, whatever their individual abilities or disabilities, stand to benefit from an ‘accessible ICT world’ (Orero, 2016: 250).

Such an inclusive approach could be advantageous to many, encourage social integration, increase the access to culture and the overall quality of life, and respect a human right.

This PhD is framed within the inclusive model of accessibility. It has its origins in 2013, with the launch of the European project – Hybrid Broadcast Broadband for All (HBB4ALL, n.d.) – focusing on media accessibility in the connected TV environment. Writing this thesis has been a learning process, which has helped me to develop as a researcher. Before conducting the studies related to the research aims set out in this thesis, I had the opportunity to perform research work for the HBB4ALL project. This taught me several important lessons and allowed me to gain experience and skills in designing research experiments, obtaining ethical permission, preparing materials, recruiting users, conducting tests, analysing data, and publishing articles in peer-reviewed research outlets, all within a multidisciplinary perspective.

The HBB4ALL project tested user interaction in different media settings, including AD. As one of the project's main objectives was to "promote accessibility as an added value for education and social inclusion" (HBB4ALL, n.d.), I carried out two studies. The first one (Walczak & Rubaj, 2014) was aimed at verifying the possibility of using AD as a didactic tool in the education of blind and partially sighted children. The study revealed that AD in educational films helps to develop and retain specialised vocabulary. It is helpful in following the plot, and thus improves children's overall comprehension of the presented content. Through the use of varied word choice, synonyms, metaphors and similes, it can also boost children's literacy. The aim of the other study (Walczak, 2016a) was to examine the influence of audio described films on foreign vocabulary acquisition among primary school learners with and without vision impairments. The study also tested whether AD itself can help them to increase their lexical competence and better understand the content of educational films. The results of the study supported the hypotheses and confirmed the educational value of AD. They also showed that teaching materials equipped with AD could successfully complement traditional didactic methods and exert a positive influence on learners' motivation.

The HBB4ALL project dealt with "multi-platform delivery of audiovisual content" and aimed to provide "a specification on how to combine broadcast and broadband content plus interactive applications" (HBB4ALL, n.d.). In view of the above, I carried out a study that sought to assess an application offering AD for mobile devices (Walczak, forthcoming b). By means of questionnaires, three features of the application were evaluated: usability, utility and quality. Fifteen blind and partially sighted volunteers participated in the study, which took place in real life conditions – during a film festival screening. The results indicated positive ratings for all three assessed features, but also pointed to specific elements that could be improved. Overall, the potential of the application was positively assessed. Modifications were subsequently introduced and the application is currently fully operational. It can be used as a tool for providing improved access to cinema content, making cinema accessible for all.

In the course of the HBB4ALL project, I presented several papers at national and international academic conferences. In the area of Translation Studies, I presented papers at the Translation and Interpreting Forum in Olomouc, Czech Republic (Walczak & Figiel, 2014) and the EST Congress in Aarhus, Denmark (Walczak, 2016b); in the area of Audiovisual Translation, at the International Conference on Cultural Transfers in Audiovisual Media in Vitoria-Gasteiz, Spain (Walczak, 2015a), the Intermedia Conference in Łódź, Poland (Walczak, 2016c) and the Languages and the Media Conference in Berlin, Germany (Walczak, 2016d); in the area of AD, at the ARSAD Conference in Barcelona, Spain (Walczak, 2015b) and the International Symposium on Audio Description in Education in Warsaw, Poland (Walczak, 2015c). I benefitted from the feedback provided by other scholars in relation to the research methodologies adopted for the tests carried out as part of the HBB4ALL project. This allowed me to take my PhD research one step further.

As an access service, AD has to fulfil various functions. On the one hand, it serves as an essential resource for its audience to help them fully understand the audiovisual content. On the other hand, it is a means that allows its users to immerse themselves in a story and fully enjoy it – after all, entertainment is what draws us to the cinema (Davis et al., 2015). In view of the above, this PhD thesis – presented as a compendium of academic publications (see Section 1.4) – explores the area of AD, aiming to investigate the impact of different AD parameters on users' experience, and specifically their immersion in the audiovisual content. It departs from the methodological approaches that have been applied in AD reception research until recently, which involved mostly comprehension and recall questions. This PhD takes AD research to another level. It aims to investigate the emotional impact of AD on its target audiences. Bearing in mind the scarcity of research in this area (Fryer & Freeman, 2012b, 2013, 2014; Ramos & Rojo, 2014; Ramos, 2015; Ramos Caro, 2016; Wilken & Kruger, 2016), it was decided to explore this issue in more depth.

This research is set in Poland, a European country with a population of almost 40 million people (GUS, 2015), of whom over 1.5 million are blind and visually impaired (B/VIP) (Sadowska, 2014). Under the inclusive concept of accessibility, all Polish citizens could be considered as potential AD users. This PhD thesis, however, focuses its attention only on the primary target audience of AD, i.e. B/VIP people, as it is potentially the largest group to benefit from the service. Although there are various types of AD on offer, for example AD for film, AD for theatre or AD for museums, it would be impossible to analyse them all extensively in one dissertation. Therefore, this thesis focuses specifically on AD for film, and its one particular form – recorded AD. Taking into account the current status of AD in Poland (for details see Chapter 2), it is believed that this type of AD is the one that most B/VIP people have access to.

The novelty of this PhD lies in the methodological approach adopted (see Section 1.3). This thesis followed a user-centric methodology. The direct and active involvement of participants in the research process allowed me to explore the topic in an extensive manner. The design for the experiments was drawn from Fryer's and Freeman's work on AD and presence (2012b, 2013, 2014) – the concept used to describe “immersion in a mediated environment such that it seems unmediated” (Fryer, Pring & Freeman, 2013) – but it was transferred to the Polish context. The parameters under investigation were also different. As argued by Wilken and Kruger, in certain film contexts “*what* is shown is no less important than *how* it is shown”¹ (2016: 253). The aim of this PhD was to explore the *how* of AD, which, in the context of this thesis, was related to two parameters: (1) AD style and (2) AD vocal delivery (see Section 1.2 and Section 1.3). The novel aspect of this work was that the experimental studies were not limited to reporting on users' opinions, but took the analysis one step further and focused on measuring their emotional response to a stimuli presented. The experiments were performed for different types of content and the variables used for evaluation of a given parameter were not compared in isolation, but directly with each other.

¹ The author's emphasis.

Although the research was carried out in Poland, it may be described as not being country-specific, but rather having a global relevance. This is because (i) Poland's 15% B/VIP population is similar to that of all other EU countries (EBU, n.d.), (ii) the question of immersion in a given content is not a cultural, but a physiological issue and (iii) the experimental studies carried out for the purposes of this thesis may be replicated in other countries, not only thanks to the validated research method used, but also thanks to the choice of study materials, which, if not already available in other language versions, could be translated for the purposes of future research.

To the best of my knowledge, this is the first PhD thesis that measures the impact of AD on the immersion of Polish B/VIP audiences. It is hoped that the findings of this research will present a new perspective concerning the preparation and reception of AD. The experimental studies presented in this thesis pave the way for further investigations into the emotional impact of AD, with users being in the centre of research attention. They also propose practical solutions for AD practice both for broadcasters and AD professionals that may be applicable not only in Poland, but also in other countries (for details see Chapter 7).

This thesis is registered in the PhD programme in Translation and Intercultural Studies (Doctorat en Traducció i Estudis Interculturals) at the Department of Translation, Interpreting and East Asian Studies (Departament de Traducció i d'Interpretació i d'Estudis de l'Àsia Oriental) of the Universitat Autònoma de Barcelona. It was written within the framework of the HBB4ALL project [FP7 CIP-ICT-PSP.2013.5.1 # 621014], led by Dr. Pilar Orero. It was also partially supported by funding from the Catalan Government [2014SGR027].

In addition to the HBB4ALL project, the author also participates as a researcher in a project called NEA (Nuevos Enfoques sobre Accesibilidad: modalidades híbridas, inmersión y tecnología en audiodescripción / New Approaches to Accessibility: hybrid modalities, immersion and technology in audio description), led by Dr. Anna

Matamala and Dr. Olga Soler. This project is funded by the Spanish Ministry for Economy and Competitiveness with the aim of conducting research into AD and audio subtitling [FFI2015-64038-P, MINECO/FEDER, UE].

1.1. Theoretical framework and research background

In a broad context, this PhD research is embedded in the field of Translation Studies. Its main area of interest is AD, a technique involving the translation of visual images into verbal descriptions (Maszerowska, Matamala & Orero, 2014). According to Jakobson's taxonomy of translation (Jakobson, 2000 [1959]), it can be classified as intersemiotic translation, also referred to as transmutation. Since the original definition assumes that the interpretation of verbal signs is done by means of signs of nonverbal sign systems, AD would fall within this category of translation, but in reverse order as it relies on the "conversion of non-verbal signs into words" (Díaz Cintas, 2005: 4). Audio description can also be viewed as intermodal translation (Braun, 2008). Firstly, because the process of AD creation involves a cross-modal mediation, i.e. "translation of visual images into verbal text" (Braun, 2008: 2); secondly, because the source text in AD is not a monomodal, but a multimodal text; and thirdly, because the text of AD has to "interact with other modes of expression", such as dialogues, sound effects or music (Braun, 2008: 3). As argued by Szarkowska and Orero (2014), AD could also be considered as a type of multisemiotic translation due to the multitude of communication channels involved in information transfer during its production, for instance, nonverbal visual channel and verbal auditory channel, verbal visual channel and verbal auditory channel or nonverbal auditory channel and verbal auditory channel. Since AD, along with subtitling for the deaf and hard of hearing, audio subtitling and sign language, is a modality aimed at facilitating access to audiovisual media, it belongs to the field of Audiovisual Translation (AVT) (Gambier, 2003), and

more specifically to that of Media Accessibility (Díaz Cintas, 2005; Remael, Orero & Carroll, 2012).

The theoretical background of this PhD can also be found in reception research in AVT studies, and particularly in the area of AD, which has attracted increased attention among scholars in recent years. Several researchers have measured users' comprehension after presenting them with audiovisual material with AD (Cabeza-Cáceres, 2013; Chmiel & Mazur, 2016; Schmeidler & Kirchner, 2001; Walczak & Rubaj, 2014), while others have studied user preferences related to the wording of AD (Chmiel & Mazur, 2012) or to different AD styles (Fryer & Freeman, 2012a; Szarkowska & Wasylczyk, 2014; Udo & Fels, 2009). There are also those who looked into the reception of vocal delivery of AD (Fernández-Torné & Matamala, 2015; Kobayashi et al., 2010). Noticeably, a common characteristic of all of the above mentioned studies is their focus on elements that are specific to the AD itself. They do not explore the impact of AD on users' experience. The first steps in that area were made by Ramos and Rojo (2014), and then continued by Ramos (2015) and Ramos Caro (2016). In their studies, they measured the emotional response of users to the audiovisual stimuli presented and analysed target emotions. Fryer and Freeman (2012b, 2013, 2014), on the other hand, focused their research on the concept of presence – “the psychological sense of immersion in any mediated environment” (Fryer and Freeman, 2012b: 15) – that, instead of eliciting particular emotions, allowed the users' entire experience to be assessed. This PhD thesis follows in the wake of their work. Its main aim is to explore how different AD parameters influence Polish B/VIP users' immersion in audiovisual stimuli, a concept that has not been addressed in depth by the existing research.

Following Saldanha's and O'Brien's (2013) classification of research, which distinguishes between product-, process-, context- and participant-oriented research, this thesis comes under the last category. However, it should be stressed that while investigating one aspect of research, it is impossible to exclude the remaining ones.

Certain overlap is inevitable. This PhD departs from the analysis of an AD product and aims to find links between its features and users' experience. It aims to forefront the users as understanding their opinions can help to validate the relationship between the technical aspects of a product and actual user satisfaction. Although measuring users' experience, i.e. "characteristics of the sensations, perceptions, and opinions of people as they interact with different environments" (Patrick et al., 2004: 319), is complex and subjective in nature, identifying parameters that affect it and controlling them can help stakeholders to deliver a good product, as required by users. This PhD thesis represents the first, important step in this direction, which could contribute to enhancing user experience in the longer-term.

This section intended to provide a general framework within which this PhD research is embedded. A comprehensive description of the state of the art related to the specific concepts under investigation is included in the following chapters. Due to the specificity of this PhD thesis, i.e. compendium of publications, it has not been elaborated on here to avoid repetition.

1.2. Research objectives and aims

There are a number of AD parameters that may have an impact on users' experience and therefore merit insightful research. However, due to time and space constraints, the parameters under investigation were narrowed down to the following:

1. AD style
2. AD vocal delivery

The rationale behind choosing the first parameter is related to previous studies which show that B/VIP audiences tend to value descriptions with filmic elements (e.g. Fryer

& Freeman, 2012a) or non-standard linguistic expressions (e.g. Fels et al., 2006a). My aim was to verify this in the Polish AD context by proposing a new type of AD – creative description – using not only *mis-en-shot* elements (Wilken & Kruger, 2016), but also intensified vocabulary to give the target audience a more engaging and entertaining experience (for details see Chapter 3 and Chapter 4; Walczak, forthcoming a; Walczak & Fryer, 2017).

The motivation behind selecting the second parameter relates to the findings of Kobayashi et al. (2009, 2010) and Fryer (2014), who suggest that human-narrated ADs are recommended for emotive content, for example drama, whereas ADs delivered by TTS technologies may be more suitable for informative genres, such as documentaries. This thesis investigates this issue with a Polish AD target audience (for details see Chapter 5; Walczak & Fryer, forthcoming).

Based on the above, this research has two main objectives:

1. to study the reception of two AD styles – standard and creative – by B/VIP users;
2. to study the reception of two AD voice types – human and synthetic – by B/VIP users for two genres: fiction and documentary.

In order to achieve these objectives, a methodological framework had to be established. As argued by Wilken and Kruger, a film's success can be based on its ability "to sweep the audience into the fictional world" (2016: 256). As a consequence, when creating films, producers try to make them absorbing and capable of immersing the viewers (Wissmath & Weibel, 2012). Immersion is a term used to describe the sensation of the audience being plunged into the story world, experiencing the mediated environment as if it was unmediated (Fryer, Pring & Freeman, 2013). The feeling of being engaged by a story is therefore related to the immersive capacity of a film. This, in turn, leads to the following research question:

Which features of the AD parameters
provide its audience with an immersive experience?

In order to answer this question, two specific aims of this PhD thesis had to be determined.

The first, linked to the first main objective concerning AD style, was the following:

1A. to measure user experience in relation to AD style in order to establish which AD style – standard or creative – leads to greater immersion.

The second, linked to the second main objective concerning AD vocal delivery, was the following:

2A. to measure user experience in relation to AD vocal delivery for two genres, fiction and documentary, in order to verify which AD voice – human or synthetic – leads to greater immersion depending on the genre.

In order to achieve the specific aims, a research measurement tool had to be chosen. Since in both cases the goal was to measure users' experience – and specifically users' immersion in the audiovisual content presented – a common measurement tool was chosen, as explained in Section 1.3.

Related to the specific aims, research hypotheses were formulated. As they are directly linked to the measurement tool used, they are presented in the following section, after a brief introduction of the tool in question. The hypotheses are also discussed in detail in the respective articles (see Chapter 4 and Chapter 5).

1.3. Methodology and hypotheses

Since the first publications on AD, certain methodological developments have taken place with regard to reception studies (Chmiel & Mazur, 2012). Currently, data may be collected from respondents using various tools, for instance, one-on-one interviews (Figiel, 2016; Rai, 2009; Szarkowska & Jankowska, 2012), focus groups (ITC, 2000; Walczak, forthcoming b), on-line surveys (Mączyńska, 2011) eye-tracking (Di Giovanni, 2014; Krejtz et al., 2012; Orero & Vilaró, 2012) or heart rate measurements (Ramos, 2015; Ramos Caro, 2016). However, the most widely-applied research instrument appears to be questionnaires (Cabeza-Cáceres, 2013; Chmiel & Mazur, 2012, 2014, 2016; Fresno, 2014; Jankowska, 2015; Peli et al., 1996; Romero-Fresco & Fryer, 2013; Schmeidler & Kirchner, 2001; Wilken & Kruger, 2016). This PhD thesis also uses questionnaires for data collection. Compared to previous studies, they do not include comprehension or recall questions, but rather questions that aim to measure participants' emotional response to the stimuli presented.

The aim of the experimental part of this thesis is to find the links between the AD product and user context, and then investigate the impact of AD parameters on user experience. The research tool that facilitates the achievement of this goal and the gauging of user experience is the Independent Television Commission Sense of Presence Inventory (ITC-SOPI) questionnaire (Lessiter et al., 2001). It is one of five canonical questionnaires used for measuring presence (Rosakranse & Oh, 2014), a psychological construct defined as “the experience of being engaged by the representations of a virtual world” (Jacobson, 2002: 1). As a cross-media questionnaire, it can be used for both virtual realities and other types of media systems (Rosakranse & Oh, 2014). It measures four facets of a media experience: Spatial Presence, Engagement, Ecological Validity and Negative Effects (for details see Chapter 4 and Chapter 5). It has been used before with sighted audiences (Lessiter et al., 2001), but several studies have also been carried out with B/VIP people (Fryer &

Freeman, 2012b, 2013, 2014). However, in the latter case, all the participants were English language speakers. This PhD thesis follows Fryer's and Freeman's methodology, but the empirical studies are conducted with B/VIP users in the Polish language context. A copy of the questionnaire in two languages – English and Polish – constitutes Annex 2.4 to this thesis.

In addition to presence measures, items from the *Emotion Elicitation Scale* (Gross & Levenson, 1995) were added for users to report their emotional response to the stimuli shown. Of the 16 original items, two relevant to the experimental studies in question were selected: Interest and Confusion. The reason behind including them is linked to the fact that the efficacy of AD is often assessed through comprehension. It has been argued though that comprehension, through over-explicitation, may compete with interest, and on the other hand confusion may occur when AD has a negative effect on comprehension (Fryer, 2013). It was also assumed that both items could provide useful insights into the correlations between comprehension, engagement and presence.

With the above in mind, the hypotheses for the experimental studies in this thesis were formulated. They are provided below for each study.

1. Study 1: AD style

In order to assess the impact of AD – prepared in a creative and standard style – on B/VIP user experience, the following hypotheses were set:

- H1: users will report higher levels of presence for the film with creative AD style;
- H2: users will be more interested and less confused when watching the film with creative AD style;
- H3: users will show a preference for the film with creative AD style.

2. Study 2: AD vocal delivery

In order to explore the impact of AD, delivered by a human voice (HV) and reproduced by TTS software, on B/VIP user experience presented with stimuli from two different genres: fiction and documentary, the following hypotheses were established:

- H1: users will report higher levels of presence for HV AD for fiction, but similar levels of presence for HV and TTS AD for documentary;
- H2: users will be more interested and less confused when watching fiction with HV AD, but their levels of interest/confusion will be similar for HV and TTS AD for documentary;
- H3: users will show a preference for HV AD for fiction, but no preference between HV and TTS AD for documentary.

The hypotheses linked to Study 1 and Study 2 were formulated based on the results of the previous studies briefly introduced in Section 1.2 (see above). They are discussed in detail in the corresponding articles in Chapter 4 and Chapter 5.

1.3.1. Measurement tool

With regard to research strategy, this PhD thesis adopted a mixed-method approach, because combining quantitative and qualitative data collection and analysis allowed a thorough investigation of the matters in question.

Two AD parameters were subject to investigation: (1) AD style and (2) AD vocal delivery. The common questionnaire used for both experimental studies in this thesis is presented below in brief. A detailed description is contained in the corresponding articles (see Chapter 4 and Chapter 5). Additionally, a copy of the questionnaire in two languages – English and Polish – constitutes Annex 2.4 to this thesis.

The questionnaire for the experimental studies was organized as follows:

Part 1	<ul style="list-style-type: none"> • <u>Demographic information</u>: gender, age, self-reported sight loss (mild, considerable, complete), visual acuity specification (items taken from <i>Network 1000</i> study by Douglas, Corcoran, & Pavey, 2006), age when registered as visually impaired, medical name of sight condition, general preferences for AD delivery voices, familiarity with AD (and with TTS software in the case of the study on AD vocal delivery)
Part 2	<ul style="list-style-type: none"> • <u>Questions on emotional experience</u> (two items – Interest and Confusion – taken from <i>Elicited Emotion Scale</i> by Gross & Levenson, 1995) • <u>Questions on presence</u> (10 items taken from the <i>ITC-Sense of Presence Inventory</i> by Lessiter et al., 2001)
Part 3	<ul style="list-style-type: none"> • <u>Additional questions</u> related to the studies on AD style or AD vocal delivery (for example, preference questions) • <u>Comments from participants</u>

1.3.2. Participants

A total of 72 participants (58% female, 42% male) took part in two experimental studies presented in this thesis (36 participants per test). All of them were visually impaired. They were recruited through Polish organizations and foundations that support people with sight loss, and through personal contacts. Details regarding the participants are presented in Chapter 4 and Chapter 5.

The studies were carried out in accordance with ethical procedures. Ethical approval was given by the Universitat Autònoma de Barcelona, Spain (see Annex 2.1). All

participants had an information sheet read out to them before each test (see Annex 2.2) and gave their written consent before taking part (see Annex 2.3). The tests were anonymous and privacy was ensured. The questionnaires were coded and together with consent forms they will be securely stored for up to three years after the completion of the studies.

1.3.3. Stimuli

What follows is a brief presentation of the stimuli employed in Study 1 and Study 2. More detailed information can be found in Chapter 4 and Chapter 5 respectively.

The common motivation behind selecting the clips for both studies was that they had to present independent stories so that they could be played interchangeably, without the users having to watch the whole films in order to understand them. The clips had to be similar in nature and the density of dialogue vs. AD had to be balanced.

1. Study 1: AD style

The research material for Study 1 constituted two clips from *The Mighty Angel* (2014, dir. Wojciech Smarzowski). It is a Polish production belonging to a film genre that has not yet been explored before in scientific research on AD – naturalistic drama (Styan, 2002). Its aim is to present reality as faithfully as possible and to show the dark side of human existence. The film is said to be “a powerful and skilfully crafted tale of alcoholism”, where Smarzowski does not spare the viewer nauseating images and portrays Polish reality “with grim, gritty realism” (Larsen, 2014). In the case of this film, *what* is presented on the screen is no less important than *how* it is presented, i.e. how filmic techniques are applied to transfer the meaning. The effect that the inclusion

of such elements in AD, further intensified by vivid vocabulary, could have on the audience was to be determined empirically.

2. Study 2: AD vocal delivery

Since the aim of Study 2 was to check the impact of AD delivered with different voices across genre, two genres had to be represented: fiction and documentary. The goal was to find fragments from foreign films with AD that were available on the Polish market at the moment of setting up the tests. Bearing in mind the constraints for clip selection provided at the beginning of this section and the limited number of films with Polish AD, the possibilities were narrowed down to the following choice: *Charlie and the Chocolate Factory* (2015, dir. Tim Burton) as a fiction film, and *Encounters at the End of the World* (2007, dir. Werner Herzog) as a documentary. Two clips from each film were selected. Each of the clips contained three audio tracks: original, voice-over, and AD.

1.3.4. Procedure

The procedure adopted for Study 1 and Study 2 was identical. It included the following steps:

1. Presentation of the Information Sheet and Informed Consent Form
2. Administration of the questionnaire, part 1
3. Testing procedure
 - a. Screening: clip 1
 - b. Measures taken: questionnaire, part 2
 - c. Screening: clip 2
 - d. Measures taken: questionnaire, part 2

4. Administration of the questionnaire, part 3

There was one difference in the procedure. It was related to the duration of the studies. Study 1 was carried out with two clips, and therefore lasted approximately 30 minutes, whereas for Study 2 as many as four clips were used, which extended the time of the test to approximately 60 minutes. For a detailed description of the procedure followed for each study see Chapter 4 and Chapter 5 respectively.

1.4. PhD thesis structure

This PhD thesis is presented as a compendium of four research publications. One is a chapter of an academic book, and the other three are scientific articles that have been published or accepted for publication in international peer-reviewed academic journals.

This thesis is organized into eight chapters. Its structure is described below in detail.

Chapter 1 presents the context for the research. It opens with an introduction discussing the motivation for the work (Section 1). Then it provides insights into the theoretical framework of the research (Section 1.1), introduces the main research objectives along with specific aims (Section 1.2), and outlines the methodological aspects of the research (Section 1.3).

Chapter 2 includes Article 1² (Walczak, 2017). It provides a detailed review of the state of the art in relation to the current AD landscape in Poland. It provides the contextual background for the reception studies carried out for the purposes of this PhD. The article starts with a historical outline of Polish AD. Then it presents the laws

² This article was originally written and submitted in English, but, by the decision of the editors, it was translated into Polish.

and regulations currently in place, together with the guidelines issued by Polish user associations. Next, AD services offered in Poland are discussed in detail, starting from television and press, through the film market, museums, theatres and operas, and ending with live events. The next section of the article is devoted to AD research and training courses. The conclusion presents the challenges facing Polish AD in the coming years. The article shows that AD has become an important and recognized service in Poland, attracting significant attention from both academia and industry.

Chapters 3-5 constitute the empirical part of this PhD thesis.

Chapter 3 presents Article 2 (Walczak, forthcoming a). It describes a pilot test that was conducted before the proper study on AD style. Its aim was to explore the reactions of the audience to a film with a non-standard style of description – creative AD – containing film terminology and vivid vocabulary. The article reports on the results of the pilot test and discusses the challenges faced when writing a creative AD script. It is directly linked to the proper study on AD style that was carried out afterwards as fragments of the film used in the pilot test served as research stimuli for the main experiment. Positive reactions of the audience towards creative AD confirmed that it merits an in-depth investigation and encouraged me to undertake further research.

Chapter 4 corresponds to Article 3 (Walczak & Fryer, 2017). It presents a study that tested the impact of AD style on users' immersion in audiovisual content. The participants were shown two fragments of a film with two styles of description: 'standard' and 'creative'. The former followed the 'what you see is what you say' (WYSIWYS) principle (Snyder, 2008), whereas the latter was a type of AD that included elements of camera work and emotive language. The results showed that creative AD prompted higher scores on the scales evaluating the emotional experience of participants. It was the preferred option, particularly among men, compared to the standard AD style.

Chapter 5 contains Article 4 (Walczak & Fryer, forthcoming). It reports on a study aimed at assessing the immersion of users watching fragments of fiction and documentary with AD delivered with two voices: human and synthetic. The results indicated significantly higher ratings for emotional response for fiction with AD narrated by a human compared to fiction with synthesized AD. The scores for documentary, on the other hand, were similar, with no significant differences in relation to AD voice type. This was also confirmed by preference ratings. For fiction, the participants liked the human narrator better, whereas for documentary, they were willing to accept AD delivered by either of the two voices.

Chapter 6 includes a summary of the thesis in three languages: English, Catalan and Spanish, as required for all theses presented by a compendium of academic publications.

Chapter 7 provides a global discussion of the results, conclusions and limitations of the experimental studies, along with suggestions for further research.

Chapter 8 presents the bibliography. This is added as a separate chapter to provide a unified presentation of various citation styles and to offer updated versions of the references quoted in the publications.

The last chapter contains annexes with the articles, as published or accepted for publication, the research documentation, including Ethical Committee documentation, questionnaires and research materials. All these elements have been included in accordance with the regulations for PhD theses that comprise a compendium of academic publications.

Chapter 2. Article 1

Audio description in Poland: a 2015 snapshot

2. Article 1.

Audio description in Poland: a 2015 snapshot

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2.1. Introduction

Rapid developments in the field of accessibility to the media for people with sensory impairments can be seen in numerous countries all around the world. Poland is one such country where accessibility services, such as audio description (AD), are becoming part of the audiovisual landscape and attracting the interest of many, both in the service sector and in research circles.

Defined by some as “a type of poetry” (Snyder, 2008: 192) or “the art to speak in images” (Navarette qtd. by López Vera, 2006: 1), AD is a spoken account of those visual aspects of a film, performance or event that makes it “available to people that otherwise would not have access to it” (Díaz Cintas, 2005: 4). The role of AD is becoming increasingly important and the recent flourish of activities within the field is clearly visible. AD services are no longer only present on television, but also in cinemas, theatres, operas, museums, during meetings, tours or sports events (cf. Fryer, 2010; Holland, 2008; Kruger, 2010; Matamala & Orero, 2007; Michalewicz 2014; Remael & Vercauteren, 2007).

This paper aims to provide a detailed snapshot of the current situation in Poland with regard to the accessibility of audiovisual products for the blind and visually impaired (B/VIP) people. An initial section sets out a brief historical outline of Polish AD. It

then goes on to present the laws and regulations currently in place, along with guidelines proposed by Polish user associations. Audio description services offered in Poland are then discussed in detail, followed by an explanation of AD training and research. The final section concentrates on the challenges that the field will have to meet in the near future.

2.2. From the past to the present

Audio description is believed to be as old as sighted people telling blind people about the images surrounding them (Ofcom, 2008). However, from a technical point of view at least, this phenomenon is much more recent. Developments in AD in Europe and further afield have not taken place evenly and while some of the countries have a longstanding tradition of describing audiovisual programs, others have unfortunately not even started yet.

Though used in the United States for over 30 years and in the United Kingdom for over 15, AD only became popular in Poland in 2006. The first films with an additional Polish AD track were made in the late 1990s in Cracow with financial support from the Ministry of Culture and the Polish Association of the Blind. However, the technical quality of the AD employed in these productions left a lot to be desired. These films are now available in the library of the Association of the Blind and are known there as ‘typhlo-films’, from Greek ‘typhlos’ meaning ‘blind’ (Szarkowska, 2009: 198).

The date of 27 November 2006 can be treated as the day of reactivation or rather the actual beginning of AD in Poland. On that day the first screening of an audio described film took place in the ‘Pokój’ cinema in Białystok. It was a Polish production *Extras* (2006, dir. Michał Kwieciński). The originator of this initiative was Tomasz Strzymiński and the role of the audio describer was performed by Krzysztof Szubzda.

Soon afterwards other cinemas across the country organized screenings with AD for B/VIP people. In cities such as Białystok, Poznań, Elbląg and Łódź B/VIP audiences were shown *Ice Age* (2002, dir. Chris Wedge), *Testosterone* (2007, dir. Andrzej Saramonowicz and Tomasz Konecki), *The Wedding* (2004, dir. Wojciech Smarzowski) or *In God's Little Garden* (2007, dir. Jacek Bromski). A number of screenings also took place in Warsaw and were organized by the Foundation for Children 'Help on Time' [*Fundacja Dzieciom 'Zdażyć z Pomocą'*] as part of its project called *The Cinema beyond Silence and Darkness* [*Kino poza ciszą i ciemnością*]. The unquestionable success of the Polish AD pioneers was the screening of Jarosław Sypniewski's *Key witness* at the Feature Film Festival in Gdynia in 2007. As part of the festival, for the first time in Poland, there was also a special projection with AD for young audiences. It was a Dutch production, *Santa Claus' Horsey*, directed by Mischa Kamp with the special version of the dialogue prepared by Anna Jurkowska, a typhlopedagogue from the Polish Association of the Blind (Jankowska, 2009: 242). It has to be noted that both screenings were presented in line with international standards, that is, with AD available through headphones only to the viewers interested in it. As well as Polish films, AD was also made available to foreign productions. The screenings of such films as *The Lives of Others* (2006, dir. Florian Henckel von Donnersmarck), *Night at the Museum* (2006, dir. Shawn Levy) or *Empties* (2007, dir. Jan Svěrák) were organized in the 'Adria' cinema in Bydgoszcz, and the AD scripts were read by Joanna Dłuska and Jacek Knychala (Szarkowska, 2009: 198; Jankowska, 2009: 242).

In the following years other events important for the development of the Polish AD took place (for more information on particular AD services, see also Section 2.4 below). On 14 June 2007, Polish public television, Telewizja Polska S.A., started offering programs with AD. On 14 November 2007, the first theatre performance with AD, *Rabbit on the Moon*, was staged in the Puppet Theatre in Białystok. Another significant date in the rather short history of Polish AD is 21 February 2008. On that day Andrzej Wajda's film *Katyn* came out on DVD with AD. In 2010, AD was

prepared for the *Raclawice Panorama*, a monumental work of art located in Wrocław. That same year the film *Chopin: Desire for Love* (2002, dir. Jerzy Antczak) had its premiere with AD created in two languages, Polish and English. Two years later, during the EURO 2012 UEFA European Football Championship, jointly organized by Poland and Ukraine, football fans had AD available at each of thirty-one matches played in eight stadiums (Michalewicz, 2014: 154). In April 2013, the film *Imagine* (dir. Andrzej Jakimowski) came out. Thanks to the efforts of the Audio Description Foundation, it was originally equipped with the AD track for the B/VIP spectators. The film was shown for a week in several cinemas in Poland. Contrary to other screenings of films with AD, these ones were not closed, but available to general audiences.

In October 2013, B/VIP people were able to attend quite a unique experience. For the first time they could independently pay a visit to the zoo in Wrocław. Everything thanks to the AD prepared by the Foundation for Audio Description Progress ‘Katarynka’. One of the most recent events was organized on 15 January 2014 by the Foundation for Culture without Barriers. It was a social campaign called *Take your stick/chick³ to the cinema* [*Zabierz laskę do kina*], whose aim was to draw attention to the problem of access to culture for people with sight and hearing disabilities. The latest novelty is a cartoon book created for B/VIP readers. It is written in Braille, but the final version will also include a CD with an accompanying AD track providing descriptions to all illustrations, because, as the authors underline: “Our project is unique, it can be accessed both by sighted and blind users. It is a cartoon for all” (Kędzierski, 2015).

Such a dynamic development of AD in Poland would not be possible but for the non-governmental organizations promoting accessibility for B/VIP people, such as: Audio Description Foundation [Fundacja Audiodeskrypcja], Foundation for Culture without Barriers [Fundacja Kultury Bez Barier], Foundation for Audio Description

³ Play on words. The word ‘laska’ has two meanings in Polish, it can stand either for a white stick a blind person is using for walking or, informally, for a girl.

Progress ‘Katarynka’ [Fundacja na Rzecz Rozwoju Audiodeskrypcji ‘Katarynka’], Masovian Association of Work for the Disabled ‘De Facto’ [Mazowieckie Stowarzyszenie Pracy dla Niepełnosprawnych ‘De Facto’], The Seventh Sense Foundation [Fundacja Siódmy Zmysł] or Wrocław-West Centre for Culture [Centrum Kultury Wrocław Zachód]. The activities of academic circles cannot go unnoticed. More and more educational institutions undertake the challenge to teach AD. There is also a growing number of academics actively promoting AD and involved in AD research at universities in Warsaw, Cracow or Poznań (see also Section 2.5 below).

2.3. Laws, regulations and guidelines

Although the benefits of AD for secondary users, such as sighted persons or immigrants, have already been demonstrated by researchers (cf. Ofcom, 2000; Jankowska, 2009), the major beneficiaries of AD are B/VIP people. According to the Polish Central Statistical Office, in 2004 there were 1,820,300 people belonging to this group in Poland (Kaczmarek, 2011). The Polish Association of the Blind, on the other hand, estimates that in 2011 the number of B/VIP persons in Poland amounted to 1,650,800, with 65,000 being members of the Association (Sadowska, 2014: 125). These discrepancies may result from the fact that not every blind person is an Association member or that the data gathered by the Office include also those with minor vision impairments and they, due to a slight defect of vision, may not sign up to the Association. Regardless of the actual number of B/VIP people, the AD target group in Poland, a country with a population of almost 40 m people (GUS, 2015), is still significant.

Accessibility-friendly initiatives are now receiving increasing attention in the audiovisual marketplace. Through legislation, some countries like the UK or the USA have made accessibility compulsory not only on television, but also in other cultural

and artistic life. Other countries are now following suit. The European Year of People with Disabilities in 2003 helped in a significant manner to boost the visibility of accessibility to audiovisual media especially in those countries that were lagging behind (Díaz Cintas, 2005: 5). Furthermore, the European Union is now encouraging broadcasters to provide services for people with visual or hearing disabilities. In this light, the Audiovisual Media Services Directive (AVMSD) was recently passed. Recital (46) and Chapter III, Article 7 of the AVMSD (2010) state:

Recital (46) The right of persons with a disability and of the elderly to participate and be integrated in the social and cultural life of the Community is inextricably linked to the provision of accessible audiovisual media services. The means to achieve accessibility should include, but need not be limited to, sign language, subtitling, audio description and easily understandable menu navigation.

Article 7 Member States shall encourage media service providers under their jurisdiction to ensure that their services are gradually made accessible to people with a visual or hearing disability.

Although these provisions do not impose any specific obligations on EU Member States, they indicate the direction for achieving media accessibility for specific social groups in the future. The amendment of the Polish Radio and Television Act of 25 March 2011 carries more tangible consequences for Poland. In Article 4, Section 28, it provides a clear definition of AD, namely:

audio description means a verbal, sound description of a picture and visual content contained in an audiovisual program addressed to visually impaired persons, which is included in the program or transmitted concurrently with the program (Radio and Television Act, 2011);

Furthermore, the provisions of Article 18a obligates television broadcasters to offer services for people with visual or hearing disabilities of appropriate duration limits.

The Article reads as follows:

Television broadcasters are obliged to ensure accessibility of programs for people with vision or hearing impairments, by introducing appropriate services: audio description, subtitles for the deaf and hard of hearing and sign language interpreting, so that at least 10 per cent of the quarterly transmission time, excluding advertisements and teleshopping, is equipped with such services (Radio and Television Act, 2011).

As part of the transitional provisions, the percentage of programs broadcast with accessibility services mentioned in the Act was reduced to 5 per cent in 2011 for small broadcasters (Chmiel & Mazur, 2014: 32). For the leading ones, it is planned to be increased to 25 per cent per quarter in 2016, and to 35 per cent per quarter in 2017 (Amendment to the Radio and Television Act, 2015: 12).

Besides regulations on media accessibility, there are also AD guidelines that describe the standards and best practices to be applied when producing AD services of good quality. Developed in 2000 by the UK media regulator Ofcom, the ITC guidelines, were one of the first AD guidelines to be issued in Europe (Ofcom, 2000). Nonetheless, Poland has also developed its own, national ones, adapted to the Polish cinematic world. They have been drawn up mostly for film and television, and are only mentioning other accessibility avenues, such as theater or opera, in passing. At the time of writing this article, there were two official documents concerning the practice of creating AD in Poland, both issued as guidance for professionals. The authors of the first one are Barbara Szymańska and Tomasz Strzyński, representing the Audio Description Foundation. Their guidelines were published in 2010 under the title *Standards for creating audio description to audiovisual productions* (Szymańska & Strzyński, 2010). The other set of guidelines, *Audio description: Principles of*

creation, was issued two years later by the Foundation for Culture without Barriers (Künstler et al., 2012).

Although an agreement was reached as to how to name the very discipline of AD in Polish, there seems to be no understanding as far as labelling the actual profession is concerned. While an ‘audio describer’ is a professional title in the UK, in Poland the same person may be called alternatively ‘audiodeskryptor’ or ‘audiodeskryber’, the latter being an English calque. However, as professor Krystyna Kleszczowa, from the Institute of Polish Language at the University of Silesia comments:

The language is unpredictable. Although the form ‘audiodeskryptor’ seems better, the Internet shows us almost the same number of hits for ‘audiodeskryptor’ as for ‘audiodeskryber’. In this case, we should assume that both words are correct. Time will tell which form will win” (Fundacja Audiodeskrypcja, n.d.).

The above dilemma is to a certain extent present in the Polish guidelines. Although they are consistent with profession naming and use the form ‘audiodeskryptor’ throughout their documents, they also mention other parties directly involved in the AD production process. Szymańska and Strzymiński (2010: 4) make a distinction between three persons: (i) the author of the script, (ii) the author also being the voice artist and (iii) the voice artist, and thus introduce the following definitions:

- ‘deskryptor’ [describer] – a person writing AD scripts;
- ‘audiodeskryptor’ [audio describer] – a person writing AD scripts and reading them out;
- ‘lektor’ [voice artist] – a person reading AD scripts out.

Künstler et al. (2012), on the other hand, note straightaway that in order for the AD service to be of good quality, two persons should participate in its delivery, firstly an audio describer [‘audiodeskryptor’] and then a professional voice artist [‘lektor’].

As well as guidelines, there are other Polish sources concerning AD. A manual on how to create AD was recently sent to press. Edited by Mariusz Trzeciakiewicz (2014) from the Foundation for Audio Description Progress ‘Katarynka’, it is titled *Audio description in theory and practice: How to write about things that cannot be seen*. In 2014 a monograph on AD was published. Written by Agnieszka Chmiel and Iwona Mazur (2014), it is a complex academic publication, the first of its kind, addressing the topic of AD in Poland.

2.4. Audio description services in Poland

Today, access to AD for the B/VIP users is provided, to differing extents by several European countries, including the UK, Germany, Portugal, France, Italy, Spain, Belgium, Czech Republic, Lithuania, Finland, Sweden, Austria and Poland. In Europe, the UK is the leader when it comes to the provision of AD services, offering it in theatres, cinemas and on digital television. Additionally, films may be borrowed or bought at the Royal National Institute of Blind People, an organization actively supporting persons with vision loss (Jankowska, 2009: 237). In Poland, AD service is no longer an abstract issue, but it has been in the last few years that it has undergone significant progress. It is now available on television, in theatres and museums, and recently in cinemas and during live events.

2.4.1. Television and press

Television is probably the most sought-after mode for AD today. From 2007, AD has been produced by Telewizja Polska S.A., the Polish public broadcaster. B/VIP audiences are offered a number of audio described Polish TV series, such as *The Ranch*

(2006, dir. Wojciech Adamczyk), *Secret of the Cipher Tower* (2007, dir. Adek Drabiński), *The Magic Tree* (2008, dir. Andrzej Maleszka), *Father Mateusz* (2008, dir. Maciej Dejcz et al.) and *Family.pl* (2011, dir. Patrick Yoka). Some of them have already been released on DVD and they are also available online on the special public television website: <http://www.tvp.pl/dostepnosc>.

Once the new provisions of the Polish Radio and Television Act of 2011 came into force, commercial channels ceased to be reticent about providing AD to their programs. Big market players like Canal+, Polsat and TVN now have audio described programs on offer. Other television channels, carried by terrestrial digital providers, like Ale kino+, ATM Rozrywka, Puls, Puls2, TTV, TV4, TV6, TVN7, TVP Historia, TVP Kultura, TVP Polonia do not lag behind. Nevertheless, TVP remains the leader in providing accessible media for B/VIP users. In the first quarter of 2013, TVP 1 and TVP 2 broadcast 30.8% and 18.3% respectively, of programs available for people with vision or hearing loss (Telewizja Polska, 2013). Among private broadcasters, a few channels stand out from the rest, namely MiniMini+ and teleTOON+, offering accessible programs for the youngest audiences with both vision and hearing impairments (Drożdżal, 2015), Planete+ airing audio described documentaries (Szewczyk, 2012a) and Polsat Sport News and Canal+ Sport, catering for the needs of the sports fans, the former by providing AD service to selected sports programs (Telewizja Polsat, 2015), the latter by audio describing football matches (Szewczyk, 2012b).

Sighted readers have a wide variety of choice as far as press is concerned. They can choose from among almost 2,000 titles of different magazines and journals available on the market (IWP, n.d.). B/VIP persons are not that fortunate. What is more, the Internet versions of newspapers are now aimed at focusing the reader's attention by rich graphics, not to mention ever-present pop-up advertisements. Even though the content is recognized by screen reading systems, visual elements remain inaccessible. In the light of the above, in 2007 the Masovian Association of Work for the Disabled

‘De Facto’ created the ‘e-Kiosk’, Internet-based kiosk, offering press to B/VIP readers, free of charge after prior registration (Sadowska, 2014: 127). Thanks to a special computer program designed by Sylwester Piekarski, a blind IT specialist from the University of Warsaw, press articles are converted into formats available to screen readers (Nowacka, 2013). Initially, newspaper articles did not carry illustrations as the program deletes them automatically. As visual elements are essential for better understanding of the content, the Association included ADs to selected portion of press photographs (Sadowska, 2014: 127). This novel application of AD was introduced in 2011 and Poland is the only country in Europe offering this type of service. The descriptions are prepared on a weekly or monthly basis at the request of the Association by volunteers from all around the country. Adults describe illustrations devoted to older readers and teenagers do the same for magazines aimed at their peers (Chmiel & Mazur, 2014: 57).

While at the beginning the ‘e-Kiosk’ had only six titles on offer, by 2014 there were already fifty-eight audio described magazines and journals. They include Polish national weeklies (for example, *Auto Świat*, *Newsweek Polska*, *Polityka*, *Przekrój*, *Wprost*), local weeklies (for example, *Dziennik Bałtycki*, *Gazeta Krakowska*, *Kurier Lubelski*), men’s and women’s monthly magazines (for example, *Claudia*, *Focus*, *Zdrowie*, *M jak Mama*, *PC World*) and educational magazines for teenage readers (for example, *Cogito*, *Victor Gimnazjalista*, *Victor Junior*) (Chmiel & Mazur, 2014: 57).

2.4.2. Films: DVDs, cinemas and festivals

There is also a wide range of opportunities for B/VIP people in the film market. Although Poland is commonly perceived as primarily a voice-over country (Bogucki, 2004: 103), other translation modalities such as subtitles or dubbing are not absent from the Polish market. Despite having such a fragmented audiovisual landscape, the

potential amount of AD on offer is not limited, but on the contrary, it is created both to locally produced broadcasts and to foreign language materials (for more on AD to foreign productions cf. Szarkowska & Jankowska, 2015; Szarkowska, 2013).

There are over 100 audio described films in Poland. They are delivered to B/VIP people through several channels: DVDs, available either on the open market or in film libraries, during cinema or one-off screenings, and recently via special website offering audio described films online. Detailed information about each channel is provided in the following paragraphs.

DVDs with AD seem to be on the increase in Poland. They include not only Polish productions such as *You Are God* (2012, dir. Leszek Dawid), *Warsaw '44* (2014, dir. Jan Komasa), *Manhunt* (2012, dir. Marcin Krzyształowicz), *The Mighty Angel* (2014, dir. Wojciech Smarzowski) or *In Darkness* (2011, dir. Agnieszka Holland), but also international titles, *Wadjda* (2012, dir. Haifaa Al-Mansour), *The Intouchables* (2011, dir. Olivier Nakache and Eric Toledano) or *Fill the Void* (2012, dir. Rama Burshtein), to name just a few. The Oscar-winning *Ida* (2013, dir. Paweł Pawlikowski) was also audio described and issued on DVD, with an AD script prepared by the author of this article. Another, quite unique DVD was also recently released. It includes the performances of the State Folk Group of Song and Dance 'Mazowsze', a famous Polish group established in 1948 with the aim of protecting the folk tradition from destruction and promoting its richness and beauty (Fundacja Kultury bez Barrier, n.d.).

Becoming a member of the Polish Association of the Blind may also facilitate access to audio described films on DVDs. Its Department of Collections for the Blind has almost forty films with AD on offer (DZDN, n.d.). Another option is joining the Online Film Club for the Blind 'Train'. Created in 2012 at the initiative of the Masovian Association of Work for the Disabled 'De Facto', it aims to remove existing barriers separating B/VIP audiences across Poland from free access to culture. Once

joining the 'Train' Club, B/VIP persons can rent films with AD free of charge and exchange their opinions on the online forum after watching them (De Facto, n.d.).

To conclude this section, data on the accessibility of cinemas needs be provided. In Poland, there is no cinema that offers AD on a regular basis yet. This stands in stark contrast to the UK, where more than 300 cinemas screen films with AD (RNIB, n.d.). An ideal situation would be for the B/VIP people to attend cinemas together with their sighted friends in a fully integrated manner, but that is still in an early stage of development. For the time being, only sporadic screenings with AD are on offer in Poland. While *Imagine* (2012, dir. Andrzej Jakimowski) paved the way, other films were soon to follow, including *Life Feels Good* (2013, dir. Maciej Pieprzyca) or *Carte Blanche* (2015, dir. Jacek Lusiński), but that covered only a tiny fraction of the type and number of films open to the general public. Later, the New Horizons Cinema in Wrocław (KNH, n.d.) came out with a film proposal for the B/VIP audiences, offering the screenings of recent Polish productions, such as *Gods* (2014, dir. Łukasz Palkowski) or *A Grain of Truth* (2015, dir. Borys Lankosz). After that, the 'Katarynka' Foundation launched 'Adapter' – the first ever online cinema with AD. The viewers are invited to join the online premiere screenings every Thursday, at 8 pm. The biggest Polish titles, until now unavailable to the B/VIP audiences, can be accessed for free, 24 hours a day, from home, via PC, laptop, tablet or mobile phone (Adapter, n.d.).

There are a number of Polish film festivals that cater for the B/VIP customers by offering AD. In 2013, the KaFFA Festival of films with AD took place in Cracow (KaFFA, 2013). In 2015, a few audio described films could also be found, for example, in the program of the Watch Docs International Film Festival, one of the oldest and largest human rights film festivals in the world (Watch Docs, 2015), or the Cinema in Sneakers Festival, devoted to children and young viewers (Kino w Trampkach, 2015). Another event equipped with AD is the Film Music Festival in Cracow. Taking place in the presence of world-class directors and composers, it is one of the most important festivals in the world of film music. During the Festival many concerts are held, but it

is the final one that crowns the event with a film screening accompanied by live music performed by an orchestra, choir and soloists. The Festival organizers want to ensure that it is accessible to all spectators, and therefore, thanks to the cooperation with the Seventh Sense Foundation, they offer AD services. It has already accompanied blockbuster films such as *The Matrix* (1999, dir. Andy Wachowski and Lana Wachowski), *Gladiator* (2000, dir. Ridley Scott) and *Star Trek* (2009, dir. J. J. Abrams) (FMF, 2015).

There are also events in Poland specially dedicated to B/VIP people. Among them, the most popular ones are the Warsaw Cultural Week without Barriers and the Płock Culture and Art Festival for the Blind. The first one is a unique event, during which the residents of Warsaw and their guests can meet in theatres, exhibitions, workshops and during film screenings. Everyone is welcome, especially those to whom culture is not frequently accessible (WTKBB, n.d.). The latter event is a national phenomenon. With many well-known artists, it attracts the attention of hundreds of B/VIP people. This festival gives them “an opportunity to recharge their cultural batteries for the whole year” (Blinkiewicz, 2014).

2.4.3. Museums, theatres and operas

In Poland, special initiatives for B/VIP people in museums, theatres and operas are starting to appear. Although not yet provided on a regular basis, but rather as local initiatives, these kinds of services are slowly growing in volume.

The greatest percentage rise in AD provisions is in museums. Several museums are trying to increase the accessibility of their venues and exhibitions by offering recorded audio guides, specifically designed for their B/VIP guests. Other facilities provide signs and guides in Braille, tactile paths, and the like.

During the last two years, four rooms of the Royal Castle in Warsaw have been adapted to the needs of B/VIP visitors. With AD played through headphones, they can now explore the Throne Hall, the Marble Room, the King's Bedroom and the Knights' Hall. In 2014, nearly forty works of art from the 'Collection in Królikarnia' exhibition were made accessible to B/VIPs. Audio descriptions of forty of the most valuable paintings in the Warsaw National Museum has also been recently completed (Fundacja Kultury bez Barrier, n.d.). B/VIP people may now fully enjoy visiting such museums and galleries as the Chopin Museum, Museum of the Warsaw Uprising, National Gallery of Art 'Zachęta', all located in Warsaw, the Regional Museum in Stalowa Wola, the Herbst Palace Museum or Art Museum in Łódź, the Schindler's Factory or Museum of Contemporary Art 'MOCAK' in Cracow, or the Silesian Museum in Katowice. There are also museums, like the National Museum in Warsaw or the Museum of Central Pomerania in Słupsk, that make ADs to certain works of art available online at their websites.

The situation in museums seems positive on the whole; a certain amount of AD is offered and some facilities are fully accessible. Even though actual AD may not be provided everywhere, there are often many additional services to choose from and they can be used by the B/VIPs. An example confirming that various museums are opening their doors to B/VIP people is the Night of Museums which took place in 2014 in Białystok. With several exhibitions accessible to their needs, B/VIPs could enjoy this cultural event together with sighted visitors (Chmiel & Mazur, 2014: 55).

Europe has many theatres equipped with AD, with the UK and France being the leaders in performances (Ofcom, 2000: 4). Although the offer is still limited compared to the UK, where more than one hundred theatres provide AD (Ofcom, 2000: 4), availability of performances in Poland is on the rise. To date, over seventy performances have been made accessible to the B/VIP audiences. They are staged in various theatres across Poland, for instance, in Bielsko-Biała (the Polish Theatre),

Cracow (the Juliusz Słowacki Theatre and the Helena Modrzejewska Old Theatre), Katowice (the Silesian Theatre of the Doll and the Actor 'Ateneum' and the Stanisław Wyspiański Theatre of Silesia), Płock (the Jerzy Szaniawski Dramatic Theatre), Poznań (the Animation Theatre, the Tadeusz Łomnicki New Theatre and the Polish Theatre), Warsaw (the Ateneum Theatre, the Baj Theatre, the Dramatic Theatre of the Capital City of Warsaw, the Ekoteatr Theatre, the Kamienica Theatre, the Comedy Theatre, the Tadeusz Łomnicki Theatre of Wola, the Warsaw National Theatre, the Polonia Theatre, Arnold Szyfman Polish Theatre, the Zygmunt Hübner Powszechny Theatre, the Rampa Theatre in Targówek, the Roma Musical Theatre, the Rozmaitości Theatre, the Studio Theatre and the Syrena Theatre), and Wrocław (the Polish Theatre) (CKWZ, n.d.; Fundacja Kultury bez Barrier, n.d.). From the above mentioned theatres, the Theatre Syrena in Warsaw is the most innovative, as, starting from 2015, it will be the first one in Poland to provide AD upon request to its spectators.

With regard to theatre performances, the AD track is often complemented with an audio introduction (AI), a short piece of narrative presented before the performance, providing relevant information from the program and a description of the visual elements (for more on AIs in theatres see ADC, 2006; York, 2007). Other measures include touch tours for B/VIP audiences organized before or after the show.

In Poland, B/VIP spectators have a very limited choice when it comes to the performing arts, such as opera or ballet. Spain appears to be ahead of other European countries, providing AD for opera performances for its B/VIP audiences on a permanent basis (Matamala & Orero, 2007). Nevertheless, Polish B/VIP viewers have already been invited to experience two musicals: *The Wizard of Oz* and *The Phantom of the Opera*; the former in 2012, at the Juliusz Słowacki Theatre in Cracow (Red, n.d.), and the latter in 2014, at the Podlasie Opera and Philharmonic in Białystok (OIFP, 2014). They were also given the opportunity to participate in the 6th Warsaw Cabaret Show, equipped with AD thanks to the efforts of the Foundation for Culture without Barriers (Fundacja Kultury bez Barrier, n.d.).

2.4.4. Live events

Audio description is slowly starting to be introduced in other areas as well. There are, for example, one-off live sports events accompanied by AD. One took place in April 2015, where B/VIP persons could participate in the famous Speedway Grand Prix racing contest held in Warsaw (Stadion Narodowy, 2015a). Among the newest projects concerning Polish live AD is its implementation in football stadiums. Thanks to the initiative of the ‘Katarynka’ Foundation, ‘Sport without barriers’, B/VIP football fans are now offered an AD track in stadiums such as the Warsaw National Stadium, the Legia Warsaw Municipal Stadium of Marshal Józef Piłsudski, the Municipal Stadium in Wrocław or the PGE Arena in Gdańsk. It has to be noted that AD in stadiums is still a unique service. Next to sports facilities in the UK and Austria, Polish stadiums are among only a few in Europe that have it on offer (Stadion Narodowy, 2013).

Other live events accompanied by AD are concerts, both of classical and popular music. Having performed on the biggest stages of the world, in June 2015, Andrea Bocelli, the famous Italian opera tenor, sang to an audience in Poland that including B/VIP people (Gazeta Wrocławska, 2015). One month later, in July 2015, fans of hard rock music could attend the audio described concert of an Australian band, AC/DC, which took place at the National Stadium in Warsaw (Stadion Narodowy, 2015b). Following the success of previous concerts accompanied by AD in 2013 and 2014, the 2015 Orange Warsaw Festival also carried this service. Selected events on the main stage of the festival were described, with AD available on the frequency 95.1 FM. It was free of charge to all persons who had a mobile phone equipped with a radio and in need of the additional commentary (Orange Warsaw Festival, 2015).

2.4.5. Other AD initiatives

Other innovative AD initiatives are constantly being introduced. For example, those interested in the difficulties faced by B/VIP people can visit the Invisible Exhibition in Warsaw and experience an interactive journey into the invisible world, during which they would experience how to cope in everyday situations without the aid of sight. Only the senses of hearing, smell and touch are involved. The guides working at the exhibition are B/VIP people (Niewidzialna, n.d.).

Audio description is also present on the radio. Within the framework of a project coordinated by the Audio Description Foundation, radio programs with specially designed ADs to the works of art are broadcast every two weeks by Radio Białystok. Their aim is to bring visual art closer to B/VIP children. Once broadcast, the programs are available on the YouTube channel of the Audio Description Foundation (Fundacja Audiodeskrypcja, 2011). Young B/VIP persons are also offered several artistic workshops. One of the recent workshops is called 'Fairy Tales without Barriers'. During weekly classes the children, together with well-known artists from Wrocław, invent a unique musical fairy tale to be broadcast later by the MiniMini+ TV channel (Fundacja 'Katarynka', n.d.).

Blind and visually impaired adults are also catered for. The Seventh Sense Foundation invites them to join workshops on art, history, theatre and literature, accompanied by recitation and singing classes (Fundacja Siódmy Zmysł, n.d.). Kuba Terakowski, coordinator of the 'Blind People on Tandems' project, encourages adults to take part in bicycle rides across Poland (Terakowski, n.d.). The Foundation for Culture without Barriers and Kulturo Foundation offer holiday tango dance workshops for the elderly and the B/VIPs (Bednarek, 2015). The Foundation for the Blind and Visually Impaired Vega and Medison Wojciech Maj organize a week-long event called Days of

Accessible Culture, with a wide range of activities, from sightseeing to sports, adapted to the needs of B/VIPs (Fundacja Vega, n.d.).

2.5. AD research and training

Presently, the pace and breadth of research on AD is experiencing a remarkable boom. The number of essays, publications, monographs, doctoral dissertations and academic books devoted solely to AD has grown significantly. AD is attracting increasing attention among Polish scholars. Most research is done in departments of translation, linguistics and/or cognitive psychology of such universities as: University of Warsaw, Jagiellonian University in Cracow, Adam Mickiewicz University in Poznań or Warsaw University of Social Sciences and Humanities.

Proof of this interest is, for instance, the 2014 publication of the Polish scholarly journal on Translation Studies, *Przekładaniec*, devoted solely to AD. Also, a number of specialized conferences and debates on Audiovisual Translation have been held, with panels dealing specifically with AD, for example, the *Audiovisual Translation without Barriers* conference, organized in 2008 by the University of Warsaw, the *Points of view in language and culture* conference, organized in 2011 by the Jagiellonian University in Cracow and the *Interdisciplinary Approaches to Translation 'InATra'* conference, organized in 2014 by the Kazimierz Wielki University in Bydgoszcz. Another event was the *Audio Description and Education Symposium*, held in Warsaw in September 2015. This was the first international conference of its kind, focusing solely on the education of B/VIP children. Drawing on the success of the previous *Intermedia* conferences organized by the Intermedia: Audiovisual Translation Research Group in 2007, 2013 and 2016, the next audiovisual translation event of this kind will take place in 2017 in Poznań (Intermedia, 2017).

Also, the need for training future audio describers is constantly on the rise. It is said that, “a competent describer can summarize effectively, describe colourfully and accurately and convey the verbal pictures in a vivid yet objective manner” (Hyks qtd. by Orero, 2007: 119). When asked about what it takes to create good AD, Krzysztof Szubzda, the first Polish audio describer, said that for him “every film is like opening the next Pandora’s box” (Szarkowska, 2008: 134). One production differs from another and creates its distinct world. For instance, the Polish film *Extras* (2006, dir. Michał Kwieciński) required the audio describer to find the way to both read the translations of Chinese texts and describe the course of events. In *The Wedding* (2004, dir. Wojciech Smarzowski), on the other hand, the greatest problem was the dynamic plot full of vulgarity and odiousness which had to be followed. Although every production appears to be quite a challenge to describe, when creating AD, be it for young or adult viewers, an audio describer has to concentrate, first and foremost, on making the final product enjoyable to the audience.

In Poland, specialist courses in AD are offered by higher education institutions, both at undergraduate and postgraduate levels. They are provided, for example, in the form of seminars or workshops at such universities as: University of Warsaw, Jagiellonian University in Cracow, Adam Mickiewicz University in Poznań, Warsaw University of Social Sciences and Humanities or University of Silesia in Katowice. Other AD courses are conducted by companies offering the service in the form of in-house training, by foundations promoting AD or by cultural institutions, such as the Polish Film Institute or the National Audiovisual Institute.

While in 2006 courses on AD were organized by only four countries: the UK, Germany, Sweden and Italy (Jankowska, 2009: 241), they are now present in many more. Still, further cooperation between academia and industry would be invaluable. Nevertheless, the future of AD looks promising. The development of this accessibility service is an ongoing process, but it is already here, and it is here to stay.

2.6. Towards the future

In recent times we can observe the development of technology and the impact it has on our lives. The move from analogue to digital technology exerted a certain influence on the way we consume audiovisual programs nowadays. Recent developments show that the needs of not only sighted users, but also of minority groups such as the B/VIPs, are increasingly being catered for. Nowadays, B/VIP people can access information in many different ways. Some of them use modified print materials, others use Braille. But technological progress has led to yet another alternative – mobile applications.

Currently, there are three projects running in Poland aimed at developing applications that would facilitate access to culture for B/VIP users. Two of them, *Movie Guide Dog* and *AudioMovie*, focus on cinema accessibility. The former is a crowd-funded initiative of the Audio Description Foundation and the latter is supported by the Polish National Centre for Research and Development (MGD, n.d.; Uniwersytet Jagielloński, 2015). The third project, *Open Art – Modern Art for All*, concentrates on the accessibility of museums. Its goal is to create an innovative multimedia guide for mobile devices – smartphones and tablets – that will enable access to works of art for people with hearing and vision impairments and enhance the perception of art for people with no sensory disabilities from Poland and abroad. Implementation of this solution in museums and galleries across the country could contribute to the elimination of social exclusion and promote the experiencing of art in an integrated manner (Uniwersytet Jagielloński, 2015).

2.7. Conclusion

In the field of AD, English-speaking countries such as the UK, the USA, Canada and Australia “seem to be leading the rest of the world” (Díaz Cintas & Anderman, 2009: 8). However, the European Union, as well as individual European countries, have already taken various actions aimed at raising awareness and fostering changes in order to improve the lives of persons with sensory disabilities. In Poland, the AD tradition cannot be viewed as being in its infancy, but there is still a lot to be done. Audio description opens a door which has remained closed for a long time and although it will take a few years for it to become a standard service in Poland, it is worth its cost.

The perspective of the paper is quite exceptional as the author is not only an AD theoretician, but also a practitioner. Presently, she is writing her doctoral dissertation on the quality of AD at the Autonomous University of Barcelona, Spain, but she also works as a freelance translator of specialized and audiovisual texts.

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Chapter 3. Article 2

Practice Report.

Creative Description: Audio Describing Artistic Films

3. Article 2. Practice Report.

Creative Description: Audio Describing Artistic Films

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3.1. Introduction

Audio description (AD) is a service aimed at widening accessibility to the media for all, especially for people with sensory disabilities. It offers people who are blind or have low vision “a verbal screen onto the world” (Díaz Cintas, Orero & Remael, 2007: 13). The oft-quoted golden rule when preparing AD for film is “what you see is what you say” (Snyder, 2008, 2014). The text is required for the text to be “as objective as possible”; subjective or qualitative judgments are deemed “unnecessary” or “unwanted” (Rai et al., 2010: 76). Employing technical terms in an AD script, such as camera angles, “is discouraged and should only be used very sparingly” (Rai et al., 2010: 8). However, literal and supposedly “objective” descriptions may not present blind and visually impaired users with an “experience that is equal or equivalent to that of sighted persons” (Udo & Fels, 2009: 179).

In order to give the audience a more engaging and entertaining experience, in this report I propose a new type of AD for describing artistic films: creative description (CRD). By including emotive vocabulary and film terminology in the AD script, “the feel of the scene” (Udo & Fels, 2009: 181) can be better recreated, and thus increase people’s immersion in the film.

3.2. Creative description

Creative descriptions have already been employed in a wide variety of media genres, including TV programs (Fels et al., 2006b), films (Matamala & Remael, 2015), theatre plays (Udo et al., 2010) and fashion shows (Udo & Fels, 2010). The studies have shown that participants are in favour of the unconventional solutions proposed by the describers, be it a first-person AD narrative (Fels et al., 2006a), AD with elements of film language (Fryer & Freeman, 2012a) or AD based on the screenplay (Szarkowska & Wasylczyk, 2014). Many users have expressed a preference for CRDs, claiming that “juicy and vivid descriptions” were more entertaining for them and enabled them to gain “a better understanding of the motivations of the characters” (Szarkowska, 2013: 386).

This report examines a CRD prepared for an artistic drama, *The Mighty Angel* (2014), a Polish-language production from the acclaimed Polish director Wojciech Smarzowski. The film is said to be “a powerful and skilfully crafted tale of alcoholism”, which portrays “the Polish reality with grim, gritty, social-realism” (Larsen, 2014). Smarzowski does not spare the viewer nauseating images, “you get to see all the puke, soiled underwear, bar fights and pissing in the street of real alcoholics” (IMDb, 2015). And those are the images that blind and visually impaired audiences should not be deprived of.

What follows is a presentation of the CRD to *The Mighty Angel* written by the author of this report and consulted with a visually impaired AD consultant. In order to prepare an immersive AD that would sound credible to the audience, the elements of the original screenplay written by Smarzowski were incorporated in the script. It was not copied, but served as a point of reference. The challenges encountered in the process were grouped under two categories: the language of the film and the language of the

AD. For the purposes of this report the examples of the CRD have been translated from Polish into English.

3.2.1. The language of the film

In what follows, I provide a brief analysis of film techniques employed in the film, along with examples illustrating how they were handled in the CRD.

The first example deals with a sequence of shots used by the director to emphasize how repetitive the life of an addict may become. His actions are similar, if not the same – the only element that changes is the setting. This was marked in the script by the phrases “a series of shots” or “cut-in shots” inserted before the actual description of a scene:

- [1] A series of shots. Jerzy drinks successive shots of vodka. Only the background changes: the flat... the hospital... day... night...

- [2] Cut-in shots from hospital life: epileptic seizures... therapy sessions... canteen... breathalyzer...

The second example is a closed circuit-video feed, a special camera technique that allowed the audience to see the patients from a detox centre while they were receiving their treatment. It was directly stated in the CRD:

View from a CCTV camera. A hospital room. Jerzy is tranquilized. He is lying on his bed, tightly strapped down with belts.

Other film techniques frequently used in the film were meant to highlight the internal dilemma of the main character (“a crane shot”) or to portray the world from his ‘drunk’ perspective (“the camera is spinning around Jerzy’s head”). In one scene, in order to intensify the visual effect and show an addict’s craving for alcohol, the camera simulated an intake of liquor. It was rendered in the CRD as follows:

Jerzy empties the glass of vodka. The camera, together with the liquor, enters his mouth, passes by his teeth, enters the abdominal cavity, and goes into the intestine. Inside there are bottles, cans, condoms, pieces of rubbish, leftovers of food, and cockroaches. Finally, light appears. The camera goes out through Jerzy’s ear and goes high into the air. Jerzy is lying on the bed, naked, in the foetal position. He’s trembling.

By incorporating the elements of camerawork into the script, the visual style of the film was translated into words for the audience. Although this practice is rather uncommon for conventionally written ADs, it has already been shown that blind and visually impaired audiences respond positively to the use of cinematic terminology in AD (Fryer & Freeman, 2012).

3.2.2. The language of audio description

The language used in the dialogues throughout the film is particularly strong and informal, with numerous swearwords. What Smarzowski presents to his viewers is a brutally realistic portrayal of alcoholism, often depicted in graphic, unflinching detail. In order to keep with the visual image, vivid, emotional and blunt expressions were incorporated into the CRD and were used to describe the characters, their actions and the scenes crucial to the plot.

While a conventionally written script would use neutral descriptions of characters, such as “drunk”, “drunkard”, “a bit drunk”, the CRD prefers more colloquial language: “tipsy”, “shitfaced”, “wasted”, “hammered”. Such an intensified vocabulary also added a touch of realism to the actions of the characters: “Jerzy barfs on the floor” or “Jerzy pisses into the closet”. Moreover, the CRD went for an explicit rendering of the scenes:

[1] Joanna wakes up smeared in shit, piss and vomit. She can’t connect.

[2] The room is a pigsty. Jerzy is lying on the bed like a wheezing sack, drunk and covered in puke.

This powerful verbal style intensified the visual effect of the scenes and added colour to the characters and their actions. It presented the audience with the stark and harrowing world of alcoholism, giving them a fuller picture of what was happening on the screen.

3.3. Users’ reactions

The film with CRD was shown to blind and visually impaired users during an informal screening at the premises of the Vega Foundation for the Blind and Visually Impaired in Kielce, Poland. The screening was part of an event called “Days of Accessible Culture”, organized by the foundation in 2015. Thirty six people took part, 15 men and 21 women, aged 21-69 years. All of the participants were officially registered as blind or visually impaired. They were informed that the film would be shown with AD, but no details as to the “creative” nature of the AD were provided beforehand (for detailed comparative results on CRD and standard AD see Walczak & Fryer, 2017).

In the semi-structured interviews carried out after the screening, many people expressed favourable opinions of the CRD. Most felt that the information about camerawork was needed and did not find it too technical. Many people noted that the language of the AD was informal, even vulgar at times, but perfectly intelligible and suitable for this type of film. A woman with low vision said, “The indecent language of the AD conveyed the meaning of the scenes, making the whole viewing experience more credible.” A man with low vision added, “This juicy AD was excellent! The language created the right atmosphere and made the story real.” All agreed that the CRD was “blunt, but at the same time more vivid than the AD they are used to”, it allowed for “better visualization of the scenes” and simply “fitted the film.” The CRD was new to all the participants. One of them even commented, “I have not listened to such an AD before, but if somebody decides to watch this film, this is the type of AD he should expect.” Although men liked the CRD better than women, overall a majority of the participants (72 per cent) agreed or strongly agreed that they would like to have CRDs for such artistic films.

3.4. Conclusions

This report has discussed a new approach to describing artistic films, named here as CRD. Its aim was to create an engaging AD by adding film vocabulary and unsavoury descriptions of the main elements of the AD – characters, actions and scenes – in the script. Such an AD allows the audience to appreciate the film’s inherent cinematic style and fully immerse themselves in the story. Judging by the users’ comments, they were enthusiastic about the CRD as it made their experience authentic and, above all, captivating. Their reactions confirmed that not only visually colourful films, but also dark and realistic cinema, which is shocking rather than diverting, lend themselves to CRD.

AD standards (21st CCVAA, 2010; ADLAB, 2014) note that the describer should not subjectively interpret the images, but should instead be like “the faithful lens of a camera” (Udo & Fels, 2009: 179). However, this rule does not seem to be applicable to artistic films. In the case presented above CRD added flavour to the story, made it more realistic, and thus, presumably, more congruent with the director’s artistic vision. Therefore, CRD is advocated by the author as an alternative way of describing films belonging to artistic cinema genres.

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Chapter 4. Article 3

Creative description: the impact of audio description style on presence in visually impaired audiences

4. Article 3.

Creative description: the impact of audio description style on presence in visually impaired audiences

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Abstract

This paper presents a study that tested the impact of audio description (AD) style on dimensions of presence (spatial presence, ecological validity, engagement and negative effects) in blind and visually impaired audiences. The participants were shown two fragments of a naturalistic drama with two styles of description: ‘standard’ and ‘creative’. While the former followed the principle of objectivity, the latter was an innovative type of AD that included elements of camera work and subjective descriptions of the characters, their actions and scenes crucial to the plot. The findings show that the emotive AD prompted higher levels of presence for all participants. Overall, the new AD style seemed more natural, especially to participants with recent sight loss. The results suggest that creative scripts may stimulate presence, and thus increase the chances of AD users having a more immersive viewing experience.

Keywords

Audio description, creative description, presence, blind and visually impaired, audiovisual translation, accessibility

4.1. Introduction

By “translating visual images into verbal descriptions” (Braun, 2008: 14), audio description (AD) makes audiovisual content accessible to everyone, especially people who are blind or visually impaired (B/VIP). The success of AD “depends on how the transposition of visual material into words is handled” (Taylor, 2014: 42). Existing codes of good practice suggest that the wording of descriptions should be “as impartial as possible” and discourage the use of technical terms, such as camera angles (Rai, Greening, & Leen, 2010: 8). Recent studies have shown, however, that audiences respond positively to alternative versions of AD.

Fels, Udo, Ting, J. E. Diamond and J. I. Diamond (2006) compared the reactions of B/VIP users to both conventional third-person AD and unconventional first-person AD styles in an animated situation comedy *Odd Job Jack* (2004. dir. Adrian Carter and Denny Silverthorne Jr.), produced by Smiley Guy Studios in Canada. Their findings showed that the participants enjoyed the first-person AD style most. Although they said that it made their experience with the show less trustworthy, in the end they assessed it as more engaging and entertaining than the third-person AD.

Another alternative AD using subjective, emotional vocabulary was prepared for a live production of *Hamlet* (Udo & Fels, 2009; Udo, Acevedo, & Fels, 2010). It focused on recreating the feel of the scene. Theatrical conventions as well as non-traditional theatrical mediums were used to deliver the complex vision of the director. The AD

was written in a traditional Shakespearian form – iambic pentameter – and delivered from Horatio’s point of view. The reaction of the B/VIP audience was positive. They found the new AD style enjoyable and entertaining.

Fryer and Freeman (2012a) prepared AD in two different styles to a fragment of *Brief Encounter* (1945, dir. David Lean) and tested it with B/VIP users. One AD script was conventional and followed the Ofcom guidelines promoting the description of “characters, locations, time and circumstances, any sounds that are not readily identifiable, on-screen action, and on-screen information” (Ofcom, 2008, point A4.25). The other AD script was called ‘cinematic’. It intentionally contradicted the Ofcom guidelines by incorporating specific film terminology. The feedback received after the screening was favourable, with almost 70% of B/VIP users expressing a preference for the ‘cinematic’ AD.

Similarly, Szarkowska (2013) advocated a new AD style called ‘auteur description’ as a solution to describe artistic cinema for B/VIP audiences. The novelty of this approach was that the AD script relied closely on the screenplay of the film. The resulting description was abundant with metaphors, neologisms and descriptions of emotions. The new AD style was tested with B/VIP users during a screening of *Volver* (2006, dir. Pedro Almodóvar). Their opinions, in the great majority, were positive. They found the “juicy and vivid descriptions” entertaining and helpful in following the plot (2013: 386).

This paper follows previous investigations, but takes the analysis one step further. It chooses a new film genre which has not yet been analysed before in scientific research on AD – a naturalistic drama (Styan, 2002) – that aims at reproducing the reality as faithfully as possible, focuses on ordinary people in their natural setting, and shows the dark side of human existence. The paper also presents an alternative approach to standard AD style called creative description (CRD). Drawing on the concept of ‘autodescription’ posited by Künstler (2010), the CRD includes elements of film

terminology and subjective descriptions of the main elements of AD: characters, actions and scenes. The resulting AD may therefore be viewed as a combination of ‘cinematic description’ introduced by Fryer and Freeman (2012a) and ‘auteur description’ proposed by Szarkowska (2013). Our hypothesis was that the CRD would have a direct effect on the reception of the film, giving B/VIP audiences the chance of a more engaging experience.

What follows is a brief summary of the research on the emotional reception of AD. A detailed description of the methodology is subsequently presented, including the differences between the standard and creative AD styles. After this, the results of the study are reported and, finally, conclusions and suggestions for possible further research are forwarded as a way of drawing the paper to a close.

4.2. Emotional reception of AD

Early research into AD reception focused on user comprehension (Chmiel & Mazur, 2012; Romero-Fresco & Fryer, 2013; Schmeidler & Kirchner, 2001; Walczak & Rubaj, 2014) rather than on the impact AD may have on the quality of experience of AD audiences. Until now, only a few scholars have addressed this issue.

Ramos Caro and Rojo López (2014) have studied the influence of AD on the emotional response of sighted and B/VIP users watching mainstream and avant-garde films. The AD under analysis in their research followed the principle of objectivity. The results showed statistically significant differences in emotional responses to the avant-garde film between the two groups, suggesting that the existing guidelines on AD creation need to be revised as avant-garde films may require a less detached approach to AD compared to mainstream productions. A further piece of research, conducted by Ramos (2015), analysed the emotional experience of sighted and B/VIP users when presented

with three different stimuli: scenes with images and sound, scenes with sound only, scenes with AD. The author demonstrated that AD had the potential of triggering an intense emotional reaction in both sighted and B/VIP audiences. She also suggested that the necessity to describe the images for B/VIP audiences depends on the nature of the scenes: their visual aspects and the emotions they convey. In her latest research, Ramos Caro (2016) has concentrated on the emotional impact of language in AD. The aim of her study was to determine whether there are any differences in the emotional reactions of sighted and B/VIP participants to materials with two different versions of AD: neutral and emotional. The results showed that the emotional version of AD elicited a stronger emotional response in both user groups. This suggests that the language used in AD should be carefully selected, especially in those scenes that rely closely on audio information. In all the above mentioned studies, the instruments used to measure the responses of participants included a self-report questionnaire with items describing emotional states, heart rate measurement or a retrospective questionnaire.

In their research, Fryer and Freeman (2012b, 2013, 2014), on the other hand, focused on the concept of presence. Defined as the “suspension of disbelief” (Slater & Usoh, 1993: 222) or “perceptual illusion of non-mediation” (Lombard & Ditton, 1997: 9), presence is a subjective experience of being in one environment, while physically situated in another. It allows for direct comparison of experiences of users with a variety of sight conditions, including persons with visual disabilities. In one of their studies, Fryer and Freeman (2012b) compared the presence levels of sighted and B/VIP users watching the same clip in three different versions: no AD, ‘standard’ AD, and ‘cinematic’ AD including film terminology. The study showed an interaction between AD style, sight and presence. Higher levels of presence were reported by B/VIP people watching the clip with AD than by sighted people watching it with no AD. Similarly to Ramos Caro and Rojo López (2014), the authors signalled the necessity to revisit the current AD guidelines as the ‘cinematic’ AD turned out to be highly engaging for the B/VIP users. In another study, Fryer and Freeman (2013) explored the impact of verbal pictures and sound effects on the dimensions of presence in sighted and B/VIP

audiences. They observed that AD can influence the dimensions of presence in different ways and, furthermore, that the levels of presence for B/VIP users may exceed those of the sighted viewers when a stimulus is delivered with the appropriate AD style. Fryer and Freeman (2014) also tested the impact AD has on presence levels when delivered with a human or synthetic voice. The study was conducted with B/VIP users and the main conclusion was that only human voice AD can prompt higher levels of presence and enhance emotion elicitation. All these studies showed the potential of presence as a tool for measuring the effectiveness of AD. This test aims to verify that.

4.3. Methodology

This section describes the participants involved in the study, the questionnaire prepared, the stimulus used, and the procedure followed. All participants gave written consent. Ethical approval for the study was given by the Universitat Autònoma de Barcelona, Spain.

4.3.1. Participants

Thirty-seven volunteers from Poland took part. One participant was excluded for being under 18 years old, leaving the following sample: 36 participants (15 men and 21 women), aged 21-69 years ($M = 35.5$; $SD = 12.36$), all with impaired vision. Participants were recruited through Polish foundations and organisations that support people with sight loss, e.g. the Polish Association of the Blind and the Vega Foundation for the Blind and Visually Impaired, and through personal contacts. All of them were officially registered as visually impaired and stated the age at which their registration took place. The majority had obtained their disability degree certification at the age of 16 or 18 (72%), six people in their twenties (17%), three in their thirties

(8%) and one person at the age of 50. The participants were asked to identify themselves as having mild (6%), considerable (33%) or complete (61%) sight loss (see Table 4.1). They also stated whether the sight loss was congenital (67%) or acquired (33%) and reported the name of their eye condition. Among people with congenital sight loss, retinitis pigmentosa, retinopathy of prematurity, cataract and glaucoma were most often mentioned as the cause of visual impairment. People with acquired sight loss primarily reported retinal detachment and retinopathy of prematurity.

Table 4.1. Participants' distribution based on age registered as B/VIP and sight loss.

Age registered as B/VIP	Sight loss			Total
	Mild	Considerable	Complete	
16 or 18	1	8	17	26 (72%)
20+	1	2	3	6 (17%)
30+	0	2	1	3 (8%)
50	0	0	1	1 (3%)
TOTAL	2 (6%)	12 (33%)	22 (61%)	36

To determine the visual acuity of participants more precisely, specific questions taken from the *Network 1000* study (Douglas, Corcoran, & Pavey, 2006) were asked. They concerned light perception, the ability to recognize friends and to read. The scale is included in Appendix 1. Two participants with mild sight loss reported they could see the shapes of furniture in the room and read a newspaper headline. One person reported they would be able to recognise a friend if they were at arms' length away. All participants with considerable sight loss, except for two, said they could see the shapes of furniture in the room. One person would be able to recognize a friend if they were close to her face, five if they were arms' length away, and two if they were on the other side of the room. Six participants confirmed they were able to read a newspaper

headline, and one a large print book. Fifteen of those participants who reported to have complete sight loss declared they had no light perception, the remaining seven said they would be able to tell by the light where the windows were.

4.3.2. Measures

The demographic details, reported above, comprised gender, age, self-reported sight loss (mild, considerable, complete), visual acuity specification, age when registered as visually impaired, and the medical name of sight condition. Participants also stated their preference for the gender of voice to deliver AD and rated their familiarity with AD, using a 5-point Likert scale (1=strongly disagree, 5=strongly agree) to respond to the statement ‘I am familiar with AD’.

In order to judge the participants’ emotional experience, the Elicited Emotion Scale (Gross & Levenson, 1995) was used. On a scale from 1 to 5, participants rated the greatest amount of a given emotion experienced at any time during the clip (0=‘not feeling even the slightest bit of emotion’; 5=‘the most you have ever felt in your life’). Of the original 16 items, two relevant to this study were chosen: Interest and Confusion.

The participants’ immersion in the presented material was measured with the ITC-Sense of Presence Inventory (Lessiter, Freeman, Keogh, & Davidoff, 2001). It uses a 5-point Likert scale (1=strongly disagree; 5=strongly agree) to assess four dimensions of presence: sense of physical space, engagement, ecological validity and negative effects. To avoid fatigue, it was presented in the short form as in various other studies (e.g. Fryer & Freeman, 2014; Hammick & Lee, 2014). Three items were taken from each of the positive subscales: sense of physical space (‘I felt I was visiting the places in the scenes’; ‘I had a sense of being in the scenes’; ‘I felt surrounded by the

scenes’), engagement (‘I felt myself being drawn in’; ‘I lost track of time’; ‘I paid more attention to the scenes than to my own thoughts’) and ecological validity (‘the scenes seemed natural’; ‘the content seemed believable to me’; ‘I felt the environments were part of the real world’). A single question dealt with negative effects: ‘I experienced sensations such as dizziness, disorientation, nausea, a headache, or tiredness’. For the purposes of this study, one item – ‘eye strain’ – was removed from the negative sensations list. At the end, participants had to declare, using a 5-point Likert scale (1=strongly agree; 5=strongly disagree), whether they would like to watch the whole film with the given AD style.

Before the end of the test, participants had to state whether they had previously watched the film; if yes, if it was with or without AD. Finally, they were asked which AD version they preferred. There was also the opportunity to provide comments. All participants had the measures read aloud and dictated their responses.

4.3.3. Stimulus

Two clips from *The Mighty Angel* (2014, dir. Wojciech Smarzowski), lasting approximately 12 min each, were chosen for the study. Each clip presents two stories of people struggling with alcoholism and makes narrative sense as a stand-alone piece. Clip 1 is about two addicted women, Joanna and Mania, whereas clip 2 shows how Terrorysta and Jerzy, the main protagonist, are fighting against their alcoholic problems.

Two AD scripts were created. One with a ‘standard’ description (STAD), following the ‘what you see is what you say’ (WYSIWYS) principle (Snyder, 2008); the other with a creative description (CRD) that included elements of camerawork and emotive language. The AD scripts were written by the first author, a professional audio

describer, in consultation with an AD target user. The two AD styles were comparable in terms of text density, with 210 words of STAD vs 216 words of CRD for clip 1, and 215 words of STAD vs 224 words of CRD for clip 2. The AD was recorded in a professional studio and mixed with the film. A male Polish actor was chosen to read the text to match the dark atmosphere of the film and suit the tone of personal confessions of characters damaged by the addiction. Both texts were read with neutral intonation.

The main difference between the scripts lay in describing characters, their actions and scenes crucial to the plot. While the STAD opted for neutral, unmarked wording, the CRD deliberately incorporated colourful expressions and intensified vocabulary, making the text more credible and in line with the visual image. Table 4.2 shows fragments from two AD scripts side by side. The English translation of the examples is also provided.

Table 4.2. Extracts from the AD script for *The Mighty Angel*, showing standard and creative AD.

	Standard AD	Creative AD
Characters	pijany [drunk]	dziabnięty [tipsy]
	pijak [drunkard]	naprany [shitfaced]
	podpity [a bit drunk]	nawalony [hammered]
Actions	Joanna pije z butelki. [Joanna drinks straight from the bottle]	Joanna pije z gwinta. [Joanna takes a swig straight from the bottle]

	Jerzy sika do szafy. [Jerzy urinates into the closet.]	Jerzy odlewa się do szafy. [Jerzy pisses into the closet.]
	Jerzy wymiotuje na podłogę. [Jerzy vomits onto the floor.]	Jerzy puszcza pawia na podłogę. [Jerzy pukes on the floor.]
Scenes	Przy biurku szef uprawia seks z jakąś kobietą. [Standing by his desk, the boss is having sex with some woman.]	Szef posuwa przy biurku jakąś cizię. [Standing by his desk, the boss is banging some bird.]
	Joanna budzi się, jest ledwo przytomna. Ma bieliznę umazaną odchodami. [Joanna wakes up, she is barely conscious. Her underwear is smeared in excrement.]	Joanna budzi się posrana, poszczana i zarzygana. Nic nie skleja. Zero kontaktu. [Joanna wakes up smeared in shit, piss and vomit. She can't connect.]
	W pokoju bałagan, na łóżku Jerzy w wymiocinach. [There is a mess in the room. Jerzy is lying on the bed covered in vomit.]	Krajobraz po bitwie. W pokoju gigantyczny chlew, a na łóżku charczące, zapite i zarzygane ścierwo Jerzego. [The room is a pigsty. Jerzy is lying on the bed like a wheezing sack, drunk and covered in puke.]

Given that the film deals with alcohol abuse, its editing appears to be chaotic in order to mirror the nature of addiction. The pace of the storyline is dynamic and temporal continuity is not preserved. Rather the action jumps backward and forward and it is interspersed with digressions, hallucinations and philosophical reflections. Since at times it was crucial to highlight the camera's point of view to Smarzowski's audience, film terminology was not avoided in the CRD script. Due to time constraints, other elements within the script were repositioned or rephrased to add an extra layer of information about camerawork. This included such phrases as: 'a series of shots' or 'passages' that emphasized how repetitive the life of an addict is, 'to camera' or 'in front of the camera' to indicate when the characters were directly talking to the camera, 'the camera spinning around' to present the world from a character's 'drunk' perspective, 'a crane shot' to highlight the internal dilemma of a character or 'view from a CCTV camera' to signal a shot from a different perspective (for more examples see Walczak, forthcoming).

4.3.4. Procedure

Each participant watched both clips, one in each AD style, on a laptop, without headphones. The viewing order and AD style was counterbalanced across the sample. As the visual rhythm of the clips was quite dynamic, with fast cuts, flashbacks and other cinematic techniques used to create a shifting range of perspectives, a short audio introduction, lasting around 30s, was played before watching the clips. Although not particularly common in ADs for films yet (cf. Fryer & Romero-Fresco, 2014; Romero-Fresco & Fryer, 2013; Szarkowska & Jankowska, 2015), the introduction was added to give the viewers a hint as to how the story is constructed so that they could follow the plot. The Polish audio introduction with its translation into English is included in Appendix 2.

4.4. Results

Analysis using SPSS showed a strong preference for the CRD. 67% of participants preferred it compared with 25% who preferred the STAD (8% reported no preference). Interestingly, a Chi-square test revealed a significant difference between genders. Male participants were significantly more likely to opt for the CRD compared with female participants ($p = .044$). Mean scores for all measures are shown in Table 4.3. Preference by gender is shown in Table 4.4.

Table 4.3. Mean scores for presence and other measures, comparing standard and creative AD.

Measure	Mean scores (Standard AD)	Mean scores (Creative AD)	Significance
Interest	4.36	4.44	.638
Confusion	1.72	3.46	.045
Spatial Presence	3.79	3.93	.048
Engagement	3.92	3.92	.123
Ecological Validity	4.65	1.03	.207
Negative Effects	1.03	1.00	.324

Table 4.4. AD style preference by gender.

	Standard AD	Creative AD	Don't know	Total
Male	2	13	0	15 (42%)
Female	7	11	3	21 (58%)
Total	9 (25%)	24 (67%)	3 (8%)	36

Unlike in Fryer and Freeman’s study, preference was not related to familiarity with AD (see Table 4.5).

Table 4.5. Preference by prior familiarity with AD.

I am used to listening to AD (strength of agreement)	Standard AD	Creative AD	Don’t know	Total
2	1	5	1	7 (19%)
3	1	4	2	7 (19%)
4	4	6	0	9 (25%)
Strongly agree	4	9	0	13 (37%)
Total	9 (25%)	24 (67%)	3 (8%)	36

The preference for the CRD is explained by the presence measures. Participants reported higher mean levels on all presence subscales (except negative effects) for the CRD style compared with that of the STAD. These differences were significantly higher for spatial presence ($p < .01$). The CRD was deemed significantly less confusing ($M = 1.72$) compared with the STAD ($M = 3.46$) ($t = 2.077, p = .045$).

There was a significant negative correlation between preference for the CRD and how confusing people found it ($R = -.344, p = .04$). A significant negative correlation was also found between the length of time a person’s sight had ‘been that way’ and how confusing they found the CRD ($R = -.332, p = .05$), suggesting that the CRD was less confusing to those who had lost their sight most recently. A Chi-square test between gender and how long a person’s sight had ‘been that way’, was not significant ($p = .422$). Interestingly, in line with other studies (e.g. Cabeza-Caceres, 2013; Fryer & Freeman, 2012a) enjoyment and comprehension were not related.

A one-way ANOVA comparing levels of presence between groups of different sight ability showed significant differences between groups for levels of spatial presence ($F = 3.629, p = .038$) and ecological validity for the CRD ($F = 4.887, p = .014$). Levels of spatial presence were significantly lower for people with no light perception ($M = 2.93$) compared to those who could make out shapes of furniture in the room ($M = 3.83$). Similarly, for ecological validity, participants with no light perception reported lower levels ($M = 4.36$) than those who could tell by the light where the windows are ($M = 4.97$). There was no significant difference in levels of any of the measures between those whose sight loss was congenital and those who had acquired sight loss. A Chi-square test showed no significant difference between sight ability and preference. Nor was there any difference between preference and whether or not a participant had seen the film before; the majority of participants (27/36) had not.

Levels of ecological validity for the CRD showed a significant correlation with the strength with which participants agreed that they would like to watch the whole film with this style of AD. There was no correlation between participants agreeing that they would like to watch the whole film with this style of AD for any of the presence measures for the STAD.

4.5. Discussion

The study shows a positive response to the CRD among blind and visually impaired people. Of 15 male participants, 13 stated a preference for the clips with the new AD style. Female votes were more balanced, with 11 opting for the creative version, seven for standard and three staying undecided. This might be due to Smarzowski's dark narrative style, full of ugliness and brutality, which may be less appealing to women. One blind man noted, 'The AD was succinct and to the point. The language was

strong, but it suited the film. I enjoyed this “spicy” version a lot.’ Another older blind man commented, ‘There are many people struggling with alcoholism among the blind and they have the right to be given a realistic description and “see” this harrowing world of addiction. This AD could have been even gloomier!’ A few female participants said that the CRD stirred their imagination and created a more believable atmosphere, but others were more negative, assessing it as too straightforward and realistic. A woman with low vision said, ‘AD should be more objective, not that emotive.’ Her visually impaired colleague argued, ‘Better such AD than none, but this register is not the one I use in my everyday communication.’ One blind woman pointed out that although the AD matched the film, she would not like to watch this type of production again, ‘Smarzowski’s style does not appeal to me. He is too brutal in his vision.’

Across the whole sample, the levels of spatial presence (I had a sense of ‘being in the scenes’) and ecological validity (The scenes seemed natural) for the CRD were higher for people with light perception. A likely explanation is that the CRD, thanks to the specific cinematic terminology and precise language expressions, allowed for more effective use of residual vision, and thus greater immersion in the clips presented.

Nevertheless, the CRD was new for all the participants and this may be why it seemed more confusing. People used to AD might not have expected to hear intensified vocabulary and this could have provoked certain disorientation. Besides, AD users do not usually encounter any cinematic terminology in the scripts and they might have found it too technical at times. But perhaps, as also shown in the study by Fryer and Freeman (2012b), it was easier to follow the film for participants with recent sight loss as their visual memory of cinematic effects was stronger. One participant, who is blind, commented, ‘This new AD helped a lot. It provided many details without which I wouldn’t be able to follow the film at all.’ The correlation between ecological validity (The content seemed believable to me) for the CRD and the willingness of participants

to watch the whole film audio described in this style shows that, presumably, the CRD made the story more realistic, and thus more in line with the director's artistic vision.

4.6. Conclusion and further research

This article presents a first analysis of the impact of AD style on the emotional experience of Polish B/VIP users. Two styles of AD – ‘standard’ and ‘creative’ – have been assessed. They have been applied to a naturalistic drama, a genre that has not been investigated in AD research before. From the conducted study, it is possible to conclude that the creative style of description had a significant effect on the emotional reception of the film by the audience. It obtained higher scores on all presence subscales and was assessed more favourably by participants compared to the standard AD style.

Although this experiment is the first of its kind in the Polish context, it also has certain limitations. The sample was younger than average compared with the typical blind population, but plausibly reflective of the general audience for this director as his cinema is addressed to viewers with demanding tastes that have possibly encountered the problems shown on the screen (Mindykowski, 2012). Although the sample was larger compared to most AD reception studies, the findings may not translate to AD users from other countries. However, feedback from the participants confirmed that B/VIP people in Poland appreciate when the audio describer goes for more creative solutions in his text instead of strictly following the WYSIWYS maxim. Similarly to the studies by Fryer and Freeman (2012a) or Szarkowska and Wasylczyk (2014), the majority of users were positive about the new AD style. It prompted higher levels of presence for all participants, which confirms that not only visually attractive films, like *Volver* by Pedro Almodóvar (2006) (Szarkowska, 2013), but also the dark and naturalistic cinema of Wojciech Smarzowski work well with the CRD. Men liked the

CRD more than women, but overall the scenes seemed more natural to all and made it a preferable option compared with the STAD. The novelty turned out to be confusing though, probably due to the unexpected use of emotional language or cinematic terminology that participants might not have been acquainted with. Nevertheless, participants with recent sight loss appeared to appreciate the CRD, as shown in the levels of their spatial presence and ecological validity. Although audio describers tend to ‘protect’ the audience, either from the cinematic technicalities or “harsh realities of what is shown on screen” (Fryer, 2016), the AD text seems to be at its best when it is in tune with the image because, as such, it increases the chances of viewers having a more immersive experience.

As in the studies by Fryer and Freeman (2012b, 2013, 2014), presence measures proved effective for assessing the experience of the AD user. By focusing on reception, they seem to be a successful tool for verifying the reactions of those to whom AD is mostly dedicated. Due to political correctness, realistic images, violent scenes or sexual acts can be described in a factual manner (Chmiel & Mazur, 2014), but they also tend to be ‘silenced’ by the describers (Fryer, 2016). Future research could explore AD for works containing such realistic elements and confront AD users with it to check whether they would opt for censored or non-censored versions of AD. It would also be interesting to compare their levels of presence after the screenings.

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Appendix 1. Scale on light perception, the ability to recognize friends and to read.

1. Which of these best describes your sight with glasses or contact lenses if you normally use them?
 - A: I have no light perception
 - B: I can tell by the light where the windows are
 - C: I can see the shapes of furniture in the room

2. I can recognise a friend by sight alone if...

D: I'm close to their face

E: I'm at arms' length away

F: I'm on the other side of the room

G: I'm on the other side of the street

3. I can...

H: Read a newspaper headline

I: Read a large print book

J: Read ordinary newsprint

Appendix 2. The Polish audio introduction to *The Mighty Angel* with its translation into English.

[PL]

Rytm filmu jest hipnotyczny. Szybkie ujęcia, nielogiczny układ scen, ciągłe przebitki, retrospekcje. Dzień miesza się z nocą, zaciera się granica między jawą a snem, bohaterowie pogrążają się w alkoholowych odmętach.

[EN]

The rhythm of the film is hypnotic. Fast shots, illogical scene composition and continuous flashbacks. Day becomes mixed with night, the border between reality and dreams becomes blurred, and the protagonists are plunged into an alcoholic vortex.

Chapter 5. Article 4

**Vocal delivery of audio description by genre:
measuring users' presence**

5. Article 4.

Vocal delivery of audio description by genre: measuring users' presence

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Abstract

This article presents a study that was aimed at assessing presence and emotional experience of blind and visually impaired users when exposed to emotive and non-emotive content with Polish audio description (AD) delivered with two voices: human and synthetic. The results show that AD narrated by a human prompted significantly higher levels of presence for drama and was assessed by participants as significantly more interesting and less confusing. Presence rates for documentary were similar, with no statistically significant differences in relation to AD voice type. Levels of interest and confusion were comparable for both voices, with a slightly higher result for interest for the clip with AD delivered by the synthetic voice. Overall, the respondents preferred human-narrated AD for drama, but did not show a preference between synthesized and human-narrated AD for documentary. The findings are of direct practical relevance both to the industry and to academia as they provide important information on how to select voices for audiovisual productions in practice, and

suggest that AD reproduced with a synthetic voice is an effective and viable solution for voicing documentaries.

Keywords

Audiovisual translation; audio description; presence; text-to-speech; speech synthesis; blind and visually impaired

5.1. Introduction

In the last decade, there has been a rapid growth in initiatives increasing the accessibility of audiovisual media. The provision of accessible products is now required by law both in the USA (21st CCVAA, 2010; WBU, 2011) and in Europe (AVMSD, 2010). With the arrival of new technologies, including hybrid broadcast broadband television (HBB4ALL, n.d.), the digital divide between sighted and blind or visually impaired (B/VIP) audiences may soon be significantly reduced. Particularly helpful in this context is audio description (AD), a service that facilitates access to audiovisual media for all, and especially for B/VIP users. In films, this verbal commentary is woven around the soundtrack with the aim of describing characters, actions and scenes so that the viewers are able to follow the plot (Maszerowska, Matamala, & Orero, 2014). Professionally prepared, AD can be voiced by audio describers or voice talents (ADLAB, 2014). However, technological progress has led to an alternative to human voice AD – description reproduced by text-to-speech (TTS) software. The growing sophistication of TTS applications (Cryer, Home, & Morley Wilkins, 2010) may be the key to generating AD with maximum impact in a fairly limited time, and also lead to a reduction of costs for broadcasters. Therefore, it would

be useful to identify ways of producing more for less, while bearing in mind the quality issue.

Although synthetic voices are widely used by B/VIP people (Caruso, 2012; Cryer et al., 2010; Freitas & Kouroupetroglou, 2008), their application in AD delivery is still under-researched. At the same time, it is important not to neglect the role played by the AD narrator. As AD is received aurally by the audience, it carries more than purely semantic information. Recent research has shown that relevant factors related to AD delivery include voice characteristics (Fernández-Torné & Matamala, 2015), the prosody of the narrator's voice (Iglesias Fernández, Martínez Martínez, & Chica Núñez, 2015; Fryer & Freeman, 2014) and the speed of narration (Cabeza-Cáceres, 2013). Therefore, it appears to be critical that the type of voice – natural or artificial – be properly selected for audiovisual content delivery. As noted by Ramos (2015) and Ramos Caro (2016) in her studies, the reception by users may vary depending on genre. The present research will examine this issue.

To the authors' best knowledge, this is the first study to measure the impact of Polish AD, delivered by a human and synthetic voice, on the emotional experience of B/VIP audiences. Compared to other tests, the novelty of this research lies in its methodological approach. Firstly, it compares synthesized and human-narrated descriptions directly with each other, not in isolation; secondly, the evaluation is performed for emotive and non-emotive content; thirdly, the study is not limited to reporting on users' preferences and opinions, but aims to check how AD voice type affected their emotions.

This paper begins with a review of related work, focusing on relevant findings on the reception of the vocal delivery of AD, but also describing the measurement tools used for evaluating users' responses. Then it moves on to explain the methodological aspects of the study. Subsequently, the results are presented, followed by a discussion

and conclusions. The paper ends by examining the implications of the findings for AD practice.

5.2. Related work

Research on the reception of vocal delivery of AD by B/VIP users is still in its infancy, though it has received some attention in recent years. Szarkowska (2011) examined the application of TTS AD in Poland. In her experiment, the participants were shown a domestic feature film with the AD read by the synthetic voice ‘Ewa’ from Ivo Software. Although most users preferred natural speech, many were willing to accept TTS AD as an interim solution if it led to an increase in AD output. This study, the first of its kind in Poland, pointed to the untapped potential of TTS AD and paved the way for subsequent projects. Drożdż-Kubik (2011) analysed the application of TTS AD to a dubbed feature film, Mączyńska (2011) combined TTS AD with audio subtitling for a non-fiction film, Walczak and Szarkowska (2012) tested TTS AD for an educational animation series for children, and Szarkowska and Jankowska (2012) applied TTS AD to a foreign fiction film with Polish voice-over. All these studies show that natural voices are generally rated higher than synthetic voices, but also indicate that users are ready to accept synthesized narrations.

More recently, Fernández-Torné and Matamala (2015) worked with Catalan audiences and tested the feasibility of implementing TTS AD to dubbed feature films. They studied voice assessment, but focused on elements linked to user-reception and not the dimension of intelligibility. Although human-voice AD obtained higher scores in the tests and is still the preferred way of voicing films, users’ feedback on TTS AD was also positive. Most of them accepted Catalan TTS AD as an alternative solution to AD narrated by a voice talent.

Of particular importance to this research is the study conducted in Japan and the USA by Kobayashi, Fukuda, Takagi, and Asakawa (2009) and Kobayashi, O’Connell, Gould, Takagi, and Asakawa (2010). Their findings show that human-narrated descriptions are recommended for entertainment videos, whereas ADs delivered by TTS technologies are more suitable for instructional or documentary materials. Similarly, Fryer and Freeman (2014) concluded that human-voice AD may be more important for the audiences when accessing emotive content, such as drama, compared with purely informative genres, such as documentary. The present study attempts to test this conclusion, but in order to address its objectives, proper measurement tools were needed.

Previous research into AD reception has mainly used questionnaires with AD-specific questions. For example, Chmiel and Mazur (2012) based their study on user preferences as to the wording of AD. Treating study respondents as the AD “customers”, they asked them to express their opinions on the descriptions of facial expressions and gestures, on explicitness and implicitness in AD or on the use of intertextual references in the scripts. In addition to preference questions, they tested comprehension of audio described scenes. Walczak and Szarkowska (2012), in turn, relied solely on comprehension questions. They carried out tests with B/VIP children showing them audio described educational animation series. In a post-questionnaire they asked their audiences questions about the elements mentioned specifically in the AD.

Several studies have explored the emotional impact of AD. Ramos and Rojo (2014) measured the emotional response of the sighted and B/VIP audiences to the audiovisual stimuli with AD through self-response questionnaires. Ramos (2015) and Ramos Caro (2016) used in her research studies two instruments: (1) a validated self-response questionnaire – the Positive and Negative Affect Schedule – for measuring participants’ subjective emotional response, and (2) a heart rate monitor for tracing the

physiological component of emotions. The above mentioned studies focused on analysing three target emotions: fear, sadness and disgust.

Our aim, on the other hand, was to not elicit particular emotions, but to assess the entire experience of the AD audiences. To this end, presence measures were used. Defined as ‘the suspension of disbelief’ (Slater & Usoh, 1993) or as ‘a user’s subjective sensation of being there’ (Barfield, Zeltzer, Sheridan, & Slater, 1995), presence is the illusion of being located somewhere other than the physical environment. It is an experiential quality metric employed to evaluate broadcast and virtual environment media systems (Lessiter, Freeman, Keogh, & Davidoff, 2001). Its effectiveness for gauging the reactions of B/VIP audiences to audiovisual stimuli has already been shown in various previous works (Fryer & Freeman, 2012, 2013, 2014; Walczak & Fryer, 2017). This study follows suit. But it also included two items from the Emotion Elicitation Scale (Gross & Levenson, 1995) for participants to report their subjective emotional response to the stimuli presented. Of the 16 items from the original scale, two relevant to this study were selected: interest and confusion. They were included as the efficacy of AD is often measured by comprehension, but it has been suggested that comprehension may compete with interest, through over-explicitation, and confusion may arise where AD has a negative effect on comprehension (Fryer, 2013). Both items could also provide useful insights on the links between comprehension, general engagement and presence.

5.3. Methodology

With the aim of exploring the impact of AD, delivered by a human voice (HV) and reproduced by TTS software, on presence and emotional response in B/VIP users watching the content from two different genres: drama and documentary, the following hypotheses were formulated:

- (1) AD users would report higher levels of presence for HV AD for drama, but similar levels of presence for HV and TTS AD for documentary;
- (2) AD users would be more interested and less confused when watching drama with HV AD, but their levels of interest/confusion would be similar for HV and TTS AD for documentary;
- (3) AD users would show a preference for HV AD for drama, but no preference between HV and TTS AD for documentary.

The following subsections describe the study participants involved, the video samples used, the delivery voices chosen, the questionnaire drafted and the procedure applied. The study received ethical approval from the Universitat Autònoma de Barcelona, Spain. All the participants gave their written consent.

5.3.1. Participants

Participants were recruited through Polish organisations supporting people with sight loss, such as the Association of the Blind or the Vega Foundation for the Blind and Visually Impaired, and through personal contacts. This resulted in the following sample: 36 people (58% female, 42% male), aged 18-69 years ($M = 37.5$, $SD = 12.80$). The age range was not restricted because we wanted to study a wide spectrum of AD and/or TTS system users to check whether the acceptance of synthetic voices varies according to age. All participants were officially registered as visually impaired. They identified themselves as having mild (8%), considerable (31%) or complete sight loss (61%). Table 5.1 shows a more detailed distribution of the participants based on sex and sight loss.

Table 5.1. Participants' distribution based on sex and sight loss.

Sight loss	Women	Men	Total
Mild	1	2	3 (8%)
Considerable	8	3	11 (31%)
Complete	12	10	22 (61%)
TOTAL	21 (58%)	15 (42%)	36 (100%)

All participants but one, a sixty-three year old, use a PC or laptop at home, and all have an Internet connection at home. Thirty-three participants (92%) stated that they used text-to-speech software regularly, one sometimes and two never. To the statement 'I am used to listening to AD', 22 participants (61%) agreed or strongly agreed, eight (22%) were undecided, and six (8%) disagreed. When asked about the gender of AD delivery voices, the majority of participants (72%) stated that the choice depends on the programme, six people (17%) opted for a male voice, and four (11%) said it did not matter. As for the type of AD delivery voices, most participants would choose a human voice (78%), six people (17%) stated that it depends on the programme, one participant voted for a synthetic voice, and one said that it did not matter to him.

5.3.2. Video Samples

Two clips from a drama *Charlie and the Chocolate Factory* (2015, dir. Tim Burton), and two from a documentary *Encounters at the End of the World* (2007, dir. Werner Herzog) were chosen for the study. The clips were stand-alone in their nature and thus could be played interchangeably without the need to watch the whole film in order to understand them. Each clip lasted approximately 10 minutes and contained three audio tracks: original (English), voice-over (Polish) and AD (Polish). Voice-over and AD scripts were produced by professionals, recorded and mixed in a professional studio

(for more on synchronising foreign language dialogue with AD see Szarkowska and Jankowska, 2012, 2015a, 2015b).

Fragments from the drama contained a mix of emotions. One was about the main character – Charlie – not receiving the ticket to the chocolate factory, the other showed how Charlie won the factory, and how Willy Wonka gained a family. The clips presented two independent stories. The events were simple but the locations changed quickly, and therefore the AD was needed to guide the audience. The density of AD was similar for both clips (546 vs 561 words respectively).

Fragments from the documentary were similar in nature, both concerning the sea world that divers were exploring. The AD was quite dense for both clips, introducing a lot of information so that the audience could immerse themselves in the content. The density of AD was similar for both clips (365 vs 387 words respectively).

5.3.3. Delivery Voices

In Poland, in a vast majority of foreign films, the translation of dialogue is done through voice-over and read out by a male voice talent on top of the original voices (Szarkowska & Jankowska, 2015b). Many multilingual films that have been made accessible to Polish audiences with visual impairment contain a combination of voice-over and AD. Since the original voices heard in the background of all the clips used in this study were mostly male, a male voice talent was chosen for the voice-over tracks. In order for the AD to be distinguishable to the users, it was delivered by a woman. This solution also allowed for a viewing experience similar to the one which the participants are used to.

For each clip, two versions were created: one with a human voice reading the AD, the other with a synthetic voice reading the AD. The female human voice was chosen by a professional recording studio. The female synthetic voice ‘Ewa’ (from Ivo Software) was selected to match the female human voice in accent and timbre as closely as possible. For information on AD voice distribution for each clip by genre, see Table 5.2.

Table 5.2. AD voice distribution for each clip by genre.

Film Genre	Clips	AD Voice
Drama	Clip 1	Human
		Synthetic
	Clip 2	Human
		Synthetic
Documentary	Clip 1	Human
		Synthetic
	Clip 2	Human
		Synthetic

5.3.4. Measures

A specially devised questionnaire was divided into three parts. The first part, reported in subsection *Participants*, gathered data about the participants, including their gender, age, vision impairment, computer and Internet usage, familiarity with TTS software and AD, and general preferences for AD delivery voices.

The second part aimed to check the participants’ presence levels and subjective emotional response. Presence levels were measured with the ITC-Sense of Presence

Inventory (Lessiter et al., 2001). It assesses four dimensions of presence: Spatial Presence (e.g. ‘I felt I was visiting the places in the scenes’), Engagement (e.g. ‘I felt myself being drawn in’), Ecological Validity (e.g. ‘the scenes seemed natural’), and Negative Effects (‘I experienced sensations such as dizziness, disorientation, nausea, headache, or tiredness’). For ease of use, the questionnaire was presented in the short form as in other studies (e.g. Hammick & Lee, 2014; Fryer & Freeman, 2014; Walczak & Fryer, 2017), with three items from each of the positive subscales and a single question for negative effects. Responses were provided using a 5-point Likert scale (1 = strongly disagree; 5 = strongly agree). Two questions from the Emotion Elicitation Scale (Gross & Levenson, 1995) assessed interest and confusion. Participants rated, on a 0-5 scale, the greatest amount of an emotion experienced at any time during the clips (0 = ‘not feeling even the slightest bit of emotion’; 5 = ‘the most you have ever felt in your life’).

The third part of the questionnaire was intended to establish the preferences of the participants concerning the type of AD delivery voices, specifically for drama and documentary.

5.3.5. Procedure

After completing the first part of the questionnaire, participants watched two scenes from a drama and two scenes from a documentary (four clips in total). The order was counterbalanced across the sample, such that one clip from each genre (drama and documentary) was presented with a HV AD and one with a TTS AD. Each combination was presented equally often to ensure that the same number of participants received a given condition order. Measures assessing presence levels and emotional response were taken after each clip. They were followed by a question

regarding preferences for AD delivery voices. All the participants had the questions read aloud by the researcher and they dictated their responses.

The participants completed the test individually. Each session lasted about one hour and was designed to resemble as closely as possible a viewing experience in a domestic setting. The clips were played on a laptop and the participants were not wearing headphones. They sat at the same distance from the screen as they would normally sit at home.

5.4. Results

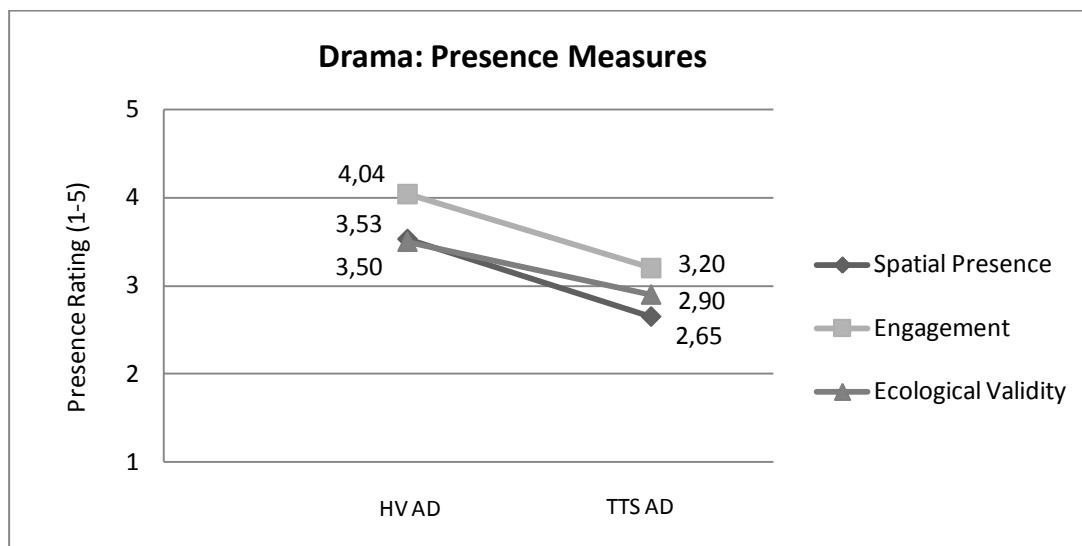
For the sake of clarity, the results are presented separately for items measuring presence and for items eliciting emotional response. Results for questions addressing users' preferences for AD voice types are summarised in the last subsection.

5.4.1. Results for presence

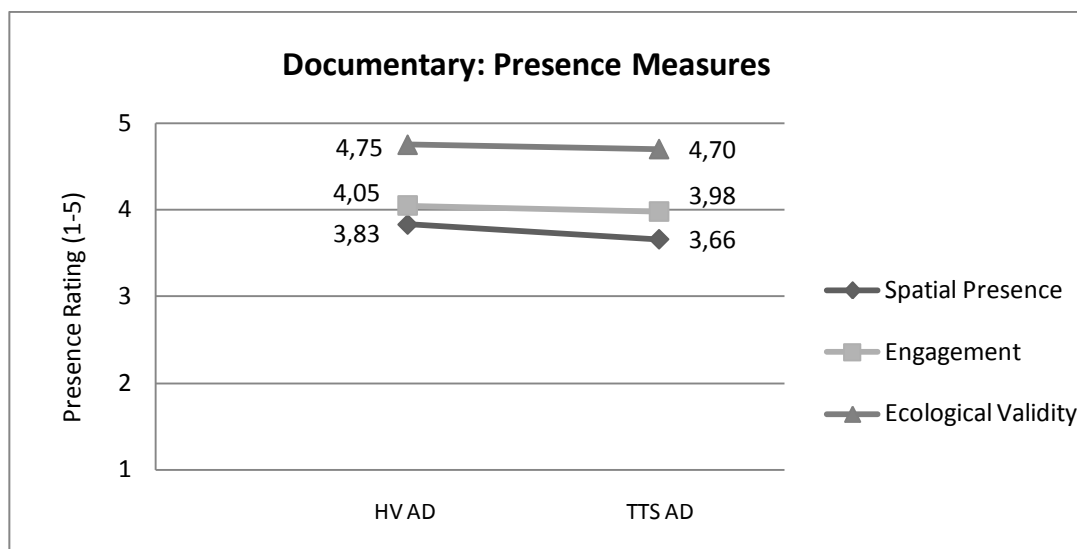
A repeated measures ANOVA showed that there was a significant main effect of AD voice type for Engagement ($F(1,34) = 5.86, p = .021$). This was also the case for Spatial Presence ($F(1,34) = 27.486, p < .001$) and Ecological Validity ($F(34,1) = 92.238, p < .001$). The interaction between AD voice type and genre was significant for all three positive presence subscales: Engagement ($F(1,34) = 41.35, p < .001$), Spatial Presence ($F(34,1) = 56.54, p < .001$) and Ecological Validity ($F(1,34) = 17.407, p < .001$). Negative Effects were the same (extremely low) for all clips, regardless of condition.

For drama with HV AD, the mean levels for the three positive presence subscales: Engagement, Spatial Presence and Ecological Validity were higher compared to drama with TTS AD (Figure 5.1). Paired sample t-tests showed that drama with HV AD was significantly more engaging ($t = 8.96, p < .001$), gave a stronger feeling of ‘being in the scenes’ ($t = 10.396, p < .001$) and seemed more ‘natural’ and ‘believable’ ($t = 2.85, p < .001$) than the same clip with TTS AD.

Figure 5.1. Mean levels of presence measures for drama by AD voice type.



For documentary, both with HV AD and TTS AD, mean presence levels were similar (Figure 5.2). Although slightly higher for the clip with HV AD, the differences were not significant for any of the positive presence subscales: Engagement ($t = 1.011, p = .319$), Spatial Presence ($t = 2.403, p = .022$), Ecological Validity ($t = 1.06, p = .297$).

Figure 5.2. Mean levels of presence measures for documentary by AD voice type.

These results held, regardless of whether the participants had congenital or acquired sight loss. Bivariate correlations and paired sample t-tests showed no significant associations between any of the presence measures and age, self-reported sight loss (mild, considerable, complete), and familiarity with TTS software or AD.

5.4.2. Results for emotional response

A repeated measures ANOVA showed a significant main effect of AD voice type on interest ($F(1,34) = 6.923, p = .013$). Although there was no main effect of genre on interest ($p = .387$), there was a significant interaction between genre and AD voice type ($F(35,1) = 11.24, p = .002$).

The participants assessed drama with HV AD as more interesting than with TTS AD (Figure 5.3). Paired sample t-tests showed the difference in the level of interest

between the two clips was significant ($t = 3.873, p < .001$). Moreover, interest for drama with HV AD was significantly correlated to levels of Spatial Presence ($r = .836, p < .001$) and Engagement ($r = .478, p = .029$). Somewhat surprisingly, the means show that documentary with TTS AD was found to be more interesting than documentary with HV AD (Figure 5.4). The differences, however, were not significant ($t = -1.14, p = .263$).

There was a significant main effect of genre on confusion ($F(35, 1) = 11.278, p = .002$). AD voice type had no significant main effect on confusion ($p = .128$); the interaction between AD voice type and genre was not significant ($p = .131$). The means show that drama with TTS AD was rated as the most confusing clip of all (Figures 5.3 and 5.4). It was significantly more confusing than the same clip with HV AD ($t = -2.907, p = .006$). For the documentary, the difference in levels of confusion was not significant ($t = -1.16, p = .254$).

Figure 5.3. Mean levels of interest and confusion for drama by AD voice type.

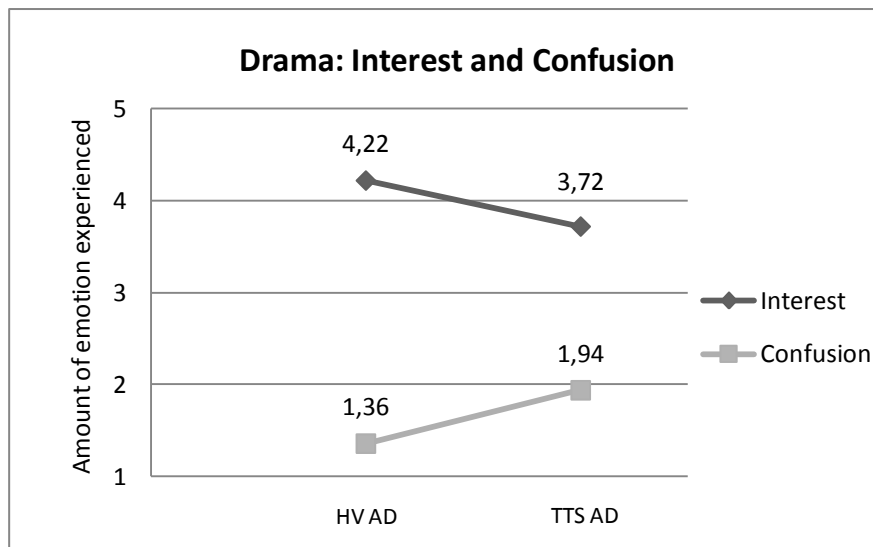
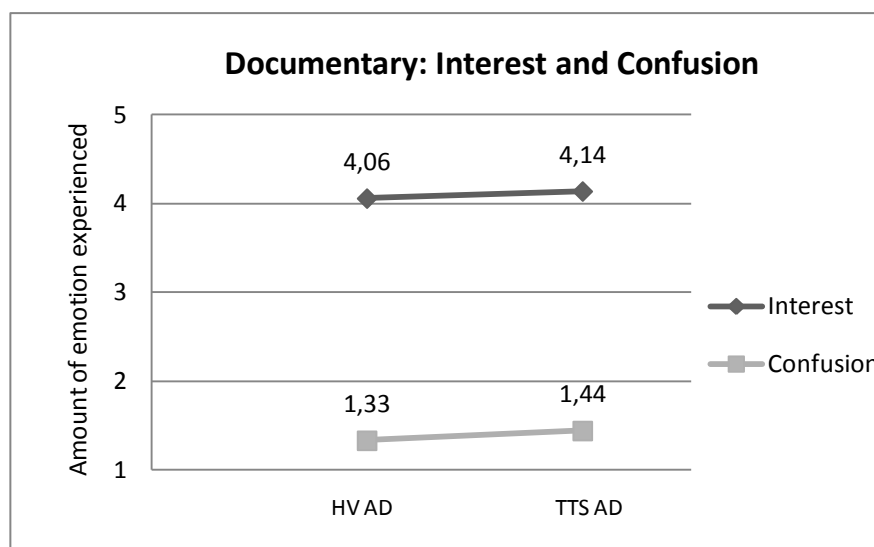


Figure 5.4. Mean levels of interest and confusion for documentary by AD voice type.

The following factors had no effect on interest or confusion: age, self-reported sight loss (mild, considerable, complete), and familiarity with TTS software or AD.

5.4.3. Results for AD voice type preferences

All participants apart from one – blind man, aged 28, experienced TTS software user – agreed or strongly agreed that they would like to watch the whole drama with HV AD. The participants were a lot more sceptical, however, about watching the drama with TTS AD. Twenty-nine people (81%) were against, of whom 17 (59%) were strongly against. Only seven users (19%) agreed – one strongly – that they would like to have the AD read by a synthetic voice when watching the film. All of them were regular TTS software users, with high or very high AD experience. Detailed results for AD voice type preferences for drama are summarised in Table 5.3.

Table 5.3. Preference for AD voice type for drama.

Would you like to watch the whole drama with this AD voice?	Drama with HV AD	Drama with TTS AD
Strongly disagree	1 (3%)	17 (47%)
Disagree	0 (0%)	12 (33%)
Don't know	0 (0%)	0 (0%)
Agree	24 (67%)	6 (17%)
Strongly Agree	11 (30%)	1 (3%)
TOTAL	36	36

For documentary, the results did not differ that much compared to drama. When asked whether they would like to watch the whole documentary with HV AD, all participants but one – a 39-year-old man with mild sight loss – agreed (97%), of whom 26 people strongly agreed (74%). Somewhat surprisingly, out of 36 participants, 31 (86%) were eager to watch the documentary also with TTS AD. Three people (8%) – two females in their forties, one blind, the other with considerable sight loss, and one 26-year-old man with considerable sight loss – were not in favour of the idea, although all three declared that they were regular TTS users. Two people (6%) remained undecided. Detailed results for AD voice type preferences for documentary are presented in Table 5.4.

Table 5.4. Preference for AD voice type for documentary.

Would you like watch the whole documentary with this AD voice?	Documentary with HV AD	Documentary with TTS AD
Strongly disagree	0 (0%)	0 (0%)
Disagree	1 (3%)	3 (8%)
Don't know	0 (0%)	2 (6%)
Agree	9 (25%)	23 (64%)
Strongly Agree	26 (72%)	8 (22%)
TOTAL	36	36

5.5. Discussion

This paper presents the first study to deal with the impact of Polish AD on presence and emotional response in B/VIP audiences. Its main goal was to compare the experience of watching content from two different genres – drama and documentary – with AD delivered by a human and synthetic voice.

Comparing synthesized and human-narrated ADs, the results show that AD read by a human prompted significantly higher levels of presence for drama. Presence rates for documentary, on the other hand, were similar, with no statistically significant differences in relation to AD voice type. These results are in line with previous research carried out by Kobayashi et al. (2009, 2010) and Fryer and Freeman (2014), who found that TTS AD is suitable for non-emotive content. This appears to be true also in the Polish-language context.

Further analysis of the results showed that drama with HV AD was more interesting and less confusing than with TTS AD. The likely explanation is that the clip with TTS AD was the least congruent of all as it combined a naturalistic dialogue with synthetic-sounding AD. In the case of documentary, the mean scores were similar for confusion, reaching below 1.5 on a 5-point scale for both voices. Interestingly, participants reported slightly higher levels of interest for documentary with TTS AD than for the same clip with HV AD. This finding was quite unexpected, but shows that sometimes even a human-voiced clip may not obtain the highest score from users as all of them have their own subjective preferences.

Lower scores for the synthetic voice may be related to various factors. One of them is sound mixing, which was widely commented on by the study participants. A partially sighted man noted that ‘AD has to be intelligible, especially in foreign films where one has to follow many sound tracks.’ A blind woman added: ‘the AD track cannot be too

loud as otherwise I am focusing on the voice instead of “watching” the film.’ This concurs with the AD guidelines, which emphasise that the volume of the AD track needs to be balanced with the original soundtrack (e.g. BCI, 2005; Ofcom, 2008; Rai, Greening, & Leen, 2010). This was also mentioned by Szarkowska (2011), who pointed to the importance of volume parameters, especially when the AD script is read over the diegetic or non-diegetic sound of the film.

The synthetic voice might have been graded lower also due to its qualities. Most of the study participants noted the lack of vocal modulation, which they considered vital in conveying the mood of a scene. Many also paid attention to pitch and timbre. Some complained about monotonous intonation, claiming that they would prefer it to match the scene and be varied rather than flat. This is consistent with other studies which have shown that intonation may affect users’ enjoyment (Cabeza-Cáceres, 2013) and that users are in favour of non-neutral vocal delivery of AD (Iglesias Fernández et al., 2015). However, as Kobayashi et al. (2010) point out, the emotion of TTS voice needs to be properly chosen as otherwise the viewing experience may not be improved, but significantly damaged.

Although TTS AD obtained significantly lower scores for drama, it should be noted that, overall, the scores were not abnormally low. In the case of documentary, TTS AD scored almost the same as HV AD. Compared to the study by Kobayashi et al. (2010), where the participants commented on the poorly-pronounced TTS ADs, Polish users complimented their quality. Some were even unsure whether they were listening to a human or synthetic voice during the test, which shows how sophisticated artificial voices have already become.

In terms of accepting AD delivered by a synthetic voice, the participants’ preferences changed considerably in the course of the study. Initially more than two thirds (78%) declared they would choose a human voice for reading AD, irrespective of the genre. When asked about the preferences towards the end of the study, 31 people (86%) said

that they were willing to watch the documentary with TTS AD and seven (19%) – drama with TTS AD. These results concur with the findings of the recent research conducted by Fernández-Torné and Matamala (2015), where 94% of the participants accepted TTS AD as an alternative solution to human-narrated AD, and most of them agreed on applying TTS AD to documentaries.

5.6. Conclusion

The main objective of this paper was to assess, by means of subjective measurements, the presence and emotional response of B/VIP users when exposed to more emotive and less emotive content with AD delivered with two types of voice: human and synthetic. The study was carried out in the Polish-language context. The data obtained supported the hypotheses. Statistically significant differences between human-narrated and synthesized ADs were observed in all items under analysis for drama. For documentary, the results were comparable for both voice types. Overall, the respondents preferred AD voiced by a human narrator for drama, whereas for documentary they were willing to accept AD delivered by either of the two voices.

This experiment follows previous studies on TTS AD, but it is the first of its kind that measures the presence and emotional response of Polish users with visual impairment. Most of the earlier researchers based their conclusions on participants' preferences or their comprehension scores. We aimed to assess the entire experience of the B/VIP audience.

However, there are several factors that need to be considered when evaluating the results of the present research. First, although the size of the sample was sufficient to achieve significant results and can be considered large compared to previous reception studies in the field, it would be necessary to expand the sample, not only in Poland, but

also abroad, to corroborate the findings. Secondly, the measurement tools used to assess presence and emotional response of participants were self-report questionnaires. Although they proved to be successful, which is consistent with the findings of other previous tests (Fryer & Freeman, 2012, 2013, 2014; Walczak & Fryer, 2017), it would be advisable to combine them with objective measurements to obtain a clearer picture of the phenomena. They could be complimented by previously validated instruments, such as heart variability (Appelhans & Luecken, 2006), galvanic skin response (Ward et al., 2002) or cortisol secretion (Sgoifo et al., 2003). Thirdly, although observed differences across genre were statistically significant, they are small in absolute terms. A future study should include a greater number of clips to determine whether the present results generalize to other genres. In addition, the analysis was only performed for foreign films with Polish voice-over. Future research should take greater care to ensure that other languages and modalities, such as dubbing or audio subtitling, are taken into account. Finally, the present study demonstrates significant results for 10-minute long clips. It remains to be determined whether these differences hold true for longer productions.

All in all, the results are promising. Although this was a study conducted only in Poland, it holds out a possibility that TTS AD could be accepted as a permanent solution for voicing documentaries also in different countries and thus lead to a higher number of audiovisual products accessible to B/VIP users.

The results also carry important implications for AD practice. With all the efforts being undertaken to make audiovisual products accessible, an increase in costs for broadcasters is inevitable. However, TTS AD may be a solution to guarantee the time- and cost-effectiveness of AD production. Speech technologies have already alleviated many barriers, providing access to information or social activities. With continuing technological advances on the horizon, synthetic voices may soon become almost natural sounding. In the present experiment, participants assessed AD with two different voice types across genre. It therefore provides important information on how

to select AD voices for audiovisual productions in practice, and suggests that TSS AD is an effective and viable solution for delivering informative content.

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Chapter 6. Summary

6. Summary

6.1. Summary in English

Audio description (AD) is no longer seen as an exclusive accessibility service dedicated to a small fraction of individuals, but as an inclusive service, addressing not only the needs of people with sensory impairments, but also those of other audiences, including the elderly or children. The demand for this service is likely to grow in the near future. Although a drive for quantity of accessible audiovisual products can be observed on the market, the issue of the quality of user experience should not be overlooked.

Framed within the inclusive model of accessibility, this PhD thesis aims to explore the impact of AD on the emotional response of its target audiences – blind and visually impaired (B/VIP) users. To this end, two research studies were carried out: one focusing on AD style and the other on AD vocal delivery. The rationale behind selecting these parameters was related to the findings of previous research conducted in the field. Two main research objectives were set. The first one, concerning AD style, centred around studying the reception of two AD styles – standard and creative – by B/VIP users. The second one, linked to AD vocal delivery, involved studying the reception of two AD voice types – human and synthetic – by B/VIP users for two genres: fiction and documentary.

The novel aspect of this PhD thesis is the methodological approach adopted. It follows a user-centric methodology, not limiting itself to reporting on users' opinions, but also aiming to measure their emotional response to a stimuli presented. The research tool that is used to gauge user experience is the Independent Television Commission Sense of Presence Inventory questionnaire, one of five canonical questionnaires used for

measuring presence. Two additional items – interest and confusion – are added for users to report their emotional response to the stimuli shown.

The results indicate that not only AD scripts – creative or standard – but also AD delivery voices have a direct effect on the reception of a film, and therefore on users' experience. When it comes to AD style, the results show that creative AD, compared to standard AD, yielded higher levels of presence for all participants. Overall, the creative AD style seemed more natural, especially to participants with recent sight loss. However, it turned out to be more confusing than standard AD, possibly because the participants were not used to cinematic terminology included in the script or did not expect to hear unsavoury vocabulary. Nevertheless, when explicitly asked which AD style – creative or standard – they prefer, the majority of participants opted for creative AD.

When it comes to AD vocal delivery, AD narrated by a human, compared to text-to-speech (TTS) AD, prompted significantly higher levels of presence for fiction. Presence rates for documentary were similar, with no statistically significant differences in relation to AD voice type. Fiction with a human voice AD was assessed by participants as being more interesting and less confusing than fiction with TTS AD. In the case of documentary, the levels of interest and confusion were comparable for both voice types. When asked which voice type they prefer for a given genre, participants showed a preference for AD read by a human for fiction, but no preference between a human voice AD and TTS AD for documentary.

Overall, the findings suggest that when properly delivered, both in terms of style and voice, AD may increase the chances of B/VIP audiences having a more engaging viewing experience. It is hoped that this PhD thesis will act as a useful stepping stone towards understanding the links between the AD product and user context, and towards conducting further research in this field.

6.2. Summary in Catalan

L'audiodescripció (AD) ja no és considerada un servei exclusiu d'accessibilitat, dedicat a una petita fracció d'individus, sinó que s'entén com un servei inclusiu, dirigit no només a les persones amb discapacitats sensorials, sinó també a altres audiències, com els ancians o els nens. És probable que la demanda d'aquest servei creixi en un futur pròxim. Encara que en el mercat s'observa un interès en augmentar cada cop més la oferta de productes audiovisuals accessibles, no s'hauria de deixar de banda la qualitat de l'experiència de l'usuari.

Emmarcada dins el model inclusiu d'accessibilitat, aquesta tesi doctoral té com a objectiu explorar l'impacte de l'AD en la resposta emocional del seu públic objectiu – usuaris cecs i amb baixa visió (CiBV). Per a això, es van realitzar dos estudis de recerca, un centrat en l'estil de AD i l'altre en el tipus de veu d'AD. La justificació darrere de la selecció d'aquests paràmetres es va relacionar amb els resultats de la investigació anterior. Es van establir dos objectius principals d'investigació. El primer, en relació amb l'estil d'AD, es va centrar en l'estudi de la recepció de dos estils d'AD – estàndard i creatiu – per als usuaris CiBV. El segon, vinculat al tipus de veu d'AD, va implicar l'estudi de la recepció de dos tipus de veu d'AD – humana i sintètica – per a usuaris CiBV per a dos gèneres: ficció i documental.

L'aspecte innovador d'aquesta tesi doctoral és l'enfocament metodològic adoptat. La tesi segueix una metodologia centrada en l'usuari, però no es limita a informar sobre les opinions dels usuaris, sinó que pretén mesurar la seva resposta emocional als estímuls presentats. L'eina d'investigació que s'utilitza per mesurar l'experiència de l'usuari és el qüestionari “Independent Television Commission Sense of Presence Inventory”, un dels cinc qüestionaris canònics utilitzats per mesurar la presència. Dos elements addicionals – interès i confusió – s'afegeixen perquè els usuaris expressin la seva resposta emocional als estímuls mostrats.

Els resultats indiquen que no només els guions d'AD, creatius o estàndard, sinó també els tipus de veu d'AD tenen un efecte directe en la recepció de la pel·lícula i, per tant, en l'experiència dels usuaris. Quan es tracta de l'estil d'AD, els resultats mostren que l'AD creativa, en comparació amb l'AD estàndard, va produir nivells més alts de presència en tots els participants. En general, l'estil creatiu semblava ser més natural, especialment per als participants amb pèrdua de visió recent. No obstant això, va resultar ser més confús que l'estil estàndard, possiblement perquè els participants no estaven acostumats a la terminologia cinematogràfica inclosa en el guió o no esperaven escoltar vocabulari col·loquial. Tot i això, quan es va preguntar explícitament quin estil d'AD – creatiu o estàndard – preferien, la majoria dels participants va optar per l'AD creativa.

Quan es tracta del tipus de veu d'AD, l'AD amb veu humana, en comparació amb l'AD amb veu sintètica (TTS AD⁴), va provocar nivells significativament més alts de presència per la ficció. Els nivells de presència per al documental van ser similars, sense diferències estadísticament significatives, en relació amb el tipus de veu d'AD. La ficció amb AD narrada per una veu humana va ser avaluada pels participants com a més interessant i menys confusa en comparació amb la ficció narrada per una veu sintètica. En el cas del documental, els nivells d'interès i confusió eren comparables per a les dues veus. Quan se'ls va preguntar quina veu preferien per a un gènere donat, els usuaris van mostrar preferència per l'AD narrada per una persona per a la ficció i cap preferència entre l'AD amb veu humana i AD amb veu sintètica per al documental.

En general, les troballes suggereixen que quan es narra adequadament, tant en termes d'estil com de veu, l'AD pot facilitar que les audiències CyBV tinguin una experiència audiovisual més atractiva. S'espera que aquesta tesi doctoral sigui un primer pas útil per entendre els vincles entre el producte d'AD i el context de l'usuari, i per a poder dur a terme investigacions més profundes en el futur.

⁴ De l'anglès Text-to-Speech audio description.

6.3. Summary in Spanish

La audiodescripción (AD) ya no está considerada como un servicio exclusivo de accesibilidad, dedicado a una pequeña fracción de individuos, sino como un servicio inclusivo, dirigido no sólo a personas con discapacidades sensoriales, sino también a otras audiencias, como los ancianos o los niños. Es probable que la demanda de este servicio crezca en un futuro cercano. Aunque en el mercado se observa un interés en aumentar cada vez más la oferta de productos audiovisuales accesibles, no se debería dejar de lado la calidad de la experiencia del usuario.

Enmarcada dentro del modelo inclusivo de accesibilidad, esta tesis doctoral tiene como objetivo explorar el impacto de la AD en la respuesta emocional de su público objetivo – usuarios ciegos y con baja visión (CyBV). Para ello, se realizaron dos estudios de investigación, uno centrado en el estilo de AD y el otro en la entrega vocal de AD. La justificación detrás de la selección de estos parámetros se relacionó con los resultados de investigación anterior. Se establecieron dos objetivos principales de investigación. La primera, en relación con el estilo de AD, se centró en estudiar la recepción de dos estilos de AD – estándar y creativo – por los usuarios CyBV. La segunda, vinculada a la entrega vocal de AD, implicó el estudio de recepción de dos tipos de voces de AD – humana y sintética – por usuarios CyBV para dos géneros: ficción y documental.

El aspecto novedoso de esta tesis doctoral es el enfoque metodológico adoptado. La tesis sigue una metodología centrada en el usuario, pero no se limita a informar sobre las opiniones de los usuarios, sino que pretende medir su respuesta emocional a los estímulos presentados. La herramienta de investigación que se utiliza para medir la experiencia del usuario es el cuestionario de la Independent Television Commission Sense of Presence Inventory, que es uno de los cinco cuestionarios canónicos utilizados para medir la presencia. Dos elementos adicionales – interés y confusión – se añaden para que los usuarios expresen su respuesta emocional a los estímulos presentados.

Los resultados indican que no solo los guiones de AD, creativos o estándar, sino también las voces de entrega de AD tienen un efecto directo en la recepción de la película y, por lo tanto, en la experiencia de los usuarios. Cuando se trata del estilo de la AD, los resultados muestran que la AD creativa, en comparación con la AD estándar, produjo mayores niveles de presencia para todos los participantes. En general, el estilo creativo parecía más natural, especialmente a los participantes con pérdida de visión reciente. Sin embargo, resultó ser más confuso que el estilo estándar, posiblemente porque los participantes no estaban acostumbrados a la terminología cinematográfica incluida en el guión o no esperaban escuchar vocabulario coloquial. A pesar de eso, cuando se preguntó explícitamente qué estilo de AD – creativo o estándar – preferían, la mayoría de los participantes optó por la AD creativa.

En cuanto al tipo de voz de AD, la AD narrada por una persona, en comparación con la AD narrada por una voz sintética (TTS AD⁵), provocó niveles significativamente más altos de presencia para la ficción. Los niveles de presencia para el documental fueron similares, sin diferencias estadísticamente significativas en relación con el tipo de voz de la AD. La ficción con AD narrada por una voz humana fue evaluada por los participantes como más interesante y menos confusa en comparación con la AD para ficción narrada mediante síntesis de voz. En el caso del documental, los niveles de interés y confusión eran similares para ambas voces. Cuando se les preguntó qué voz preferían para un género dado, los usuarios mostraron una preferencia por la AD narrada por una persona para la ficción y ninguna preferencia entre la AD con voz humana y AD con voz sintética para el documental.

En general, los resultados sugieren que cuando se narra adecuadamente, tanto en términos de estilo como de voz, la AD puede aumentar las posibilidades de que las audiencias CyBV tengan una experiencia audiovisual más atractiva. Se espera que esta tesis doctoral sea un primer paso para entender los vínculos entre el producto de la AD y el contexto del usuario, y abrir el camino a investigaciones más profundas en el futuro.

⁵ Del inglés Text-to-Speech audio description.

Chapter 7. Conclusions

7. Conclusions

Article 30 of the United Nations Convention on the Rights of Persons with Disabilities declares that all signatory states:

[should] recognize the right of persons with disabilities to take part on an equal basis with others in cultural life, and shall take all appropriate measures to ensure that persons with disabilities enjoy access to cultural materials in accessible formats (UNCRPD, n.d.).

In the audiovisual media sector, such access to culture can be achieved through the use of accessibility services that include, among others, AD. It is no longer seen as an exclusive service dedicated to a small fraction of individuals, but as an inclusive service, addressing not only the needs of people with sensory impairments, but also of other audiences, including the elderly, children or tourists. The demand for this service is likely to grow in the nearest future – for two reasons: the ageing of the population and the increase in accessibility regulations adopted at the legislative level (for example, see AVMSD, 2010). Different scenarios for achieving barrier-free media products have been receiving increasing attention, both in the academia and industry. Technology offers a wide array of possibilities to eliminate barriers and improve the quality of life of people at risk of social exclusion. Although a drive for quantity in terms of accessible audiovisual products can be observed on the market, the discussion on the quality of user experience should not be overlooked.

Presented as a compendium of academic articles, this PhD thesis aimed to explore the impact of AD on the emotional response of its target audiences – B/VIP users. The form of the thesis demanded a strong focus on the overall research goal, ensuring coherence between the publications. Although they function as standalone pieces of research, they explore the elements of the same research question, and therefore they

are interconnected and can be presented as a unified whole. All the four articles provide detailed descriptions of particular issues. The last two – presenting experimental studies based on the mixed-method approach – implement methodological triangulation of data to “map out, or explain more fully, the richness and complexity of human behaviour by studying it from more than one standpoint” (Cohen & Manion, 2000: 254). Such an approach allowed for a greater insight into the topics in question and increased the validity of the conducted studies.

Several factors played a role in the overall research design. The articles that form this thesis reflect these factors in a varying degree.

- New tendencies. The Media Accessibility market is constantly evolving. It was my ambition to investigate the unexplored aspects of the AD service, especially with respect to the interaction between the AD product and target AD users. Carrying out the research in the Polish context, focusing on B/VIP audiences and, in particular, the aspects of their immersion in the presented content reflect this criterion (see Article 1, Article 3, Article 4).
- HBB4ALL project. This PhD thesis was written as part of the HBB4ALL project, addressing media accessibility issues in the connected TV environment. In view of the forthcoming customization of accessibility services, this PhD thesis, through the studies conducted, aimed to contribute to a better understanding of the links between the AD product and user satisfaction (see Article 2, Article 3, Article 4).
- Academic contribution. Upon commencing work on this PhD, I learned that the concept of the emotional impact of AD on its target users was under-researched in the AD context. The empirical studies carried out to date in relation to this

subject were scarce. The motivation behind this PhD thesis was to address this knowledge gap. This is primarily reflected in Article 3 and Article 4.

The overall evaluation of the results of the research studies carried out within the framework of this PhD thesis is presented in the next section. It specifically considers the study on AD style and the study on AD vocal delivery. An analysis is carried out in order to evaluate whether the hypotheses put forward in this research were validated or refuted, whether the aims were achieved, and whether the objectives were met. The implications of this PhD research for the AVT industry are then discussed. Finally, Section 7.2 describes the contributions and limitations of the conducted studies, and points out the directions for future work.

7.1. Evaluation of results

Framed within the inclusive model of accessibility, this PhD investigated two AD parameters that might have an impact on users' experience: (1) AD style and (2) AD vocal delivery. The rationale behind selecting these parameters was related to the findings of the previous research carried out in the field (for example, Fels et al., 2006; Fernández-Torné & Matamala, 2015; Fryer, 2014; Fryer & Freeman, 2012a; Kobayashi et al., 2009, 2010; Szarkowska & Wasylczyk, 2014). Based on the above, two main research objectives were set. The first one, concerning AD style, focused on studying the reception of two AD styles – standard and creative – by B/VIP users. The second one, linked to AD vocal delivery, involved studying the reception of two AD voice types – human and synthetic – by B/VIP users for two genres: fiction and documentary.

In order to achieve the main objectives, a methodological framework needed to be established. As immersion of the audience in the fictional world can be deemed

a measure of a film's success (Wilken & Kruger, 2016; Wissmath & Weibel, 2012), it was chosen as the metric of users' experience. With the above in mind, two specific aims of the PhD were determined:

- to measure user experience in relation to AD style in order to establish which AD style – standard or creative – leads to greater immersion;
- to measure user experience in relation to AD vocal delivery for two genres – fiction and documentary – in order to verify which AD voice – human or synthetic – leads to greater immersion depending on the genre.

In order to meet the specific aims, two experimental studies were carried out, one investigating the AD style, the other focusing on vocal aspects of AD delivery. Users' experience was elicited through an experiential quality metric used to evaluate broadcast and virtual environment media systems: the ITC-SOPI questionnaire (Lessiter et al., 2001). Centred around the concept of presence, it aimed to gauge the psychological sense of users "being there", i.e. involved in the scenes (Fryer & Freeman, 2012b). Next to presence levels, the users also reported their levels of interest and confusion for the stimuli presented.

In order to explore the impact of AD – written for a film in a creative and standard style – on the experience of B/VIP users, the following hypotheses were put forward:

- H1: users will report higher levels of presence for the film with creative AD style;
- H2: users will be more interested and less confused when watching the film with creative AD style;
- H3: users will show a preference for the film with creative AD style.

In order to assess the impact of AD read by a human voice (HV) and AD delivered by TTS software on the experience of B/VIP users watching the stimuli from two different genres: fiction and documentary, the following hypotheses were put forward:

- H1: users will report higher levels of presence for HV AD for fiction, but similar levels of presence for HV and TTS AD for documentary;
- H2: users will be more interested and less confused when watching fiction with HV AD, but their levels of interest/confusion will be similar for HV and TTS AD for documentary;
- H3: users will show a preference for HV AD for fiction, but no preference between HV and TTS AD for documentary.

The results of the experimental study on AD style showed that creative AD, compared to standard AD, yielded higher levels of presence for all participants, thus supporting the first hypothesis. Overall, the creative AD style seemed more natural, especially to participants with recent sight loss. However, it turned out to be more confusing than standard AD, possibly because the participants were not used to the cinematic terminology included in the script or did not expect to hear unsavoury vocabulary. These elements could have provoked certain disorientation. Nevertheless, participants with recent sight loss claimed that creative AD made it easier for them to follow the film. This may be explained by the fact that their visual memory of cinematic effects was stronger compared to other users. Those findings were related to the second hypothesis, which assumed that users will be more interested and less confused when watching the film with creative AD, and thus demonstrate that it should be partially validated. To complement the quantitative results, participants were explicitly asked which AD style – creative or standard – they prefer. The majority of participants (67%) chose creative AD, 25% voted for standard AD, while 8% expressed no preference. In light of the above, the third hypothesis of the study may be regarded as confirmed. Overall, the above results are in line with various previous studies on creative AD styles (Fels et al., 2006a; Fels et al., 2006b; Fryer & Freeman, 2012a; Udo et al., 2010;

Udo & Fels, 2010; Szarkowska, 2013; Szarkowska & Wasylczyk, 2014; Wilken & Kruger, 2016).

The findings of the study on AD vocal delivery showed statistically significant differences between the levels of presence prompted by different voices across genre. The quantitative data gathered demonstrated that AD narrated by a human, compared to TTS AD, prompted significantly higher levels of presence for fiction. Presence rates for documentary were similar, with no statistically significant differences in relation to AD voice type. On the basis of the above, the first hypothesis of the study was regarded as validated. When it comes to the second hypothesis of the study related to the levels of interest and confusion, it was found that fiction with HV AD was assessed by participants as significantly more interesting and less confusing compared to fiction with TTS AD. When it comes to documentary, the levels of interest and confusion were comparable for both voices. Given the above, the hypothesis can be deemed valid. The qualitative findings of the study match the results from the quantitative data analysis. When asked whether they prefer to have the AD read by a HV or reproduced TTS software when watching a fiction film, all participants (apart from one) opted for a HV AD. Only seven users (19%) agreed that they would like to have the AD delivered by a synthetic voice for fiction. For documentary, the results did not differ a great deal. While almost all participants (97%) expressed a preference for a HV AD, as many as 31 people (86%) said that they were willing to watch the documentary with TTS AD. On the basis of the above, the third hypothesis of the study was confirmed: users showed a preference for HV AD for fiction, but (almost) no preference between HV and TTS AD for documentary. These results are consistent with previous research carried out in the field (Fernández-Torné & Matamala, 2015; Fryer & Freeman, 2014; Kobayashi et al., 2009, 2010; Szarkowska, 2011; Szarkowska & Jankowska, 2012; Walczak & Szarkowska, 2012).

The experimental studies forming this PhD thesis aimed to investigate the links between an AD product and AD target users' experience. The rationale behind these

studies was to show that not only AD scripts, creative or standard, but also AD delivery voices have a direct effect on the reception of the film, and therefore on users' experience. The findings suggest that when properly delivered, both in terms of style and voices, AD may increase the chances of B/VIP audiences having a more engaging viewing experience. These tests follow previous studies on AD with regard to style and vocal delivery, but, to the best of my knowledge, they are the first attempts at measuring the emotional response of Polish users with visual impairment to the presented stimuli. As part of this PhD thesis, a measurement tool for evaluating users' experience, specifically the levels of presence, was proposed and tested. Hence, the specific aims set out in this PhD thesis were met, allowing for the main objectives of this research to be achieved.

The results of the experimental studies presented in this PhD thesis can be of benefit not only to academia, but also to professional audio describers and to the AVT industry. Although the studies were conducted in Poland, the findings may also be applicable to other countries. Creative AD scripts could also be appreciated by non-Polish speaking audiences, resulting in them having a more enjoyable film experience. When it comes to AD vocal delivery, the results suggest that AD reproduced with a synthetic voice is an effective and viable solution for voicing informative content. It may guarantee the time- and cost-effectiveness of AD production, which, in turn, could lead to a higher number of audiovisual products accessible to B/VIP users. In the light of the experiments discussed above, it may be concluded that there is a significant relationship between an AD product and user experience, which thus merits further research. Determining the parameters of an AD product that affect user satisfaction could help in improving the service and thus enhancing longer-term user experience.

In what follows, I present the main academic contributions of this PhD thesis. I then point out the limitations of the research. Finally, I indicate the directions for future work that stem from the findings of the conducted studies.

7.2. Contributions, limitations and directions for future work

This PhD thesis is interdisciplinary in nature. As well as being set within the field of Translation Studies, and more particularly AVT and Media Accessibility Studies, in a broad sense, it also draws on Psychology and Sociology, as it presents a reception-based approach and applies immersion-related questionnaires for measuring users' experience. This multi-faceted approach has resulted in an important contribution to AD research as far as methodology is concerned. A mixed-method approach to the studies conducted, with a quantitative phase followed by a qualitative phase, allowed the gathering of comprehensive data and opened the door to future work in the field.

This PhD thesis also contributes to research on presence. It provides evidence that people with visual impairment are able to experience presence in audiovisual environments. The results of the conducted studies suggest that presence could be achieved irrespective of whether the AD users had visual experience or not. This assumption would need to be investigated further with a larger sample of B/VIP people of different profiles. Nevertheless, by showing that presence can be a measure of AD users' response to different content types, this PhD thesis points the way to improve the AD service in order to maximise user experience.

Another important contribution of this PhD thesis is that it adopted an experimental approach to the reception studies of media products. Carrying out tests with AD target users was considered one of the strengths of this work. By involving those for whom the service is mainly designed: B/VIP people, it was in line with the UNCRPD philosophy of "nothing about us without us" (UNCRPD, n.d.). The studies presented here could be replicated on a larger scale, not only in Poland, but also in other countries across Europe. This could serve as a way of verifying the results in other

language combinations and further validate the tools used for measuring users' experience.

Before closing this PhD thesis, the research limitations have to be acknowledged. Chief among these is the user sample size in each of the experimental studies. As argued by Chmiel and Mazur (2016), assessing a substantial number of users is one of the challenges in AD reception research to make the results valid. As many as 72 B/VIP people, 36 participants per test, took part in the two experimental studies presented in this PhD thesis. Although this may be seen as a limitation, it was a relatively large study of blind and visually impaired people. Of the 43 studies analysed by Cattaneo and Vecchi (2011) only one reached a higher B/VIP participant number: 48 (Afonso et al., 2010).

Another limitation of this research is related to the measurement tool used. In the case of both experimental studies, they were self-report questionnaires, gathering users' subjective ratings for presence and emotional response. Although they proved to be successful, which is in line with the results of the previous research conducted in the field (Fryer & Freeman, 2012b, 2013, 2014), it would be advisable to combine them with objective measures, such as comprehension questions, already used by a number of AD scholars (for example, Cabeza-Cáceres, 2013; Chmiel & Mazur, 2012, 2016; Walczak & Rubaj, 2014), or physiological measures, such as heart variability (Appelhans & Luecken, 2006), galvanic skin response (Ward et al., 2002) or cortisol secretion (Sgoifo et al., 2003). This would allow a clearer picture of the phenomena under investigation to be obtained.

As with any post-hoc measures, presence questionnaires are subject to societal expectations or demands of social desirability (Crano, Brewer, & Lac, 2015). When asked to provide an oral response to a given question, participants might be tempted to respond in a way that is 'socially desirable'. This could be overcome by carrying out on-line surveys (for example, Mączyńska, 2011), which B/VIP people could access

using a screen-reader, but such a solution also has its limitations, the necessary familiarity with modern technologies being one of them.

What also has to be noted is that existing presence questionnaires were developed for virtual reality environments, characterised by a high level of immersiveness. The audiovisual content currently offered to B/VIP users can be categorised as rather low-immersive on the scale of environment interactivity (Fryer & Freeman, 2013). Nevertheless, the stimuli employed in the experimental studies in question demonstrated a potential to trigger the feeling of presence in B/VIP participants, as shown in the results (for details see Chapter 4 and Chapter 5).

Despite the above mentioned limitations, a presence questionnaire has the added value of being a tool widely employed to evaluate broadcast and virtual environment media systems (Lessiter et al., 2001). It is a reliable and valid measure that allows the entire experience of users to be assessed, instead of only focusing on particular emotions. Additionally, it enables the comparison of results between users with different sight conditions, be it a B/VIP audience or sighted people (Fryer & Freeman, 2012b).

With the research data collected, numerous opportunities for future work become evident. They are discussed in the following paragraphs.

As far as AD style is concerned, it would be useful to explore how variations in style affect AD users' experience in the case of other film genres. The experimental study carried out for the purposes of this PhD focused on a naturalistic drama that contained numerous realistic elements. Future research could investigate different styles of AD for works including gory or erotic scenes and confront AD users with them in order to check whether they would opt for a censored or non-censored AD version. It would also be interesting to compare the levels of presence after the screenings. It is possible that B/VIP audiences immerse themselves in other types of films differently, as shown by Fryer and Freeman (2014). The complexity of AD scripts should also be explored.

One of the main findings in this research was that people respond positively to an AD script with elements of camera work. However, it is important to test the extent to which the inclusion of such elements affects users' cognitive effort, because this, in turn, may also affect their enjoyment.

The role of the AD voice also requires further research. Although observed differences across genre were statistically significant in the case of the experimental study conducted within the framework of this PhD, they are small in absolute terms. A future study should include a greater number of clips to determine whether the obtained results can be generalized to other genres. In the light of the findings of this research, further experiments could be conducted to examine how the prosody of the describer's voice affects AD user experience. It would be interesting to see whether the engagement of the audience varies depending on the acted and non-acted delivery of AD. In addition to the prosodic features of the voice, there is also the potential to investigate the technical delivery of AD. An experimental study with AD users may show how the reception of content is affected by AD played through headphones compared to AD delivered by loudspeakers. As demonstrated by previous research, even such basic elements as the balance of AD sound mix (Rodríguez-González, 2016) or the number of audio channels – mono or stereo – used for the reproduction of an AD track (Walczak, forthcoming b) may have an impact on users' experience.

A more detailed investigation is also needed in relation to the use of presence measures in AVT research. It would be valuable to determine whether the studies carried out within the framework of this PhD thesis could be replicated with AD audiences in other language scenarios. This could be advantageous especially in the context of further validation of the questionnaire. Future research should also seek to place presence questionnaires in the larger context of research methodologies. Having demonstrated the advantages of this tool for B/VIP users, it would also be interesting to explore presence in people with other sensory disabilities, for instance d/Deaf and hard of hearing audiences. Further studies could encompass different subtitling styles,

positions, or forms of sound effects presentation. As well as the dimensions of presence, users' comprehension could also be assessed. Carrying out such studies could add value to the audiovisual products being developed and at the same time provide users with a more engaging viewing experience.

Another potential area for future research is related to the duration of the stimuli. The experimental studies carried out within the framework of this PhD thesis were based on short clips, on average 10 minutes long. It could be useful to replicate these experiments with longer clips or with complete films. Although the results from the conducted studies were significant, it remains to be determined whether the differences in the presence levels, both in the case of AD style and AD vocal delivery, hold true for longer productions. It would add ecological validity to the research, as the experiment would then resemble more the users' natural setting than laboratory conditions. Future research could take greater care to ensure that other languages and modalities, such as dubbing or audio subtitling, are taken into account. It would be also interesting to repeat the experiments carried out as part of this PhD research over a longer period of time, and, possibly, with more immersive media content.

As shown in the previous paragraphs, many possible research avenues emerge from this PhD work. It is hoped that this thesis will act as a useful stepping stone towards understanding the links between the AD product and user context, and also towards conducting more insightful research in the future.

Chapter 8. Bibliography

8. Bibliography

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Annexes

Annexes

Annex 1: Articles within this PhD thesis

1.1 Article 1.

Walczak, A. (2017) Audio description in Poland: a 2015 snapshot. In J. Snyder, *Przekuć obraz w słowo. Wokół historii i współczesnych zastosowań audiodeskrypcji* [The Visual Made Verbal: A Comprehensive Training Manual and Guide to the History and Applications of Audio Description] (pp. 163-191). San Diego: Academic Publishing.

Audio description in Poland: a 2015 snapshot¹

1. Introduction

Rapid developments in the field of accessibility to the media for people with sensory impairments can be seen in numerous countries all around the world. Poland is one such country where accessibility services, such as audio description (AD), are becoming part of the audiovisual landscape and attracting the interest of many, both in the service sector and in research circles.

Defined by some as “a type of poetry” (Snyder, 2008: 192) or “the art to speak in images” (Navarette qtd. by López Vera, 2006: 1), AD is a spoken account of those visual aspects of a film, performance or event that makes it “available to people that otherwise would not have access to it” (Díaz Cintas, 2005: 4). The role of AD is becoming increasingly important and the recent flourish of activities within the field is clearly visible. AD services are no longer only present on television, but also in cinemas, theatres, operas, museums, during meetings, tours or sports events (cf. Fryer, 2010; Holland, 2008; Kruger, 2010; Matamala & Orero, 2007; Michalewicz 2014; Remael & Vercauteren, 2007).

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This paper aims to provide a detailed snapshot of the current situation in Poland with regard to the accessibility of audiovisual products for the blind and visually impaired (B/VIP) people. An initial section sets out a brief historical outline of Polish AD. It then goes on to present the laws and regulations currently in place, along with guidelines proposed by Polish user associations. Audio description services offered in Poland are then discussed in detail, followed by an explanation of AD training and research. The final section concentrates on the challenges that the field will have to meet in the near future.

2. From the past to the present

Audio description is believed to be as old as sighted people telling blind people about the images surrounding them (Ofcom, 2008). However, from a technical point of view at least, this phenomenon is much more recent. Developments in AD in Europe and further afield have not taken place evenly and while some of the countries have a longstanding tradition of describing audiovisual programs, others have unfortunately not even started yet.

Though used in the United States for over 30 years and in the United Kingdom for over 15, AD only became popular in Poland in 2006. The first films with an additional Polish AD track were made in the late 1990s in Cracow with financial support from the Ministry of Culture and the Polish Association of the Blind. However, the technical quality of the AD employed in these productions left a lot to be desired. These films are now available in the library of the Association of the Blind and are known there as 'typhlo-films', from Greek 'typhlos' meaning 'blind' (Szarkowska, 2009: 198).

The date of 27 November 2006 can be treated as the day of reactivation or rather the actual beginning of AD in Poland. On that day the first screening of an audio described film took place in the 'Pokój' cinema in

Białystok. It was a Polish production *Extras* (2006, dir. Michał Kwieciński). The originator of this initiative was Tomasz Strzywiński and the role of the audio describer was performed by Krzysztof Szubzda. Soon afterwards other cinemas across the country organized screenings with AD for B/VIP people. In cities such as Białystok, Poznań, Elbląg and Łódź B/VIP audiences were shown *Ice Age* (2002, dir. Chris Wedge), *Testosterone* (2007, dir. Andrzej Saramonowicz and Tomasz Konecki), *The Wedding* (2004, dir. Wojciech Smarzowski) or *In God's Little Garden* (2007, dir. Jacek Bromski). A number of screenings also took place in Warsaw and were organized by the Foundation for Children 'Help on Time' [*Fundacja Dzieciom 'Zdażyć z Pomocą'*] as part of its project called *The Cinema beyond Silence and Darkness* [*Kino poza ciszą i ciemnością*]. The unquestionable success of the Polish AD pioneers was the screening of Jarosław Sypniewski's *Key witness* at the Feature Film Festival in Gdynia in 2007. As part of the festival, for the first time in Poland, there was also a special projection with AD for young audiences. It was a Dutch production, *Santa Claus' Horsey*, directed by Mischa Kamp with the special version of the dialogue prepared by Anna Jurkowska, a typhlopedagogue from the Polish Association of the Blind (Jankowska, 2009: 242). It has to be noted that both screenings were presented in line with international standards, that is, with AD available through headphones only to the viewers interested in it. As well as Polish films, AD was also made available to foreign productions. The screenings of such films as *The Lives of Others* (2006, dir. Florian Henckel von Donnersmarck), *Night at the Museum* (2006, dir. Shawn Levy) or *Empties* (2007, dir. Jan Svěrák) were organized in the 'Adria' cinema in Bydgoszcz, and the AD scripts were read by Joanna Dłuska and Jacek Knychala (Szarkowska, 2009: 198; Jankowska, 2009: 242).

In the following years other events important for the development of the Polish AD took place (for more information on particular AD services, see also Section 4 below). On 14 June 2007, Polish public television, Telewizja Polska S.A., started offering programs with AD. On 14 November 2007, the first theatre performance with AD, *Rabbit on the*

Moon, was staged in the Puppet Theatre in Białystok. Another significant date in the rather short history of Polish AD is 21 February 2008. On that day Andrzej Wajda's film *Katyn* came out on DVD with AD. In 2010, AD was prepared for the *Raławice Panorama*, a monumental work of art located in Wrocław. That same year the film *Chopin: Desire for Love* (2002, dir. Jerzy Antczak) had its premiere with AD created in two languages, Polish and English. Two years later, during the EURO 2012 UEFA European Football Championship, jointly organized by Poland and Ukraine, football fans had AD available at each of thirty-one matches played in eight stadiums (Michalewicz, 2014: 154). In April 2013, the film *Imagine* (dir. Andrzej Jakimowski) came out. Thanks to the efforts of the Audio Description Foundation, it was originally equipped with the AD track for the B/VIP spectators. The film was shown for a week in several cinemas in Poland. Contrary to other screenings of films with AD, these ones were not closed, but available to general audiences.

In October 2013, B/VIP people were able to attend quite a unique experience. For the first time they could independently pay a visit to the zoo in Wrocław. Everything thanks to the AD prepared by the Foundation for Audio Description Progress 'Katarynka'. One of the most recent events was organized on 15 January 2014 by the Foundation for Culture without Barriers. It was a social campaign called *Take your stick/chick² to the cinema* [*Zabierz łaskę do kina*], whose aim was to draw attention to the problem of access to culture for people with sight and hearing disabilities. The latest novelty is a cartoon book created for B/VIP readers. It is written in Braille, but the final version will also include a CD with an accompanying AD track providing descriptions to all illustrations, because, as the authors underline: "Our project is unique, it can be accessed both by sighted and blind users. It is a cartoon for all" (Kędziński, 2015).

² Play on words. The word 'łaska' has two meanings in Polish, it can stand either for a white stick a blind person is using for walking or, informally, for a girl.

Such a dynamic development of AD in Poland would not be possible but for the non-governmental organizations promoting accessibility for B/VIP people, such as: Audio Description Foundation [Fundacja Audiodeskrypcja], Foundation for Culture without Barriers [Fundacja Kultury Bez Barrier], Foundation for Audio Description Progress 'Katarynka' [Fundacja na Rzecz Rozwoju Audiodeskrypcji 'Katarynka'], Masovian Association of Work for the Disabled 'De Facto' [Mazowieckie Stowarzyszenie Pracy dla Niepełnosprawnych 'De Facto'], The Seventh Sense Foundation [Fundacja Siódmy Zmysł] or Wrocław-West Centre for Culture [Centrum Kultury Wrocław Zachód]. The activities of academic circles cannot go unnoticed. More and more educational institutions undertake the challenge to teach AD. There is also a growing number of academics actively promoting AD and involved in AD research at universities in Warsaw, Cracow or Poznań (see also Section 5 below).

3. Laws, regulations and guidelines

Although the benefits of AD for secondary users, such as sighted persons or immigrants, have already been demonstrated by researchers (cf. Ofcom, 2000; Jankowska, 2009), the major beneficiaries of AD are B/VIP people. According to the Polish Central Statistical Office, in 2004 there were 1,820,300 people belonging to this group in Poland (Kaczmarek, 2011). The Polish Association of the Blind, on the other hand, estimates that in 2011 the number of B/VIP persons in Poland amounted to 1,650,800, with 65,000 being members of the Association (Sadowska, 2014: 125). These discrepancies may result from the fact that not every blind person is an Association member or that the data gathered by the Office include also those with minor vision impairments and they, due to a slight defect of vision, may not sign up to the Association. Regardless of the actual number of B/VIP people, the AD target group in Poland, a country with a population of almost 40 m people (GUS, 2015), is still significant.

Accessibility-friendly initiatives are now receiving increasing attention in the audiovisual marketplace. Through legislation, some countries like the UK or the USA have made accessibility compulsory not only on television, but also in other cultural and artistic life. Other countries are now following suit. The European Year of People with Disabilities in 2003 helped in a significant manner to boost the visibility of accessibility to audiovisual media especially in those countries that were lagging behind (Díaz Cintas, 2005: 5). Furthermore, the European Union is now encouraging broadcasters to provide services for people with visual or hearing disabilities. In this light, the Audiovisual Media Services Directive (AVMSD) was recently passed. Recital (46) and Chapter III, Article 7 of the AVMSD (2010) state:

Recital (46) The right of persons with a disability and of the elderly to participate and be integrated in the social and cultural life of the Community is inextricably linked to the provision of accessible audiovisual media services. The means to achieve accessibility should include, but need not be limited to, sign language, subtitling, audio description and easily understandable menu navigation.

Article 7 Member States shall encourage media service providers under their jurisdiction to ensure that their services are gradually made accessible to people with a visual or hearing disability.

Although these provisions do not impose any specific obligations on EU Member States, they indicate the direction for achieving media accessibility for specific social groups in the future. The amendment of the Polish Radio and Television Act of 25 March 2011 carries more tangible consequences for Poland. In Article 4, section 28, it provides a clear definition of AD, namely:

audio description means a verbal, sound description of a picture and visual content contained in an audiovisual program addressed to visually impaired persons, which is included in the program or transmitted concurrently with the program (Radio and Television Act, 2011);

Furthermore, the provisions of Article 18a obligates television broadcasters to offer services for people with visual or hearing disabilities of appropriate duration limits. The Article reads as follows:

Television broadcasters are obliged to ensure accessibility of programs for people with vision or hearing impairments, by introducing appropriate services: audio description, subtitles for the deaf and hard of hearing and sign language interpreting, so that at least 10 per cent of the quarterly transmission time, excluding advertisements and teleshopping, is equipped with such services (Radio and Television Act, 2011).

As part of the transitional provisions, the percentage of programs broadcast with accessibility services mentioned in the Act was reduced to 5 per cent in 2011 for small broadcasters (Chmiel & Mazur, 2014: 32). For the leading ones, it is planned to be increased to 25 per cent per quarter in 2016, and to 35 per cent per quarter in 2017 (Amendment to the Radio and Television Act, 2015: 12).

Besides regulations on media accessibility, there are also AD guidelines that describe the standards and best practices to be applied when producing AD services of good quality. Developed in 2000 by the UK media regulator Ofcom, the ITC guidelines, were one of the first AD guidelines to be issued in Europe (Ofcom, 2000). Nonetheless, Poland has also developed its own, national ones, adapted to the Polish

cinematic world. They have been drawn up mostly for film and television, and are only mentioning other accessibility avenues, such as theater or opera, in passing. At the time of writing this article, there were two official documents concerning the practice of creating AD in Poland, both issued as guidance for professionals. The authors of the first one are Barbara Szymańska and Tomasz Strzymiński, representing the Audio Description Foundation. Their guidelines were published in 2010 under the title *Standards for creating audio description to audiovisual productions* (Szymańska & Strzymiński, 2010). The other set of guidelines, *Audio description: Principles of creation*, was issued two years later by the Foundation for Culture without Barriers (Künstler et al., 2012).

Although an agreement was reached as to how to name the very discipline of AD in Polish, there seems to be no understanding as far as labelling the actual profession is concerned. While an ‘audio describer’ is a professional title in the UK, in Poland the same person may be called alternatively ‘audiodeskryptor’ or ‘audiodeskryber’, the latter being an English calque. However, as professor Krystyna Kleszczowa, from the Institute of Polish Language at the University of Silesia comments:

The language is unpredictable. Although the form ‘audiodeskryptor’ seems better, the Internet shows us almost the same number of hits for ‘audiodeskryptor’ as for ‘audiodeskryber’. In this case, we should assume that both words are correct. Time will tell which form will win” (Fundacja Audiodeskrypcja, n.d.).

The above dilemma is to a certain extent present in the Polish guidelines. Although they are consistent with profession naming and use the form ‘audiodeskryptor’ throughout their documents, they also

mention other parties directly involved in the AD production process. Szymańska and Strzymiński (2010: 4) make a distinction between three persons: (i) the author of the script, (ii) the author also being the voice artist and (iii) the voice artist, and thus introduce the following definitions:

- 'deskryptor' [describer] – a person writing AD scripts;
- 'audiodeskryptor' [audio describer] – a person writing AD scripts and reading them out;
- 'lektor' [voice artist] – a person reading AD scripts out.

Künstler et al. (2012), on the other hand, note straightaway that in order for the AD service to be of good quality, two persons should participate in its delivery, firstly an audio describer ['audiodeskryptor'] and then a professional voice artist ['lektor'].

As well as guidelines, there are other Polish sources concerning AD. A manual on how to create AD was recently sent to press. Edited by Mariusz Trzeciakiewicz (2014) from the Foundation for Audio Description Progress 'Katarynka', it is titled *Audio description in theory and practice: How to write about things that cannot be seen*. In 2014 a monograph on AD was published. Written by Agnieszka Chmiel and Iwona Mazur (2014), it is a complex academic publication, the first of its kind, addressing the topic of AD in Poland.

4. Audio description services in Poland

Today, access to AD for the B/VIP users is provided, to differing extents by several European countries, including the UK, Germany, Portugal,

France, Italy, Spain, Belgium, Czech Republic, Lithuania, Finland, Sweden, Austria and Poland. In Europe, the UK is the leader when it comes to the provision of AD services, offering it in theatres, cinemas and on digital television. Additionally, films may be borrowed or bought at the Royal National Institute of Blind People, an organization actively supporting persons with vision loss (Jankowska, 2009: 237). In Poland, AD service is no longer an abstract issue, but it has been in the last few years that it has undergone significant progress. It is now available on television, in theatres and museums, and recently in cinemas and during live events.

4.1. Television and press

Television is probably the most sought-after mode for AD today. From 2007, AD has been produced by Telewizja Polska S.A., the Polish public broadcaster. B/VIP audiences are offered a number of audio described Polish TV series, such as *The Ranch* (2006, dir. Wojciech Adamczyk), *Secret of the Cipher Tower* (2007, dir. Adek Drabiński), *The Magic Tree* (2008, dir. Andrzej Maleszka), *Father Mateusz* (2008, dir. Maciej Dejczner et al.) and *Family.pl* (2011, dir. Patrick Yoka). Some of them have already been released on DVD and they are also available online on the special public television website: <http://www.tvp.pl/dostepnosc>.

Once the new provisions of the Polish Radio and Television Act of 2011 came into force, commercial channels ceased to be reticent about providing AD to their programs. Big market players like Canal+, Polsat and TVN now have audio described programs on offer. Other television channels, carried by terrestrial digital providers, like Ale kino+, ATM Rozrywka, Puls, Puls2, TTV, TV4, TV6, TVN7, TVP Historia, TVP Kultura, TVP Polonia do not lag behind. Nevertheless, TVP remains the leader in providing accessible media for B/VIP users. In the first quarter of 2013, TVP 1 and TVP 2 broadcast 30.8% and 18.3% respectively, of programs available for people with vision or hearing loss (Telewizja

Polska, 2013). Among private broadcasters, a few channels stand out from the rest, namely MiniMini+ and teleTOON+, offering accessible programs for the youngest audiences with both vision and hearing impairments (Drożdżał, 2015), Planete+ airing audio described documentaries (Szewczyk, 2012a) and Polsat Sport News and Canal+ Sport, catering for the needs of the sports fans, the former by providing AD service to selected sports programs (Telewizja Polsat, 2015), the latter by audio describing football matches (Szewczyk, 2012b).

Sighted readers have a wide variety of choice as far as press is concerned. They can choose from among almost 2,000 titles of different magazines and journals available on the market (IWP, n.d.). B/VIP persons are not that fortunate. What is more, the Internet versions of newspapers are now aimed at focusing the reader's attention by rich graphics, not to mention ever-present pop-up advertisements. Even though the content is recognized by screen reading systems, visual elements remain inaccessible. In the light of the above, in 2007 the Masovian Association of Work for the Disabled 'De Facto' created the 'e-Kiosk', Internet-based kiosk, offering press to B/VIP readers, free of charge after prior registration (Sadowska, 2014: 127). Thanks to a special computer program designed by Sylwester Piekarski, a blind IT specialist from the University of Warsaw, press articles are converted into formats available to screen readers (Nowacka, 2013). Initially, newspaper articles did not carry illustrations as the program deletes them automatically. As visual elements are essential for better understanding of the content, the Association included ADs to selected portion of press photographs (Sadowska, 2014: 127). This novel application of AD was introduced in 2011 and Poland is the only country in Europe offering this type of service. The descriptions are prepared on a weekly or monthly basis at the request of the Association by volunteers from all around the country. Adults describe illustrations devoted to older readers and teenagers do the same for magazines aimed at their peers (Chmiel & Mazur, 2014: 57).

While at the beginning the 'e-Kiosk' had only six titles on offer, by 2014 there were already fifty-eight audio described magazines and journals. They include Polish national weeklies (for example, *Auto Świat*, *Newsweek Polska*, *Polityka*, *Przekrój*, *Wprost*), local weeklies (for example, *Dziennik Bałtycki*, *Gazeta Krakowska*, *Kurier Lubelski*), men's and women's monthly magazines (for example, *Claudia*, *Focus*, *Zdrowie*, *M jak Mama*, *PC World*) and educational magazines for teenage readers (for example, *Cogito*, *Victor Gimnazjalista*, *Victor Junior*) (Chmiel & Mazur, 2014: 57).

4.2. Films: DVDs, cinemas and festivals

There is also a wide range of opportunities for B/VIP people in the film market. Although Poland is commonly perceived as primarily a voice-over country (Bogucki, 2004: 103), other translation modalities such as subtitles or dubbing are not absent from the Polish market. Despite having such a fragmented audiovisual landscape, the potential amount of AD on offer is not limited, but on the contrary, it is created both to locally produced broadcasts and to foreign language materials (for more on AD to foreign productions cf. Szarkowska & Jankowska, 2015; Szarkowska, 2013).

There are over 100 audio described films in Poland. They are delivered to B/VIP people through several channels: DVDs, available either on the open market or in film libraries, during cinema or one-off screenings, and recently via special website offering audio described films online. Detailed information about each channel is provided in the following paragraphs.

DVDs with AD seem to be on the increase in Poland. They include not only Polish productions such as *You Are God* (2012, dir. Leszek Dawid), *Warsaw '44* (2014, dir. Jan Komasa), *Manhunt* (2012, dir. Marcin Krzyształowicz), *The Mighty Angel* (2014, dir. Wojciech Smarzowski) or

In Darkness (2011, dir. Agnieszka Holland), but also international titles, *Wadjda* (2012, dir. Haifaa Al-Mansour), *The Intouchables* (2011, dir. Olivier Nakache and Eric Toledano) or *Fill the Void* (2012, dir. Rama Burshtein), to name just a few. The Oscar-winning *Ida* (2013, dir. Paweł Pawlikowski) was also audio described and issued on DVD, with an AD script prepared by the author of this article. Another, quite unique DVD was also recently released. It includes the performances of the State Folk Group of Song and Dance 'Mazowsze', a famous Polish group established in 1948 with the aim of protecting the folk tradition from destruction and promoting its richness and beauty (Fundacja Kultury bez Barrier, n.d.).

Becoming a member of the Polish Association of the Blind may also facilitate access to audio described films on DVDs. Its Department of Collections for the Blind has almost forty films with AD on offer (DZDN, n.d.). Another option is joining the Online Film Club for the Blind 'Train'. Created in 2012 at the initiative of the Masovian Association of Work for the Disabled 'De Facto', it aims to remove existing barriers separating B/VIP audiences across Poland from free access to culture. Once joining the 'Train' Club, B/VIP persons can rent films with AD free of charge and exchange their opinions on the online forum after watching them (De Facto, n.d.).

To conclude this section, data on the accessibility of cinemas needs be provided. In Poland, there is no cinema that offers AD on a regular basis yet. This stands in stark contrast to the UK, where more than 300 cinemas screen films with AD (RNIB, n.d.). An ideal situation would be for the B/VIP people to attend cinemas together with their sighted friends in a fully integrated manner, but that is still in an early stage of development. For the time being, only sporadic screenings with AD are on offer in Poland. While *Imagine* (2012, dir. Andrzej Jakimowski) paved the way, other films were soon to follow, including *Life Feels Good* (2013, dir. Maciej Pieprzyca) or *Carte Blanche* (2015, dir. Jacek Luskiński), but that covered only a tiny fraction of the type and number

of films open to the general public. Later, the New Horizons Cinema in Wrocław (KNH, n.d.) came out with a film proposal for the B/VIP audiences, offering the screenings of recent Polish productions, such as *Gods* (2014, dir. Łukasz Palkowski) or *A Grain of Truth* (2015, dir. Borys Lankosz). After that, the 'Katarynka' Foundation launched 'Adapter' – the first ever online cinema with AD. The viewers are invited to join the online premiere screenings every Thursday, at 8 pm. The biggest Polish titles, until now unavailable to the B/VIP audiences, can be accessed for free, 24 hours a day, from home, via PC, laptop, tablet or mobile phone (Adapter, n.d.).

There are a number of Polish film festivals that cater for the B/VIP customers by offering AD. In 2013, the KaFFA Festival of films with AD took place in Cracow (KaFFA, 2013). In 2015, a few audio described films could also be found, for example, in the program of the Watch Docs International Film Festival, one of the oldest and largest human rights film festivals in the world (Watch Docs, 2015), or the Cinema in Sneakers Festival, devoted to children and young viewers (Kino w Trampkach, 2015). Another event equipped with AD is the Film Music Festival in Cracow. Taking place in the presence of world-class directors and composers, it is one of the most important festivals in the world of film music. During the Festival many concerts are held, but it is the final one that crowns the event with a film screening accompanied by live music performed by an orchestra, choir and soloists. The Festival organizers want to ensure that it is accessible to all spectators, and therefore, thanks to the cooperation with the Seventh Sense Foundation, they offer AD services. It has already accompanied blockbuster films such as *The Matrix* (1999, dir. Andy Wachowski and Lana Wachowski), *Gladiator* (2000, dir. Ridley Scott) and *Star Trek* (2009, dir. J. J. Abrams) (FMF, 2015).

There are also events in Poland specially dedicated to B/VIP people. Among them, the most popular ones are the Warsaw Cultural Week without Barriers and the Płock Culture and Art Festival for the Blind.

The first one is a unique event, during which the residents of Warsaw and their guests can meet in theatres, exhibitions, workshops and during film screenings. Everyone is welcome, especially those to whom culture is not frequently accessible (WTKBB, n.d.). The latter event is a national phenomenon. With many well-known artists, it attracts the attention of hundreds of B/VIP people. This festival gives them “an opportunity to recharge their cultural batteries for the whole year” (Blinkiewicz, 2014).

4.3. Museums, theatres and operas

In Poland, special initiatives for B/VIP people in museums, theatres and operas are starting to appear. Although not yet provided on a regular basis, but rather as local initiatives, these kinds of services are slowly growing in volume.

The greatest percentage rise in AD provisions is in museums. Several museums are trying to increase the accessibility of their venues and exhibitions by offering recorded audio guides, specifically designed for their B/VIP guests. Other facilities provide signs and guides in Braille, tactile paths, and the like.

During the last two years, four rooms of the Royal Castle in Warsaw have been adapted to the needs of B/VIP visitors. With AD played through headphones, they can now explore the Throne Hall, the Marble Room, the King's Bedroom and the Knights' Hall. In 2014, nearly forty works of art from the 'Collection in Królikarnia' exhibition were made accessible to B/VIPs. Audio descriptions of forty of the most valuable paintings in the Warsaw National Museum has also been recently completed (Fundacja Kultury bez Barrier, n.d.). B/VIP people may now fully enjoy visiting such museums and galleries as the Chopin Museum, Museum of the Warsaw Uprising, National Gallery of Art 'Zachęta', all located in Warsaw, the Regional Museum in Stalowa Wola, the Herbst

Palace Museum or Art Museum in Łódź, the Schindler's Factory or Museum of Contemporary Art 'MOCAR' in Cracow, or the Silesian Museum in Katowice. There are also museums, like the National Museum in Warsaw or the Museum of Central Pomerania in Słupsk, that make ADs to certain works of art available online at their websites.

The situation in museums seems positive on the whole; a certain amount of AD is offered and some facilities are fully accessible. Even though actual AD may not be provided everywhere, there are often many additional services to choose from and they can be used by the B/VIPs. An example confirming that various museums are opening their doors to B/VIP people is the Night of Museums which took place in 2014 in Białystok. With several exhibitions accessible to their needs, B/VIPs could enjoy this cultural event together with sighted visitors (Chmiel & Mazur, 2014: 55).

Europe has many theatres equipped with AD, with the UK and France being the leaders in performances (Ofcom, 2000: 4). Although the offer is still limited compared to the UK, where more than one hundred theatres provide AD (Ofcom, 2000: 4), availability of performances in Poland is on the rise. To date, over seventy performances have been made accessible to the B/VIP audiences. They are staged in various theatres across Poland, for instance, in Bielsko-Biała (the Polish Theatre), Cracow (the Juliusz Słowacki Theatre and the Helena Modrzejewska Old Theatre), Katowice (the Silesian Theatre of the Doll and the Actor 'Ateneum' and the Stanisław Wyspiański Theatre of Silesia), Płock (the Jerzy Szaniawski Dramatic Theatre), Poznań (the Animation Theatre, the Tadeusz Łomnicki New Theatre and the Polish Theatre), Warsaw (the Ateneum Theatre, the Baj Theatre, the Dramatic Theatre of the Capital City of Warsaw, the Ekoteatr Theatre, the Kamienica Theatre, the Comedy Theatre, the Tadeusz Łomnicki Theatre of Wola, the Warsaw National Theatre, the Polonia Theatre, Arnold Szyfman Polish Theatre, the Zygmunt Hübner Powszechny Theatre, the Rampa Theatre in Targówek, the Roma Musical Theatre, the

Rozmaitości Theatre, the Studio Theatre and the Syrena Theatre), and Wrocław (the Polish Theatre) (CKWZ, n.d.; Fundacja Kultury bez Barrier, n.d.). From the above mentioned theatres, the Theatre Syrena in Warsaw is the most innovative, as, starting from 2015, it will be the first one in Poland to provide AD upon request to its spectators.

With regard to theatre performances, the AD track is often complemented with an audio introduction (AI), a short piece of narrative presented before the performance, providing relevant information from the program and a description of the visual elements (for more on AIs in theatres see ADC, 2006; York, 2007). Other measures include touch tours for B/VIP audiences organized before or after the show.

In Poland, B/VIP spectators have a very limited choice when it comes to the performing arts, such as opera or ballet. Spain appears to be ahead of other European countries, providing AD for opera performances for its B/VIP audiences on a permanent basis (Matamala & Orero, 2007). Nevertheless, Polish B/VIP viewers have already been invited to experience two musicals: *The Wizard of Oz* and *The Phantom of the Opera*; the former in 2012, at the Juliusz Słowacki Theatre in Cracow (Red, n.d.), and the latter in 2014, at the Podlasie Opera and Philharmonic in Białystok (OIFP, 2014). They were also given the opportunity to participate in the 6th Warsaw Cabaret Show, equipped with AD thanks to the efforts of the Foundation for Culture without Barriers (Fundacja Kultury bez Barrier, n.d.).

4.4. Live events

Audio description is slowly starting to be introduced in other areas as well. There are, for example, one-off live sports events accompanied by AD. One took place in April 2015, where B/VIP persons could participate in the famous Speedway Grand Prix racing contest held in Warsaw (Stadion Narodowy, 2015a). Among the newest projects

concerning Polish live AD is its implementation in football stadiums. Thanks to the initiative of the 'Katarynka' Foundation, 'Sport without barriers', B/VIP football fans are now offered an AD track in stadiums such as the Warsaw National Stadium, the Legia Warsaw Municipal Stadium of Marshal Józef Piłsudski, the Municipal Stadium in Wrocław or the PGE Arena in Gdańsk. It has to be noted that AD in stadiums is still a unique service. Next to sports facilities in the UK and Austria, Polish stadiums are among only a few in Europe that have it on offer (Stadion Narodowy, 2013).

Other live events accompanied by AD are concerts, both of classical and popular music. Having performed on the biggest stages of the world, in June 2015, Andrea Bocelli, the famous Italian opera tenor, sang to an audience in Poland that including B/VIP people (Gazeta Wroclawska, 2015). One month later, in July 2015, fans of hard rock music could attend the audio described concert of an Australian band, AC/DC, which took place at the National Stadium in Warsaw (Stadion Narodowy, 2015b). Following the success of previous concerts accompanied by AD in 2013 and 2014, the 2015 Orange Warsaw Festival also carried this service. Selected events on the main stage of the festival were described, with AD available on the frequency 95.1 FM. It was free of charge to all persons who had a mobile phone equipped with a radio and in need of the additional commentary (Orange Warsaw Festival, 2015).

4.5. Other AD initiatives

Other innovative AD initiatives are constantly being introduced. For example, those interested in the difficulties faced by B/VIP people can visit the Invisible Exhibition in Warsaw and experience an interactive journey into the invisible world, during which they would experience how to cope in everyday situations without the aid of sight. Only the

senses of hearing, smell and touch are involved. The guides working at the exhibition are B/VIP people (Niewidzialna, n.d.).

Audio description is also present on the radio. Within the framework of a project coordinated by the Audio Description Foundation, radio programs with specially designed ADs to the works of art are broadcast every two weeks by Radio Białystok. Their aim is to bring visual art closer to B/VIP children. Once broadcast, the programs are available on the YouTube channel of the Audio Description Foundation (Fundacja Audiodeskrypcja, 2011). Young B/VIP persons are also offered several artistic workshops. One of the recent workshops is called 'Fairy Tales without Barriers'. During weekly classes the children, together with well-known artists from Wrocław, invent a unique musical fairy tale to be broadcast later by the MiniMini+ TV channel (Fundacja 'Katarynka', n.d.).

Blind and visually impaired adults are also catered for. The Seventh Sense Foundation invites them to join workshops on art, history, theatre and literature, accompanied by recitation and singing classes (Fundacja Siódmy Zmysł, n.d.). Kuba Terakowski, coordinator of the 'Blind People on Tandems' project, encourages adults to take part in bicycle rides across Poland (Terakowski, n.d.). The Foundation for Culture without Barriers and Kulturo Foundation offer holiday tango dance workshops for the elderly and the B/VIPs (Bednarek, 2015). The Foundation for the Blind and Visually Impaired Vega and Medison Wojciech Maj organize a week-long event called Days of Accessible Culture, with a wide range of activities, from sightseeing to sports, adapted to the needs of B/VIPs (Fundacja Vega, n.d.).

5. AD research and training

Presently, the pace and breadth of research on AD is experiencing a remarkable boom. The number of essays, publications, monographs,

doctoral dissertations and academic books devoted solely to AD has grown significantly. AD is attracting increasing attention among Polish scholars. Most research is done in departments of translation, linguistics and/or cognitive psychology of such universities as: University of Warsaw, Jagiellonian University in Cracow, Adam Mickiewicz University in Poznań or Warsaw University of Social Sciences and Humanities.

Proof of this interest is, for instance, the 2014 publication of the Polish scholarly journal on Translation Studies, *Przekładaniec*, devoted solely to AD. Also, a number of specialized conferences and debates on Audiovisual Translation have been held, with panels dealing specifically with AD, for example, the *Audiovisual Translation without Barriers* conference, organized in 2008 by the University of Warsaw, the *Points of view in language and culture* conference, organized in 2011 by the Jagiellonian University in Cracow and the *Interdisciplinary Approaches to Translation 'InATra'* conference, organized in 2014 by the Kazimierz Wielki University in Bydgoszcz. Another event was the *Audio Description and Education Symposium*, held in Warsaw in September 2015. This was the first international conference of its kind, focusing solely on the education of B/VIP children. Drawing on the success of the previous *Intermedia* conferences organized by the Intermedia: Audiovisual Translation Research Group in 2007, 2013 and 2016, the next audiovisual translation event of this kind will take place in 2017 in Poznań (Intermedia, 2017).

Also, the need for training future audio describers is constantly on the rise. It is said that, "a competent describer can summarize effectively, describe colourfully and accurately and convey the verbal pictures in a vivid yet objective manner" (Hyks qtd. by Orero, 2007: 119). When asked about what it takes to create good AD, Krzysztof Szubzda, the first Polish audio describer, said that for him "every film is like opening the next Pandora's box" (Szarkowska, 2008: 134). One production differs from another and creates its distinct world. For instance, the

Polish film *Extras* (2006, dir. Michał Kwieciński) required the audio describer to find the way to both read the translations of Chinese texts and describe the course of events. In *The Wedding* (2004, dir. Wojciech Smarzowski), on the other hand, the greatest problem was the dynamic plot full of vulgarity and odiousness which had to be followed. Although every production appears to be quite a challenge to describe, when creating AD, be it for young or adult viewers, an audio describer has to concentrate, first and foremost, on making the final product enjoyable to the audience.

In Poland, specialist courses in AD are offered by higher education institutions, both at undergraduate and postgraduate levels. They are provided, for example, in the form of seminars or workshops at such universities as: University of Warsaw, Jagiellonian University in Cracow, Adam Mickiewicz University in Poznań, Warsaw University of Social Sciences and Humanities or University of Silesia in Katowice. Other AD courses are conducted by companies offering the service in the form of in-house training, by foundations promoting AD or by cultural institutions, such as the Polish Film Institute or the National Audiovisual Institute.

While in 2006 courses on AD were organized by only four countries: the UK, Germany, Sweden and Italy (Jankowska, 2009: 241), they are now present in many more. Still, further cooperation between academia and industry would be invaluable. Nevertheless, the future of AD looks promising. The development of this accessibility service is an ongoing process, but it is already here, and it is here to stay.

6. Towards the future

In recent times we can observe the development of technology and the impact it has on our lives. The move from analogue to digital technology exerted a certain influence on the way we consume audiovisual

programs nowadays. Recent developments show that the needs of not only sighted users, but also of minority groups such as the B/VIPs, are increasingly being catered for. Nowadays, B/VIP people can access information in many different ways. Some of them use modified print materials, others use Braille. But technological progress has led to yet another alternative – mobile applications.

Currently, there are three projects running in Poland aimed at developing applications that would facilitate access to culture for B/VIP users. Two of them, *Movie Guide Dog* and *AudioMovie*, focus on cinema accessibility. The former is a crowd-funded initiative of the Audio Description Foundation and the latter is supported by the Polish National Centre for Research and Development (MGD, n.d.; Uniwersytet Jagielloński, 2015). The third project, *Open Art – Modern Art for All*, concentrates on the accessibility of museums. Its goal is to create an innovative multimedia guide for mobile devices – smartphones and tablets – that will enable access to works of art for people with hearing and vision impairments and enhance the perception of art for people with no sensory disabilities from Poland and abroad. Implementation of this solution in museums and galleries across the country could contribute to the elimination of social exclusion and promote the experiencing of art in an integrated manner (Uniwersytet Jagielloński, 2015).

7. Conclusion

In the field of AD, English-speaking countries such as the UK, the USA, Canada and Australia “seem to be leading the rest of the world” (Diaz Cintas & Anderman, 2009: 8). However, the European Union, as well as individual European countries, have already taken various actions aimed at raising awareness and fostering changes in order to improve the lives of persons with sensory disabilities. In Poland, the AD tradition cannot be viewed as being in its infancy, but there is still a lot to be

done. Audio description opens a door which has remained closed for a long time and although it will take a few years for it to become a standard service in Poland, it is worth its cost.

The perspective of the paper is quite exceptional as the author is not only an AD theoretician, but also a practitioner. Presently, she is writing her doctoral dissertation on the quality of AD at the Autonomous University of Barcelona, Spain, but she also works as a freelance translator of specialized and audiovisual texts.

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1.2 Article 2.

Walczak, A. (forthcoming a) Creative Description: Audio Describing Artistic Films. *Journal of Visual Impairment & Blindness*. Manuscript accepted for publication.

Practice Report

Creative Description: Audio Describing Artistic Films¹

Agnieszka Walczak

Audio description (AD) is a service aimed at widening accessibility to the media for all, especially for people with sensory disabilities. It offers people who are blind or have low vision “a verbal screen onto the world” (Díaz Cintas, Orero & Remael, 2007: 13). The oft-quoted golden rule when preparing AD for film is “what you see is what you say” (Snyder, 2008, 2014). The text is required for the text to be “as objective as possible”; subjective or qualitative judgments are deemed “unnecessary” or “unwanted” (Rai et al., 2010: 76). Employing technical

terms in an AD script, such as camera angles, “is discouraged and should only be used very sparingly” (Rai et al., 2010: 8). However, literal and supposedly “objective” descriptions may not present blind and visually impaired users with an “experience that is equal or equivalent to that of sighted persons” (Udo & Fels, 2009: 179).

In order to give the audience a more engaging and entertaining experience, in this report I propose a new type of AD for describing artistic films: creative description (CRD). By including emotive vocabulary and film terminology in the AD script, “the feel of the scene” (Udo & Fels, 2009: 181) can be better recreated, and thus increase people’s immersion in the film.

CREATIVE DESCRIPTION

Creative descriptions have already been employed in a wide variety of media genres, including TV programs (Fels et al., 2006b), films (Matamala & Remael, 2015), theatre plays (Udo et al., 2010) and fashion shows (Udo & Fels, 2010). The studies have shown that participants are in favour of the unconventional solutions proposed by the describers, be it a first-person AD narrative (Fels et al., 2006a), AD with

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elements of film language (Fryer & Freeman, 2012a) or AD based on the screenplay (Szarkowska & Wasylczyk, 2014). Many users have expressed a preference for CRDs, claiming that “juicy and vivid descriptions” were more entertaining for them and enabled them to gain “a better understanding of the motivations of the characters” (Szarkowska, 2013: 386).

This report examines a CRD prepared for an artistic drama, *The Mighty Angel* (2014), a Polish-language production from the acclaimed Polish director Wojciech Smarzowski. The film is said to be “a powerful and skilfully crafted tale of alcoholism”, which portrays “the Polish reality with grim, gritty, social-realism” (Larsen, 2014). Smarzowski does not spare the viewer nauseating images, “you get to see all the puke, soiled underwear, bar fights and pissing in the street of real alcoholics” (IMDb, 2015). And those are the images that blind and visually impaired audiences should not be deprived of.

What follows is a presentation of the CRD to *The Mighty Angel* written by the author of this report and consulted with a visually impaired AD consultant. In order to prepare an immersive AD that would sound

credible to the audience, the elements of the original screenplay written by Smarzowski were incorporated in the script. It was not copied, but served as a point of reference. The challenges encountered in the process were grouped under two categories: the language of the film and the language of the AD. For the purposes of this report the examples of the CRD have been translated from Polish into English.

The language of the film

In what follows, I provide a brief analysis of film techniques employed in the film, along with examples illustrating how they were handled in the CRD.

The first example deals with a sequence of shots used by the director to emphasize how repetitive the life of an addict may become. His actions are similar, if not the same – the only element that changes is the setting. This was marked in the script by the phrases “a series of shots” or “cut-in shots” inserted before the actual description of a scene:

- [1] A series of shots. Jerzy drinks successive shots of vodka. Only the background changes: the flat... the hospital... day... night...

[2] Cut-in shots from hospital life:
epileptic seizures... therapy
sessions... canteen...
breathalyzer...

The camera goes out through Jerzy's ear and goes high into the air. Jerzy is lying on the bed, naked, in the foetal position. He's trembling.

The second example is a closed circuit-video feed, a special camera technique that allowed the audience to see the patients from a detox centre while they were receiving their treatment. It was directly stated in the CRD:

View from a CCTV camera.
A hospital room. Jerzy is tranquilized. He is lying on his bed, tightly strapped down with belts.

Other film techniques frequently used in the film were meant to highlight the internal dilemma of the main character ("a crane shot") or to portray the world from his 'drunk' perspective ("the camera is spinning around Jerzy's head"). In one scene, in order to intensify the visual effect and show an addict's craving for alcohol, the camera simulated an intake of liquor. It was rendered in the CRD as follows:

Jerzy empties the glass of vodka. The camera, together with the liquor, enters his mouth, passes by his teeth, enters the abdominal cavity, and goes into the intestine. Inside there are bottles, cans, condoms, pieces of rubbish, leftovers of food, and cockroaches. Finally, light appears.

By incorporating the elements of camerawork into the script, the visual style of the film was translated into words for the audience. Although this practice is rather uncommon for conventionally written ADs, it has already been shown that blind and visually impaired audiences respond positively to the use of cinematic terminology in AD (Fryer & Freeman, 2012).

The language of description

The language used in the dialogues throughout the film is particularly strong and informal, with numerous swearwords. What Smarzowski presents to his viewers is a brutally realistic portrayal of alcoholism, often depicted in graphic, unflinching detail. In order to keep with the visual image, vivid, emotional and blunt expressions were incorporated into the CRD and were used to describe the characters, their actions and the scenes crucial to the plot.

While a conventionally written script would use neutral descriptions of characters, such as "drunk", "drunkard", "a bit drunk", the CRD

prefers more colloquial language: “tipsy”, “shitfaced”, “wasted”, “hammered”. Such an intensified vocabulary also added a touch of realism to the actions of the characters: “Jerzy barfs on the floor” or “Jerzy pisses into the closet”. Moreover, the CRD went for an explicit rendering of the scenes:

- [1] Joanna wakes up smeared in shit, piss and vomit. She can't connect.
- [2] The room is a pigsty. Jerzy is lying on the bed like a wheezing sack, drunk and covered in puke.

This powerful verbal style intensified the visual effect of the scenes and added colour to the characters and their actions. It presented the audience with the stark and harrowing world of alcoholism, giving them a fuller picture of what was happening on the screen.

USERS' REACTIONS

The film with CRD was shown to blind and visually impaired users during an informal screening at the premises of the Vega Foundation for the Blind and Visually Impaired in Kielce, Poland. The screening was part of an event called “Days of Accessible Culture”, organized by the foundation in 2015.

Thirty six people took part, 15 men and 21 women, aged 21-69 years. All of the participants were officially registered as blind or visually impaired. They were informed that the film would be shown with AD, but no details as to the “creative” nature of the AD were provided beforehand (for detailed comparative results on CRD and standard AD see Walczak & Fryer, 2017).

In the semi-structured interviews carried out after the screening, many people expressed favourable opinions of the CRD. Most felt that the information about camerawork was needed and did not find it too technical. Many people noted that the language of the AD was informal, even vulgar at times, but perfectly intelligible and suitable for this type of film. A woman with low vision said, “The indecent language of the AD conveyed the meaning of the scenes, making the whole viewing experience more credible.” A man with low vision added, “This juicy AD was excellent! The language created the right atmosphere and made the story real.” All agreed that the CRD was “blunt, but at the same time more vivid than the AD they are used to”, it allowed for “better visualization of the scenes” and simply “fitted the film.”

The CRD was new to all the participants. One of them even commented, “I have not listened to such an AD before, but if somebody decides to watch this film, this is the type of AD he should expect.” Although men liked the CRD better than women, overall a majority of the participants (72 per cent) agreed or strongly agreed that they would like to have CRDs for such artistic films.

CONCLUSIONS

This report has discussed a new approach to describing artistic films, named here as CRD. Its aim was to create an engaging AD by adding film vocabulary and unsavoury descriptions of the main elements of the AD – characters, actions and scenes – in the script. Such an AD allows the audience to appreciate the film’s inherent cinematic style and fully immerse themselves in the story. Judging by the users’ comments, they were enthusiastic about the CRD as it made their experience authentic and, above all, captivating. Their reactions confirmed that not only visually colourful films, but also dark and realistic cinema, which is shocking rather than diverting, lend themselves to CRD.

AD standards (21st CCVAA, 2010; ADLAB, 2014) note that the describer should not subjectively interpret the images, but should instead be like “the faithful lens of a camera” (Udo & Fels, 2009: 179). However, this rule does not seem to be applicable to artistic films. In the case presented above CRD added flavour to the story, made it more realistic, and thus, presumably, more congruent with the director’s artistic vision. Therefore, CRD is advocated by the author as an alternative way of describing films belonging to artistic cinema genres.

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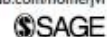
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1.3 Article 3.

Walczak, A., & Fryer, L. (2017) Creative description: the impact of audio description style on presence in visually impaired audiences. *British Journal of Visual Impairment*, 35 (1), 6-17.

Creative description: The impact of audio description style on presence in visually impaired audiences

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Abstract

This article presents a study that tested the impact of audio description (AD) style on dimensions of presence (spatial presence, ecological validity, engagement, and negative effects) in blind and visually impaired audiences. The participants were shown two fragments of a naturalistic drama with two styles of description: 'standard' and 'creative'. While the former followed the principle of objectivity, the latter was an innovative type of AD that included elements of camera work and subjective descriptions of the characters, their actions, and scenes crucial to the plot. The findings show that the emotive AD prompted higher levels of presence for all participants. Overall, the new AD style seemed more natural, especially to participants with recent sight loss. The results suggest that creative scripts may stimulate presence and thus increase the chances of AD users having a more immersive viewing experience.

Keywords

Accessibility, audio description, audiovisual translation, blind and visually impaired, creative description, presence

Introduction

By 'translating visual images into verbal descriptions' (Braun, 2008, p. 14), audio description (AD) makes audiovisual content accessible to everyone, especially people who are blind or visually impaired (B/VIP). The success of AD 'depends on how the transposition of visual material into

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words is handled' (Taylor, 2014, p. 42). Existing codes of good practice suggest that the wording of descriptions should be 'as impartial as possible' and discourage the use of technical terms, such as camera angles (Rai, Greening, & Leen, 2010, p. 8). Recent studies have shown, however, that audiences respond positively to alternative versions of AD.

Fels, Udo, Ting, Diamond, and Diamond (2006) compared the reactions of B/VIP users to both conventional third-person AD and unconventional first-person AD styles in an animated situation comedy *Odd Job Jack* (2004, dir. Adrian Carter and Denny Silverthorne Jr), produced by Smiley Guy Studios in Canada. Their findings showed that the participants enjoyed the first-person AD style most. Although they said that it made their experience with the show less trustworthy, in the end they assessed it as more engaging and entertaining than the third-person AD.

Another alternative AD using subjective, emotional vocabulary was prepared for a live production of *Hamlet* (Udo, Acevedo, & Fels, 2010; Udo & Fels, 2009). It focused on recreating the feel of the scene. Theatrical conventions as well as non-traditional theatrical mediums were used to deliver the complex vision of the director. The AD was written in a traditional Shakespearean form – iambic pentameter – and delivered from Horatio's point of view. The reaction of the B/VIP audience was positive. They found the new AD style enjoyable and entertaining.

Fryer and Freeman (2012a) prepared AD in two different styles to a fragment of *Brief Encounter* (1945, dir. David Lean) and tested it with B/VIP users. One AD script was conventional and followed the Ofcom guidelines promoting the description of 'characters, locations, time and circumstances, any sounds that are not readily identifiable, on-screen action, and on-screen information' (Ofcom, 2008, point A4.25). The other AD script was called 'cinematic'. It intentionally contradicted the Ofcom guidelines by incorporating specific film terminology. The feedback received after the screening was favourable, with almost 70% of B/VIP users expressing a preference for the 'cinematic' AD.

Similarly, Szarkowska (2013) advocated a new AD style called 'auteur description' as a solution to describe artistic cinema for B/VIP audiences. The novelty of this approach was that the AD script relied closely on the screenplay of the film. The resulting description was abundant with metaphors, neologisms, and descriptions of emotions. The new AD style was tested with B/VIP users during a screening of *Volver* (2006, dir. Pedro Almodóvar). Their opinions, in the great majority, were positive. They found the 'juicy and vivid descriptions' entertaining and helpful in following the plot (Szarkowska, 2013, p. 386).

This article follows previous investigations, but takes the analysis one step further. It chooses a new film genre which has not yet been analysed before in scientific research on AD – a naturalistic drama (Styan, 2002) – that aims at reproducing the reality as faithfully as possible, focuses on ordinary people in their natural setting, and shows the dark side of human existence. The article also presents an alternative approach to standard AD style called creative description (CRD). Drawing on the concept of 'autodescription' posited by Künstler (2010), the CRD includes elements of film terminology and subjective descriptions of the main elements of AD: characters, actions, and scenes. The resulting AD may therefore be viewed as a combination of 'cinematic description' introduced by Fryer and Freeman (2012a) and 'auteur description' proposed by Szarkowska (2013). Our hypothesis was that the CRD would have a direct effect on the reception of the film, giving B/VIP audiences the chance of a more engaging experience.

What follows is a brief summary of the research on the emotional reception of AD. A detailed description of the methodology is subsequently presented, including the differences between the standard and creative AD styles. After this, the results of the study are reported and, finally, conclusions and suggestions for possible further research are forwarded as a way of drawing the article to a close.

Emotional reception of AD

Early research into AD reception focused on user comprehension (Chmiel & Mazur, 2012; Romero-Fresco & Fryer, 2013; Schmeidler & Kirchner, 2001; Walczak & Rubaj, 2014) rather than on the impact AD may have on the quality of experience of AD audiences. Until now, only a few scholars have addressed this issue.

Ramos Caro and Rojo López (2014) have studied the influence of AD on the emotional response of sighted and B/VIP users watching mainstream and avant-garde films. The AD under analysis in their research followed the principle of objectivity. The results showed statistically significant differences in emotional responses to the avant-garde film between the two groups, suggesting that the existing guidelines on AD creation need to be revised as avant-garde films may require a less detached approach to AD compared to mainstream productions. A further piece of research, conducted by Ramos (2015), analysed the emotional experience of sighted and B/VIP users when presented with three different stimuli: scenes with images and sound, scenes with sound only, and scenes with AD. The author demonstrated that AD had the potential of triggering an intense emotional reaction in both sighted and B/VIP audiences. She also suggested that the necessity to describe the images for B/VIP audiences depends on the nature of the scenes: their visual aspects and the emotions they convey. In her latest research, Ramos Caro (2016) has concentrated on the emotional impact of language in AD. The aim of her study was to determine whether there are any differences in the emotional reactions of sighted and B/VIP participants to materials with two different versions of AD: neutral and emotional. The results showed that the emotional version of AD elicited a stronger emotional response in both user groups. This suggests that the language used in AD should be carefully selected, especially in those scenes that rely closely on audio information. In all the above-mentioned studies, the instruments used to measure the responses of participants included a self-report questionnaire with items describing emotional states, heart rate measurement, or a retrospective questionnaire.

In their research, Fryer and Freeman (2012b, 2013, 2014), on the other hand, focused on the concept of presence. Defined as the 'suspension of disbelief' (Slater & Usoh, 1993, p. 222) or 'perceptual illusion of non-mediation' (Lombard & Ditton, 1997, p. 9), presence is a subjective experience of being in one environment, while physically situated in another. It allows for direct comparison of experiences of users with a variety of sight conditions, including persons with visual disabilities. In one of their studies, Fryer and Freeman (2012b) compared the presence levels of sighted and B/VIP users watching the same clip in three different versions: no AD, 'standard' AD, and 'cinematic' AD including film terminology. The study showed an interaction between AD style, sight, and presence. Higher levels of presence were reported by B/VIP people watching the clip with AD than by sighted people watching it with no AD. Similarly to Ramos Caro and Rojo López (2014), the authors signalled the necessity to revisit the current AD guidelines as the 'cinematic' AD turned out to be highly engaging for the B/VIP users. In another study, Fryer and Freeman (2013) explored the impact of verbal pictures and sound effects on the dimensions of presence in sighted and B/VIP audiences. They observed that AD can influence the dimensions of presence in different ways and, furthermore, that the levels of presence for B/VIP users may exceed those of the sighted viewers when a stimulus is delivered with the appropriate AD style. Fryer and Freeman (2014) also tested the impact AD has on presence levels when delivered with a human or synthetic voice. The study was conducted with B/VIP users, and the main conclusion was that only human voice AD can prompt higher levels of presence and enhance emotion elicitation. All these studies showed the potential of presence as a tool for measuring the effectiveness of AD. This test aims to verify that.

Table 1. Participants' distribution based on age registered as B/VIP and sight loss.

Age registered as B/VIP	Sight loss			Total
	Mild	Considerable	Complete	
16 or 18	1	8	17	26 (72%)
20+	1	2	3	6 (17%)
30+	0	2	1	3 (8%)
50	0	0	1	1 (3%)
Total	2 (6%)	12 (33%)	22 (61%)	36

B/VIP: blind or visually impaired.

Methodology

This section describes the participants involved in the study, the questionnaire prepared, the stimulus used, and the procedure followed. All participants gave written consent. Ethical approval for the study was given by the Universitat Autònoma de Barcelona, Spain.

Participants

Totally, 37 volunteers from Poland took part. One participant was excluded for being under 18 years old, leaving the following sample: 36 participants (15 men and 21 women), aged 21–69 years ($M=35.5$, $SD=12.36$), all with impaired vision. Participants were recruited through Polish foundations and organisations that support people with sight loss, for example, the Polish Association of the Blind and the Vega Foundation for the Blind and Visually Impaired, and through personal contacts. All of them were officially registered as visually impaired and stated the age at which their registration took place. The majority had obtained their disability degree certification at the age of 16 or 18 (72%), six people in their twenties (17%), three in their thirties (8%), and one person at the age of 50. The participants were asked to identify themselves as having mild (6%), considerable (33%), or complete (61%) sight loss (see Table 1). They also stated whether the sight loss was congenital (67%) or acquired (33%) and reported the name of their eye condition. Among people with congenital sight loss, retinitis pigmentosa, retinopathy of prematurity, cataract, and glaucoma were most often mentioned as the cause of visual impairment. People with acquired sight loss primarily reported retinal detachment and retinopathy of prematurity.

To determine the visual acuity of participants more precisely, specific questions taken from the *Network 1000* study (Douglas, Corcoran, & Pavey, 2006) were asked. They concerned light perception, the ability to recognize friends, and to read. The scale is included in Appendix 1. Two participants with mild sight loss reported they could see the shapes of furniture in the room and read a newspaper headline. One person reported they would be able to recognise a friend if they were at arm's length away. All participants with considerable sight loss, except for two, said they could see the shapes of furniture in the room. One person would be able to recognise a friend if they were close to her face, five if they were arm's length away, and two if they were on the other side of the room. Six participants confirmed they were able to read a newspaper headline and one a large print book. Totally, 15 of those participants who reported to have complete sight loss declared they had no light perception, the remaining seven said they would be able to tell by the light where the windows were.

Measures

The demographic details, reported above, comprised gender, age, self-reported sight loss (mild, considerable, complete), visual acuity specification, age when registered as visually impaired, and the medical name of sight condition. Participants also stated their preference for the gender of voice to deliver AD and rated their familiarity with AD, using a 5-point Likert scale (1 = *strongly disagree* and 5 = *strongly agree*) to respond to the statement 'I am familiar with AD'.

In order to judge the participants' emotional experience, the Elicited Emotion Scale (Gross & Levenson, 1995) was used. On a scale from 1 to 5, participants rated the greatest amount of a given emotion experienced at any time during the clip (0 = *not feeling even the slightest bit of emotion* and 5 = *the most you have ever felt in your life*). Of the original 16 items, two relevant to this study were chosen: Interest and Confusion.

The participants' immersion in the presented material was measured with the ITC-Sense of Presence Inventory (Lessiter, Freeman, Keogh, & Davidoff, 2001). It uses a 5-point Likert scale (1 = *strongly disagree* and 5 = *strongly agree*) to assess four dimensions of presence: sense of physical space, engagement, ecological validity, and negative effects. To avoid fatigue, it was presented in the short form as in various other studies (e.g., Fryer & Freeman, 2014; Hammick & Lee, 2014). Three items were taken from each of the positive subscales: sense of physical space ('I felt I was visiting the places in the scenes', 'I had a sense of being in the scenes', and 'I felt surrounded by the scenes'), engagement ('I felt myself being drawn in', 'I lost track of time', and 'I paid more attention to the scenes than to my own thoughts'), and ecological validity ('the scenes seemed natural', 'the content seemed believable to me', and 'I felt the environments were part of the real world'). A single question dealt with negative effects: 'I experienced sensations such as dizziness, disorientation, nausea, a headache, or tiredness'. For the purposes of this study, one item – 'eye strain' – was removed from the negative sensations list. At the end, participants had to declare, using a 5-point Likert scale (1 = *strongly agree* and 5 = *strongly disagree*), whether they would like to watch the whole film with the given AD style.

Before the end of the test, participants had to state whether they had previously watched the film; if yes, if it was with or without AD. Finally, they were asked which AD version they preferred. There was also the opportunity to provide comments. All participants had the measures read aloud and dictated their responses.

Stimulus

Two clips from *The Mighty Angel* (2014, dir. Wojciech Smarzowski), lasting approximately 12 min each, were chosen for the study. Each clip presents two stories of people struggling with alcoholism and makes narrative sense as a stand-alone piece. Clip 1 is about two addicted women, Joanna and Mania, whereas Clip 2 shows how Terrorysta and Jerzy, the main protagonist, are fighting against their alcoholic problems.

Two AD scripts were created. One with a 'standard' description (STAD), following the 'what you see is what you say' (WYSIWYS) principle (Snyder, 2008) and the other with a CRD that included elements of camera work and emotive language. The AD scripts were written by the first author, a professional audio describer, in consultation with an AD target user. The two AD styles were comparable in terms of text density, with 210 words of STAD versus 216 words of CRD for Clip 1, and 215 words of STAD versus 224 words of CRD for Clip 2. The AD was recorded in a professional studio and mixed with the film. A male Polish actor was chosen to read the text to match the dark atmosphere of the film and suit the tone of personal confessions of characters damaged by the addiction. Both texts were read with neutral intonation.

Table 2. Extracts from the AD script for *The Mighty Angel* showing standard and creative AD.

	Standard AD	Creative AD
Characters	pijany (drunk) pijak (drunkard) podpity (a bit drunk)	dziabnięty (tipsy) naprany (shitfaced) nawalony (hammered)
Actions	Joanna pije z butelki. (Joanna drinks straight from the bottle.) Jerzy sika do szafy. (Jerzy urinates into the closet.) Jerzy wymiotuje na podłogę. (Jerzy vomits onto the floor.)	Joanna pije z gwinta. (Joanna takes a swig straight from the bottle.) Jerzy odlewa się do szafy. (Jerzy pisses into the closet.) Jerzy puszcza pawia na podłogę. (Jerzy pukes on the floor.)
Scenes	Przy biurku szef uprawia seks z jakąś kobietą. (Standing by his desk, the boss is having sex with some woman.) Joanna budzi się, jest ledwo przytomna. Ma bieliznę umazaną odchodami. (Joanna wakes up, she is barely conscious. Her underwear is smeared in excrement.) W pokoju bałagan, na łóżku Jerzy w wymiocinach. (There is a mess in the room. Jerzy is lying on the bed covered in vomit.)	Szef posuwa przy biurku jakąś ciżkę. (Standing by his desk, the boss is banging some bird.) Joanna budzi się posrana, poszczana i zarzygana. Nic nie skleja. Zero kontaktu. (Joanna wakes up smeared in shit, piss and vomit. She can't connect.) Krajobraz po bitwie. W pokoju gigantyczny chlew, a na łóżku charczące, zapite i zarzygane ścierwo Jerzego. (The room is a pigsty. Jerzy is lying on the bed like a wheezing sack, drunk and covered in puke.)

AD: audio description.

The main difference between the scripts lay in describing characters, their actions, and scenes crucial to the plot. While the STAD opted for neutral, unmarked wording, the CRD deliberately incorporated colourful expressions and intensified vocabulary, making the text more credible and in line with the visual image. Table 2 shows fragments from two AD scripts side by side. The English translation of the examples is also provided.

Given that the film deals with alcohol abuse, its editing appears to be chaotic in order to mirror the nature of addiction. The pace of the storyline is dynamic, and temporal continuity is not preserved. Rather the action jumps backward and forward, and it is interspersed with digressions, hallucinations, and philosophical reflections. Since at times, it was crucial to highlight the camera's point of view to Smarzowski's audience, film terminology was not avoided in the CRD script. Due to time constraints, other elements within the script were repositioned or rephrased to add an extra layer of information about camera work. This included phrases such as 'a series of shots' or 'passages' that emphasised how repetitive the life of an addict is, 'to camera' or 'in front of the camera' to indicate when the characters were directly talking to the camera, 'the camera spinning around' to present the world from a character's 'drunk' perspective, 'a crane shot' to highlight the internal dilemma of a character, or 'view from a CCTV camera' to signal a shot from a different perspective (for more examples, see Walczak, in press).

Procedure

Each participant watched both clips, one in each AD style, on a laptop, without headphones. The viewing order and AD style was counter-balanced across the sample. As the visual rhythm of the

Table 3. Mean scores for presence and other measures, comparing standard and creative AD.

Measure	Mean scores (standard AD)	Mean scores (creative AD)	Significance
Interest	4.36	4.44	.638
Confusion	1.72	3.46	.045
Spatial presence	3.79	3.93	.048
Engagement	3.92	3.92	.123
Ecological validity	4.65	1.03	.207
Negative effects	1.03	1.00	.324

AD: audio description.

Table 4. AD style preference by gender.

	Standard AD	Creative AD	Don't know	Total
Male	2	13	0	15 (42%)
Female	7	11	3	21 (58%)
Total	9 (25%)	24 (67%)	3 (8%)	36

AD: audio description.

clips was quite dynamic, with fast cuts, flashbacks, and other cinematic techniques used to create a shifting range of perspectives, a short audio introduction, lasting around 30 s, was played before watching the clips. Although not particularly common in ADs for films yet (cf. Fryer & Romero-Fresco, 2014; Romero-Fresco & Fryer, 2013; Szarkowska & Jankowska, 2015), the introduction was added to give the viewers a hint as to how the story is constructed so that they could follow the plot. The Polish audio introduction with its translation into English is included in Appendix 2.

Results

Analysis using Statistical Package for the Social Sciences (SPSS) showed a strong preference for the CRD. In all, 67% of participants preferred it compared with 25% who preferred the STAD (8% reported no preference). Interestingly, a chi-square test revealed a significant difference between genders. Male participants were significantly more likely to opt for the CRD compared with female participants ($p = .044$). Mean scores for all measures are shown in Table 3. Preference by gender is shown in Table 4.

Unlike in Fryer and Freeman's study, preference was not related to familiarity with AD (see Table 5).

The preference for the CRD is explained by the presence measures. Participants reported higher mean levels on all presence subscales (except negative effects) for the CRD style compared with that of the STAD. These differences were significantly higher for spatial presence ($p < .01$). The CRD was deemed significantly less confusing ($M = 1.72$) compared with the STAD ($M = 3.46$) ($t = 2.077$, $p = .045$).

There was a significant negative correlation between preference for the CRD and how confusing people found it ($R = -.344$, $p = .04$). A significant negative correlation was also found between the length of time a person's sight had 'been that way' and how confusing they found the CRD ($R = -.332$, $p = .05$), suggesting that the CRD was less confusing to those who had lost their sight most recently. A chi-square test between gender and how long a person's sight had 'been that way'

Table 5. Preference by prior familiarity with AD.

I am used to listening to AD (strength of agreement)	Standard AD	Creative AD	Don't know	Total
2	1	5	1	7 (19%)
3	1	4	2	7 (19%)
4	4	6	0	9 (25%)
Strongly agree	4	9	0	13 (37%)
Total	9 (25%)	24 (67%)	3 (8%)	36

AD: audio description.

was not significant ($p = .422$). Interestingly, in line with other studies (e.g., Cabeza-Cáceres, 2013; Fryer & Freeman, 2012a), enjoyment and comprehension were not related.

A one-way analysis of variance (ANOVA) comparing levels of presence between groups of different sight ability showed significant differences between groups for levels of spatial presence ($F = 3.629$, $p = .038$) and ecological validity for the CRD ($F = 4.887$, $p = .014$). Levels of spatial presence were significantly lower for people with no light perception ($M = 2.93$) compared to those who could make out shapes of furniture in the room ($M = 3.83$). Similarly, for ecological validity, participants with no light perception reported lower levels ($M = 4.36$) than those who could tell by the light where the windows are ($M = 4.97$). There was no significant difference in levels of any of the measures between those whose sight loss was congenital and those who had acquired sight loss. A chi-square test showed no significant difference between sight ability and preference. Nor was there any difference between preference and whether or not a participant had seen the film before; the majority of participants (27/36) had not.

Levels of ecological validity for the CRD showed a significant correlation with the strength with which participants agreed that they would like to watch the whole film with this style of AD. There was no correlation between participants agreeing that they would like to watch the whole film with this style of AD for any of the presence measures for the STAD.

Discussion

The study shows a positive response to the CRD among blind and visually impaired people. Of 15 male participants, 13 stated a preference for the clips with the new AD style. Female votes were more balanced, with 11 opting for the creative version, 7 for standard, and 3 staying undecided. This might be due to Smarzowski's dark narrative style, full of ugliness and brutality, which may be less appealing to women. One blind man noted, 'The AD was succinct and to the point. The language was strong, but it suited the film. I enjoyed this "spicy" version a lot'. Another older blind man commented, 'There are many people struggling with alcoholism among the blind and they have the right to be given a realistic description and "see" this harrowing world of addiction. This AD could have been even gloomier!' A few female participants said that the CRD stirred their imagination and created a more believable atmosphere, but others were more negative, assessing it as too straightforward and realistic. A woman with low vision said, 'AD should be more objective, not that emotive'. Her visually impaired colleague argued, 'Better such AD than none, but this register is not the one I use in my everyday communication'. One blind woman pointed out that although the AD matched the film, she would not like to watch this type of production again, 'Smarzowski's style does not appeal to me. He is too brutal in his vision'.

Across the whole sample, the levels of spatial presence (I had a sense of 'being in the scenes') and ecological validity (The scenes seemed natural) for the CRD were higher for people with light perception. A likely explanation is that the CRD, thanks to the specific cinematic terminology and precise language expressions, allowed for more effective use of residual vision, and thus greater immersion in the clips presented.

Nevertheless, the CRD was new for all the participants, and this may be why it seemed more confusing. People who were used to AD might not have expected to hear intensified vocabulary, and this could have provoked certain disorientation. Besides, AD users do not usually encounter any cinematic terminology in the scripts, and they might have found it too technical at times. But perhaps, as also shown in the study by Fryer and Freeman (2012b), it was easier to follow the film for participants with recent sight loss as their visual memory of cinematic effects was stronger. One participant, who is blind, commented, 'This new AD helped a lot. It provided many details without which I wouldn't be able to follow the film at all'. The correlation between ecological validity (The content seemed believable to me) for the CRD and the willingness of participants to watch the whole film audio described in this style shows that, presumably, the CRD made the story more realistic, and thus more in line with the director's artistic vision.

Conclusion and further research

This article presents a first analysis of the impact of AD style on the emotional experience of Polish B/VIP users. Two styles of AD – 'standard' and 'creative' – have been assessed. They have been applied to a naturalistic drama, a genre that has not been investigated in AD research before. From the conducted study, it is possible to conclude that the creative style of description had a significant effect on the emotional reception of the film by the audience. It obtained higher scores on all presence subscales and was assessed more favourably by participants compared to the standard AD style.

Although this experiment is the first of its kind in the Polish context, it also has certain limitations. The sample was younger than average compared with the typical blind population, but plausibly reflective of the general audience for this director as his cinema is addressed to viewers with demanding tastes that have possibly encountered the problems shown on the screen (Mindykowski, 2012). Although the sample was larger compared to most AD reception studies, the findings may not translate to AD users from other countries. However, feedback from the participants confirmed that B/VIP people in Poland appreciate when the audio describer goes for more creative solutions in his text instead of strictly following the WYSIWYS maxim. Similar to the studies by Fryer and Freeman (2012a) or Szarkowska and Wasylczyk (2014), the majority of users were positive about the new AD style. It prompted higher levels of presence for all participants, which confirms that not only visually attractive films, like *Volver* by Pedro Almodóvar (2006) (Szarkowska, 2013), but also the dark and naturalistic cinema of Wojciech Smarzowski work well with the CRD. Men liked the CRD more than women, but overall the scenes seemed more natural to all and made it a preferable option compared with the STAD. The novelty turned out to be confusing though, probably due to the unexpected use of emotional language or cinematic terminology that participants might not have been acquainted with. Nevertheless, participants with recent sight loss appeared to appreciate the CRD, as shown in the levels of their spatial presence and ecological validity. Although audio describers tend to 'protect' the audience, either from the cinematic technicalities or 'harsh realities of what is shown on screen' (Fryer, 2016), the AD text seems to be at its best when it is in tune with the image because, as such, it increases the chances of viewers having a more immersive experience.

As in the studies by Fryer and Freeman (2012b, 2013, 2014), presence measures proved effective for assessing the experience of the AD user. By focusing on reception, they seem to be a successful tool for verifying the reactions of those to whom AD is mostly dedicated. Due to political

correctness, realistic images, violent scenes, or sexual acts can be described in a factual manner (Chmiel & Mazur, 2014), but they also tend to be ‘silenced’ by the describers (Fryer, 2016). Future research could explore AD for works containing such realistic elements and confront AD users with it to check whether they would opt for censored or non-censored versions of AD. It would also be interesting to compare their levels of presence after the screenings.

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Appendix 1

Scale on light perception, the ability to recognise friends, and to read

1. Which of these best describes your sight with glasses or contact lenses if you normally use them?
 - A: I have no light perception
 - B: I can tell by the light where the windows are
 - C: I can see the shapes of furniture in the room

2. I can recognise a friend by sight alone if . . .
 - D: I'm close to their face
 - E: I'm at arm's length away
 - F: I'm on the other side of the room
 - G: I'm on the other side of the street

3. I can . . .
 - H: Read a newspaper headline
 - I: Read a large print book
 - J: Read ordinary newsprint

Appendix 2

*The Polish audio introduction to *The Mighty Angel* with its translation into English*

[Polish]

Rytm filmu jest hipnotyczny. Szybkie ujęcia, nielogiczny układ scen, ciągle przebitki, retrospekcje. Dzień miesza się z nocą, zaciera się granica między jawą a snem, bohaterowie pogrążają się w alkoholowych odmětach.

[English]

The rhythm of the film is hypnotic. Fast shots, illogical scene composition, and continuous flashbacks. Day becomes mixed with night, the border between reality and dreams becomes blurred, and the protagonists are plunged into an alcoholic vortex.

1.4 Article 4.

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Vocal delivery of audio description by genre: measuring users' presence

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ABSTRACT

This article presents a study that was aimed at assessing presence and emotional experience of blind and visually impaired users when exposed to emotive and non-emotive content with Polish audio description (AD) delivered with two voices: human and synthetic. The results show that AD narrated by a human prompted significantly higher levels of presence for drama and was assessed by participants as significantly more interesting and less confusing. Presence rates for documentary were similar, with no statistically significant differences in relation to AD voice type. Levels of interest and confusion were comparable for both voices, with a slightly higher result for interest for the clip with AD delivered by the synthetic voice. Overall, the respondents preferred human-narrated AD for drama, but did not show a preference between synthesized and human-narrated AD for documentary. The findings are of direct practical relevance both to the industry and to academia as they provide important information on how to select voices for audiovisual productions in practice, and suggest that AD reproduced with a synthetic voice is an effective and viable solution for voicing documentaries.

KEYWORDS

Audiovisual translation; audio description; presence; text-to-speech; speech synthesis; blind and visually impaired

1. Introduction

In the last decade, there has been a rapid growth in initiatives increasing the accessibility of audiovisual media. The provision of accessible products is now required by law both in the USA (21st CCVAA, 2010; WBU, 2011) and in Europe (Directive 2010/13/EU, 2010). With the arrival of new technologies, including hybrid broadcast broadband television (HBB4ALL, 2016), the digital divide between sighted and blind or visually impaired (B/VIP) audiences may soon be significantly reduced. Particularly helpful in this context is audio description (AD), a service that facilitates access to audiovisual media for all, and especially for B/VIP users. In films, this verbal commentary is woven around the soundtrack with the aim of describing characters, actions and scenes so that the viewers are able to follow the plot (Maszerowska, Matamala, & Orero, 2014). Professionally prepared, AD can be voiced by audio describers or voice talents (ADLAB, 2014). However, technological progress has led to

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an alternative to human voice AD – description reproduced by text-to-speech (TTS) software. The growing sophistication of TTS applications (Cryer, Home, & Morley Wilkins, 2010) may be the key to generating AD with maximum impact in a fairly limited time, and also lead to a reduction of costs for broadcasters. Therefore, it would be useful to identify ways of producing more for less, while bearing in mind the quality issue.

Although synthetic voices are widely used by B/VIP people (Caruso, 2012; Cryer et al., 2010; Freitas & Kouroupetroglou, 2008), their application in AD delivery is still under-researched. At the same time, it is important not to neglect the role played by the AD narrator. As AD is received aurally by the audience, it carries more than purely semantic information. Recent research has shown that relevant factors related to AD delivery include voice characteristics (Fernández-Torné & Matamala, 2015), the prosody of the narrator's voice (Iglesias Fernández, Martínez Martínez, & Chica Núñez, 2015; Fryer & Freeman, 2014) and the speed of narration (Cabeza-Cáceres, 2013). Therefore, it appears to be critical that the type of voice – natural or artificial – be properly selected for audiovisual content delivery. As noted by Ramos (2015) and Ramos Caro (2016) in her studies, the reception by users may vary depending on genre. The present research will examine this issue.

To the authors' best knowledge, this is the first study to measure the impact of Polish AD, delivered by a human and synthetic voice, on the emotional experience of B/VIP audiences. Compared to other tests, the novelty of this research lies in its methodological approach. Firstly, it compares synthesized and human-narrated descriptions directly with each other, not in isolation; secondly, the evaluation is performed for emotive and non-emotive content; thirdly, the study is not limited to reporting on users' preferences and opinions, but aims to check how AD voice type affected their emotions.

This paper begins with a review of related work, focusing on relevant findings on the reception of the vocal delivery of AD, but also describing the measurement tools used for evaluating users' responses. Then it moves on to explain the methodological aspects of the study. Subsequently, the results are presented, followed by a discussion and conclusions. The paper ends by examining the implications of the findings for AD practice.

2. Related work

Research on the reception of vocal delivery of AD by B/VIP users is still in its infancy, though it has received some attention in recent years. Szarkowska (2011) examined the application of TTS AD in Poland. In her experiment, the participants were shown a domestic feature film with the AD read by the synthetic voice 'Ewa' from Ivo Software. Although most users preferred natural speech, many were willing to accept TTS AD as an interim solution if it led to an increase in AD output. This study, the first of its kind in Poland, pointed to the untapped potential of TTS AD and paved the way for subsequent projects. Drożdż-Kubik (2011) analysed the application of TTS AD to a dubbed feature film, Mączyńska (2011) combined TTS AD with audio subtitling for a non-fiction film, Walczak and Szarkowska (2012) tested TTS AD for an educational animation series for children, and Szarkowska and Jankowska (2012) applied TTS AD to a foreign fiction film with Polish voice-over. All these studies show that natural voices are generally rated higher than synthetic voices, but also

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indicate that users are ready to accept synthesized narrations.

More recently, Fernández-Torné and Matamala (2015) worked with Catalan audiences and tested the feasibility of implementing TTS AD to dubbed feature films. They studied voice assessment, but focused on elements linked to user-reception and not the dimension of intelligibility. Although human-voice AD obtained higher scores in the tests and is still the preferred way of voicing films, users' feedback on TTS AD was also positive. Most of them accepted Catalan TTS AD as an alternative solution to AD narrated by a voice talent.

Of particular importance to this research is the study conducted in Japan and the USA by Kobayashi, Fukuda, Takagi, and Asakawa (2009) and Kobayashi, O'Connell, Gould, Takagi, and Asakawa (2010). Their findings show that human-narrated descriptions are recommended for entertainment videos, whereas ADs delivered by TTS technologies are more suitable for instructional or documentary materials. Similarly, Fryer and Freeman (2014) concluded that human-voice AD may be more important for the audiences when accessing emotive content, such as drama, compared with purely informative genres, such as documentary. The present study attempts to test this conclusion, but in order to address its objectives, proper measurement tools were needed.

Previous research into AD reception has mainly used questionnaires with AD-specific questions. For example, Chmiel and Mazur (2012) based their study on user preferences as to the wording of AD. Treating study respondents as the AD "customers", they asked them to express their opinions on the descriptions of facial expressions and gestures, on explicitness and implicitness in AD or on the use of intertextual references in the scripts. In addition to preference questions, they tested comprehension of audio described scenes. Walczak and Szarkowska (2012), in turn, relied solely on comprehension questions. They carried out tests with B/VIP children showing them audio described educational animation series. In a post-questionnaire they asked their audiences questions about the elements mentioned specifically in the AD.

Several studies have explored the emotional impact of AD. Ramos and Rojo (2014) measured the emotional response of the sighted and B/VIP audiences to the audiovisual stimuli with AD through self-response questionnaires. Ramos (2015) and Ramos Caro (2016) used in her research studies two instruments: (1) a validated self-response questionnaire – the Positive and Negative Affect Schedule – for measuring participants' subjective emotional response, and (2) a heart rate monitor for tracing the physiological component of emotions. The above mentioned studies focused on analysing three target emotions: fear, sadness and disgust.

Our aim, on the other hand, was to not elicit particular emotions, but to assess the entire experience of the AD audiences. To this end, presence measures were used. Defined as 'the suspension of disbelief' (Slater & Usoh, 1993) or as 'a user's subjective sensation of being there' (Barfield, Zeltzer, Sheridan, & Slater, 1995), presence is the illusion of being located somewhere other than the physical environment. It is an experiential quality metric employed to evaluate broadcast and virtual environment media systems (Lessiter, Freeman, Keogh, & Davidoff, 2001). Its effectiveness for gauging the reactions of B/VIP audiences to audiovisual stimuli has already been shown in various previous works (Fryer & Freeman, 2012, 2013, 2014; Walczak & Fryer, 2017). This study follows suit. But it also included two items from the Emotion Elicitation Scale (Gross & Levenson, 1995) for participants to report

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their subjective emotional response to the stimuli presented. Of the 16 items from the original scale, two relevant to this study were selected: interest and confusion. They were included as the efficacy of AD is often measured by comprehension, but it has been suggested that comprehension may compete with interest, through over-explicitation, and confusion may arise where AD has a negative effect on comprehension (Fryer, 2013). Both items could also provide useful insights on the links between comprehension, general engagement and presence.

3. Methodology

With the aim of exploring the impact of AD, delivered by a human voice (HV) and reproduced by TTS software, on presence and emotional response in B/VIP users watching the content from two different genres: drama and documentary, the following hypotheses were formulated:

- (1) AD users would report higher levels of presence for HV AD for drama, but similar levels of presence for HV and TTS AD for documentary;
- (2) AD users would be more interested and less confused when watching drama with HV AD, but their levels of interest/confusion would be similar for HV and TTS AD for documentary;
- (3) AD users would show a preference for HV AD for drama, but no preference between HV and TTS AD for documentary.

The following subsections describe the study participants involved, the video samples used, the delivery voices chosen, the questionnaire drafted and the procedure applied. The study received ethical approval from the Universitat Autònoma de Barcelona, Spain. All the participants gave their written consent.

1.1. Participants

Participants were recruited through Polish organisations supporting people with sight loss, such as the Association of the Blind or the Vega Foundation for the Blind and Visually Impaired, and through personal contacts. This resulted in the following sample: 36 people (58% female, 42% male), aged 18-69 years ($M = 37.5$, $SD = 12.80$). The age range was not restricted because we wanted to study a wide spectrum of AD and/or TTS system users to check whether the acceptance of synthetic voices varies according to age. All participants were officially registered as visually impaired. They identified themselves as having mild (8%), considerable (31%) or complete sight loss (61%). Table 1 shows a more detailed distribution of the participants based on sex and sight loss.

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Table 1. Participants' distribution based on sex and sight loss.

Sight loss	Women	Men	Total
Mild	1	2	3 (8%)
Considerable	8	3	11 (31%)
Complete	12	10	22 (61%)
TOTAL	21 (58%)	15 (42%)	36 (100%)

All participants but one, a sixty-three year old, use a PC or laptop at home, and all have an Internet connection at home. Thirty-three participants (92%) stated that they used text-to-speech software regularly, one sometimes and two never. To the statement 'I am used to listening to AD', 22 participants (61%) agreed or strongly agreed, eight (22%) were undecided, and six (8%) disagreed. When asked about the gender of AD delivery voices, the majority of participants (72%) stated that the choice depends on the programme, six people (17%) opted for a male voice, and four (11%) said it did not matter. As for the type of AD delivery voices, most participants would choose a human voice (78%), six people (17%) stated that it depends on the programme, one participant voted for a synthetic voice, and one said that it did not matter to him.

1.2. Video Samples

Two clips from a drama *Charlie and the Chocolate Factory* (2015, dir. Tim Burton), and two from a documentary *Encounters at the End of the World* (2007, dir. Werner Herzog) were chosen for the study. The clips were stand-alone in their nature and thus could be played interchangeably without the need to watch the whole film in order to understand them. Each clip lasted approximately 10 minutes and contained three audio tracks: original (English), voice-over (Polish) and AD (Polish). Voice-over and AD scripts were produced by professionals, recorded and mixed in a professional studio (for more on synchronising foreign language dialogue with AD see Szarkowska and Jankowska, 2012, 2015a, 2015b).

Fragments from the drama contained a mix of emotions. One was about the main character – Charlie – not receiving the ticket to the chocolate factory, the other showed how Charlie won the factory, and how Willy Wonka gained a family. The clips presented two independent stories. The events were simple but the locations changed quickly, and therefore the AD was needed to guide the audience. The density of AD was similar for both clips (546 vs 561 words respectively).

Fragments from the documentary were similar in nature, both concerning the sea world that divers were exploring. The AD was quite dense for both clips, introducing a lot of information so that the audience could immerse themselves in the content. The density of AD was similar for both clips (365 vs 387 words respectively).

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1.3. Delivery Voices

In Poland, in a vast majority of foreign films, the translation of dialogue is done through voice-over and read out by a male voice talent on top of the original voices (Szarkowska & Jankowska, 2015b). Many multilingual films that have been made accessible to Polish audiences with visual impairment contain a combination of voice-over and AD. Since the original voices heard in the background of all the clips used in this study were mostly male, a male voice talent was chosen for the voice-over tracks. In order for the AD to be distinguishable to the users, it was delivered by a woman. This solution also allowed for a viewing experience similar to the one which the participants are used to.

For each clip, two versions were created: one with a human voice reading the AD, the other with a synthetic voice reading the AD. The female human voice was chosen by a professional recording studio. The female synthetic voice 'Ewa' (from Ivo Software) was selected to match the female human voice in accent and timbre as closely as possible. For information on AD voice distribution for each clip by genre, see Table 2.

Table 2. AD voice distribution for each clip by genre.

Film Genre	Clips	AD Voice
Drama	Clip 1	Human
		Synthetic
	Clip 2	Human
		Synthetic
Documentary	Clip 1	Human
		Synthetic
	Clip 2	Human
		Synthetic

1.4. Measures

A specially devised questionnaire was divided into three parts. The first part, reported in subsection *Participants*, gathered data about the participants, including their gender, age, vision impairment, computer and Internet usage, familiarity with TTS software and AD, and general preferences for AD delivery voices.

The second part aimed to check the participants' presence levels and subjective emotional response. Presence levels were measured with the ITC-Sense of Presence Inventory (Lessiter et al., 2001). It assesses four dimensions of presence: Spatial Presence (e.g. 'I felt I was visiting the places in the scenes'), Engagement (e.g. 'I felt myself being drawn in'), Ecological Validity (e.g. 'the scenes seemed natural'), and Negative Effects ('I experienced sensations such as dizziness, disorientation, nausea, headache, or tiredness'). For ease of use, the questionnaire was presented in the short form as in other studies (e.g. Hammick & Lee, 2014; Fryer & Freeman, 2014; Walczak & Fryer, 2017), with three items from each of the

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positive subscales and a single question for negative effects. Responses were provided using a 5-point Likert scale (1 = strongly disagree; 5 = strongly agree). Two questions from the Emotion Elicitation Scale (Gross & Levenson, 1995) assessed interest and confusion. Participants rated, on a 0-5 scale, the greatest amount of an emotion experienced at any time during the clips (0 = 'not feeling even the slightest bit of emotion'; 5 = 'the most you have ever felt in your life').

The third part of the questionnaire was intended to establish the preferences of the participants concerning the type of AD delivery voices, specifically for drama and documentary.

1.5. Procedure

After completing the first part of the questionnaire, participants watched two scenes from a drama and two scenes from a documentary (four clips in total). The order was counterbalanced across the sample, such that one clip from each genre (drama and documentary) was presented with a HV AD and one with a TTS AD. Each combination was presented equally often to ensure that the same number of participants received a given condition order. Measures assessing presence levels and emotional response were taken after each clip. They were followed by a question regarding preferences for AD delivery voices. All the participants had the questions read aloud by the researcher and they dictated their responses.

The participants completed the test individually. Each session lasted about one hour and was designed to resemble as closely as possible a viewing experience in a domestic setting. The clips were played on a laptop and the participants were not wearing headphones. They sat at the same distance from the screen as they would normally sit at home.

4. Results

For the sake of clarity, the results are presented separately for items measuring presence and for items eliciting emotional response. Results for questions addressing users' preferences for AD voice types are summarised in the last subsection.

4.1. Results for presence

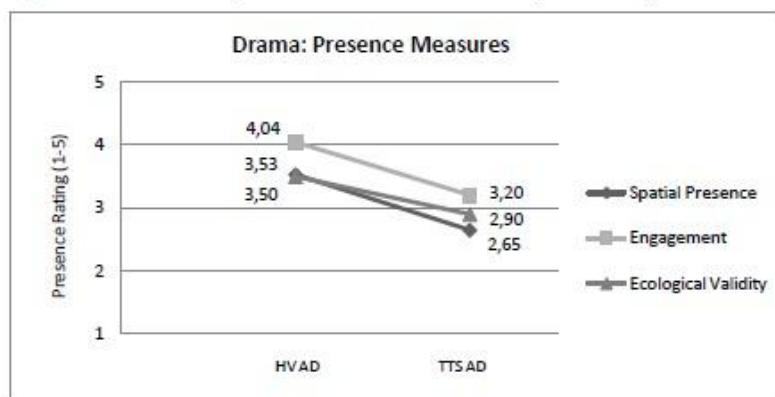
A repeated measures ANOVA showed that there was a significant main effect of AD voice type for Engagement ($F(1,34) = 5.86, p = .021$). This was also the case for Spatial Presence ($F(1,34) = 27.486, p < .001$) and Ecological Validity ($F(34,1) = 92.238, p < .001$). The interaction between AD voice type and genre was significant for all three positive presence subscales: Engagement ($F(1,34) = 41.35, p < .001$), Spatial Presence ($F(34,1) = 56.54, p < .001$) and Ecological Validity ($F(1,34) = 17.407, p < .001$). Negative Effects were the same (extremely low) for all clips, regardless of condition.

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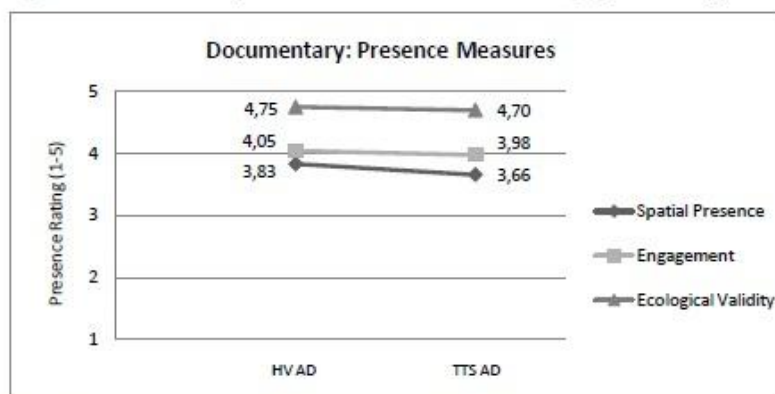
For drama with HV AD, the mean levels for the three positive presence subscales: Engagement, Spatial Presence and Ecological Validity were higher compared to drama with TTS AD (Figure 1). Paired sample t-tests showed that drama with HV AD was significantly more engaging ($t = 8.96, p < .001$), gave a stronger feeling of 'being in the scenes' ($t = 10.396, p < .001$) and seemed more 'natural' and 'believable' ($t = 2.85, p < .001$) than the same clip with TTS AD.

Figure 1. Mean levels of presence measures for drama by AD voice type.



For documentary, both with HV AD and TTS AD, mean presence levels were similar (Figure 2). Although slightly higher for the clip with HV AD, the differences were not significant for any of the positive presence subscales: Engagement ($t = 1.011, p = .319$), Spatial Presence ($t = 2.403, p = .022$), Ecological Validity ($t = 1.06, p = .297$).

Figure 2. Mean levels of presence measures for documentary by AD voice type.



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These results held, regardless of whether the participants had congenital or acquired sight loss. Bivariate correlations and paired sample t-tests showed no significant associations between any of the presence measures and age, self-reported sight loss (mild, considerable, complete), and familiarity with TTS software or AD.

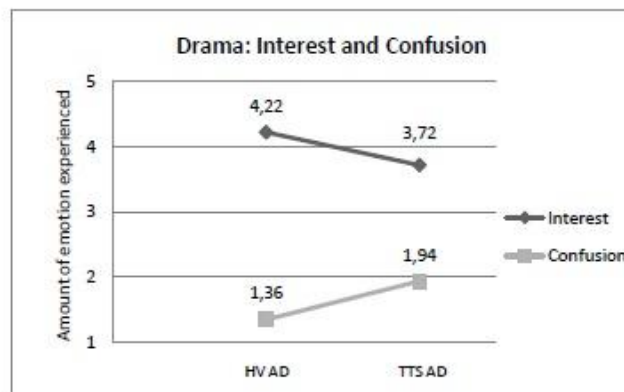
4.2. Results for emotional response

A repeated measures ANOVA showed a significant main effect of AD voice type on interest ($F(1,34) = 6.923, p = .013$). Although there was no main effect of genre on interest ($p = .387$), there was a significant interaction between genre and AD voice type ($F(35,1) = 11.24, p = .002$).

The participants assessed drama with HV AD as more interesting than with TTS AD (Figure 3). Paired sample t-tests showed the difference in the level of interest between the two clips was significant ($t = 3.873, p < .001$). Moreover, interest for drama with HV AD was significantly correlated to levels of Spatial Presence ($r = .836, p < .001$) and Engagement ($r = .478, p = .029$). Somewhat surprisingly, the means show that documentary with TTS AD was found to be more interesting than documentary with HV AD (Figure 4). The differences, however, were not significant ($t = -1.14, p = .263$).

There was a significant main effect of genre on confusion ($F(35, 1) = 11.278, p = .002$). AD voice type had no significant main effect on confusion ($p = .128$); the interaction between AD voice type and genre was not significant ($p = .131$). The means show that drama with TTS AD was rated as the most confusing clip of all (Figures 3 and 4). It was significantly more confusing than the same clip with HV AD ($t = -2.907, p = .006$). For the documentary, the difference in levels of confusion was not significant ($t = -1.16, p = .254$).

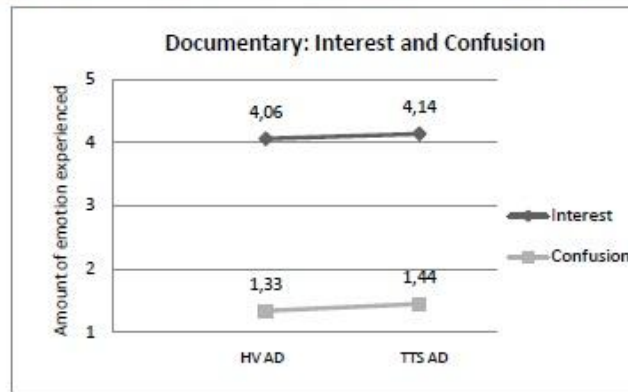
Figure 3. Mean levels of interest and confusion for drama by AD voice type.



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Figure 4. Mean levels of interest and confusion for documentary by AD voice type.



The following factors had no effect on interest or confusion: age, self-reported sight loss (mild, considerable, complete), and familiarity with TTS software or AD.

4.3. Results for AD voice type preferences

All participants apart from one – blind man, aged 28, experienced TTS software user – agreed or strongly agreed that they would like to watch the whole drama with HV AD. The participants were a lot more sceptical, however, about watching the drama with TTS AD. Twenty-nine people (81%) were against, of whom 17 (59%) were strongly against. Only seven users (19%) agreed – one strongly – that they would like to have the AD read by a synthetic voice when watching the film. All of them were regular TTS software users, with high or very high AD experience. Detailed results for AD voice type preferences for drama are summarised in Table 3.

Table 3. Preference for AD voice type for drama.

Would you like to watch the whole drama with this AD voice?	Drama with HV AD	Drama with TTS AD
Strongly disagree	1 (3%)	17 (47%)
Disagree	0 (0%)	12 (33%)
Don't know	0 (0%)	0 (0%)
Agree	24 (67%)	6 (17%)
Strongly Agree	11 (30%)	1 (3%)
TOTAL	36	36

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For documentary, the results did not differ that much compared to drama. When asked whether they would like to watch the whole documentary with HV AD, all participants but one – a 39-year-old man with mild sight loss – agreed (97%), of whom 26 people strongly agreed (74%). Somewhat surprisingly, out of 36 participants, 31 (86%) were eager to watch the documentary also with TTS AD. Three people (8%) – two females in their forties, one blind, the other with considerable sight loss, and one 26-year-old man with considerable sight loss – were not in favour of the idea, although all three declared that they were regular TTS users. Two people (6%) remained undecided. Detailed results for AD voice type preferences for documentary are presented in Table 4.

Table 4. Preference for AD voice type for documentary.

Would you like watch the whole documentary with this AD voice?	Documentary with HV AD	Documentary with TTS AD
Strongly disagree	0 (0%)	0 (0%)
Disagree	1 (3%)	3 (8%)
Don't know	0 (0%)	2 (6%)
Agree	9 (25%)	23 (64%)
Strongly Agree	26 (72%)	8 (22%)
TOTAL	36	36

5. Discussion

This paper presents the first study to deal with the impact of Polish AD on presence and emotional response in B/VIP audiences. Its main goal was to compare the experience of watching content from two different genres – drama and documentary – with AD delivered by a human and synthetic voice.

Comparing synthesized and human-narrated ADs, the results show that AD read by a human prompted significantly higher levels of presence for drama. Presence rates for documentary, on the other hand, were similar, with no statistically significant differences in relation to AD voice type. These results are in line with previous research carried out by Kobayashi et al. (2009, 2010) and Fryer and Freeman (2014), who found that TTS AD is suitable for non-emotive content. This appears to be true also in the Polish-language context.

Further analysis of the results showed that drama with HV AD was more interesting and less confusing than with TTS AD. The likely explanation is that the clip with TTS AD was the least congruent of all as it combined a naturalistic dialogue with synthetic-sounding AD. In the case of documentary, the mean scores were similar for confusion, reaching below 1.5 on a 5-point scale for both voices. Interestingly, participants reported slightly higher levels of interest for documentary with TTS AD than for the same clip with HV AD. This finding

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was quite unexpected, but shows that sometimes even a human-voiced clip may not obtain the highest score from users as all of them have their own subjective preferences.

Lower scores for the synthetic voice may be related to various factors. One of them is sound mixing, which was widely commented on by the study participants. A partially sighted man noted that 'AD has to be intelligible, especially in foreign films where one has to follow many sound tracks.' A blind woman added: 'the AD track cannot be too loud as otherwise I am focusing on the voice instead of "watching" the film.' This concurs with the AD guidelines, which emphasise that the volume of the AD track needs to be balanced with the original soundtrack (e.g. BCI, 2005; Ofcom, 2008; Rai, Greening, & Leen, 2010). This was also mentioned by Szarkowska (2011), who pointed to the importance of volume parameters, especially when the AD script is read over the diegetic or non-diegetic sound of the film.

The synthetic voice might have been graded lower also due to its qualities. Most of the study participants noted the lack of vocal modulation, which they considered vital in conveying the mood of a scene. Many also paid attention to pitch and timbre. Some complained about monotonous intonation, claiming that they would prefer it to match the scene and be varied rather than flat. This is consistent with other studies which have shown that intonation may affect users' enjoyment (Cabeza-Cáceres, 2013) and that users are in favour of non-neutral vocal delivery of AD (Iglesias Fernández et al., 2015). However, as Kobayashi et al. (2010) point out, the emotion of TTS voice needs to be properly chosen as otherwise the viewing experience may not be improved, but significantly damaged.

Although TTS AD obtained significantly lower scores for drama, it should be noted that, overall, the scores were not abnormally low. In the case of documentary, TTS AD scored almost the same as HV AD. Compared to the study by Kobayashi et al. (2010), where the participants commented on the poorly-pronounced TTS ADs, Polish users complimented their quality. Some were even unsure whether they were listening to a human or synthetic voice during the test, which shows how sophisticated artificial voices have already become.

In terms of accepting AD delivered by a synthetic voice, the participants' preferences changed considerably in the course of the study. Initially more than two thirds (78%) declared they would choose a human voice for reading AD, irrespective of the genre. When asked about the preferences towards the end of the study, 31 people (86%) said that they were willing to watch the documentary with TTS AD and seven (19%) – drama with TTS AD. These results concur with the findings of the recent research conducted by Fernández-Torné and Matamala (2015), where 94% of the participants accepted TTS AD as an alternative solution to human-narrated AD, and most of them agreed on applying TTS AD to documentaries.

6. Conclusion

The main objective of this paper was to assess, by means of subjective measurements, the presence and emotional response of B/VIP users when exposed to more emotive and less emotive content with AD delivered with two types of voice: human and synthetic. The study was carried out in the Polish-language context. The data obtained supported the hypotheses. Statistically significant differences between human-narrated and synthesized ADs were

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observed in all items under analysis for drama. For documentary, the results were comparable for both voice types. Overall, the respondents preferred AD voiced by a human narrator for drama, whereas for documentary they were willing to accept AD delivered by either of the two voices.

This experiment follows previous studies on TTS AD, but it is the first of its kind that measures the presence and emotional response of Polish users with visual impairment. Most of the earlier researchers based their conclusions on participants' preferences or their comprehension scores. We aimed to assess the entire experience of the B/VIP audience.

However, there are several factors that need to be considered when evaluating the results of the present research. First, although the size of the sample was sufficient to achieve significant results and can be considered large compared to previous reception studies in the field, it would be necessary to expand the sample, not only in Poland, but also abroad, to corroborate the findings. Secondly, the measurement tools used to assess presence and emotional response of participants were self-report questionnaires. Although they proved to be successful, which is consistent with the findings of other previous tests (Fryer & Freeman, 2012, 2013, 2014; Walczak & Fryer, 2017), it would be advisable to combine them with objective measurements to obtain a clearer picture of the phenomena. They could be complemented by previously validated instruments, such as heart variability (Appelhans & Luecken, 2006), galvanic skin response (Ward et al., 2002) or cortisol secretion (Sgoifo et al., 2003). Thirdly, although observed differences across genre were statistically significant, they are small in absolute terms. A future study should include a greater number of clips to determine whether the present results generalize to other genres. In addition, the analysis was only performed for foreign films with Polish voice-over. Future research should take greater care to ensure that other languages and modalities, such as dubbing or audio subtitling, are taken into account. Finally, the present study demonstrates significant results for 10-minute long clips. It remains to be determined whether these differences hold true for longer productions.

All in all, the results are promising. Although this was a study conducted only in Poland, it holds out a possibility that TTS AD could be accepted as a permanent solution for voicing documentaries also in different countries and thus lead to a higher number of audiovisual products accessible to B/VIP users.

The results also carry important implications for AD practice. With all the efforts being undertaken to make audiovisual products accessible, an increase in costs for broadcasters is inevitable. However, TTS AD may be a solution to guarantee the time- and cost-effectiveness of AD production. Speech technologies have already alleviated many barriers, providing access to information or social activities. With continuing technological advances on the horizon, synthetic voices may soon become almost natural sounding. In the present experiment, participants assessed AD with two different voice types across genre. It therefore provides important information on how to select AD voices for audiovisual productions in practice, and suggests that TSS AD is an effective and viable solution for delivering informative content.

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Louise Fryer is a teaching Fellow at the Centre for Translation Studies at University College London. She is an audio describer for the UK's National Theatre. She was the accessibility consultant for the film *Notes on Blindness*. Louise has trained stage and screen describers. For her PhD she researched the impact of visual impairment on the reception of AV media.

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Annex 2: Research documentation

2.1 Ethical Commission form

Ethical Commission is based at the Universitat Autònoma de Barcelona. The form to request permission for tests with users has the questions in Catalan, but the replies are in English.

Informació requerida pel CEEAH de la UAB

1. Títol del projecte de recerca

Hybrid Broadcast Broadband for All (HBB4ALL)

2. Breu descripció del projecte

One of the prominent challenges of the coming years will be the multi-platform delivery of audio-visual content (anytime, anywhere, any device), be it a broadcast or an Internet service. Hybrid delivery platforms such as connected TVs and two-screen solutions enable a cost-efficient and convenient delivery of access services for those who need them. The elderly and people with various disabilities rely on subtitles, audio description, dialogue enhancement or sign interpretation. Customizing to personal preferences shall be possible within predetermined limits.

Hybrid TV has the potential to increase the availability of audio description (AD) and to offer a choice of style, tailored to user preference. Such an increase may lead to a rise in cost to broadcasters. It is useful therefore to identify ways of producing more for less. To this end, the UAB will test user response to a number of AD variables. The intention is to identify key elements of AD so that describers can use limited time effectively in generating AD with maximum impact.

- Area del procediment: ANTROPOLOGIA/SOCIOLOGIA

3. Dades de l'investigador responsable

Agnieszka Walczak

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Tel.: 935818916

4. Objectius del procediment d'experimentació amb humans

Descriure els principals objectius que es pretenen assolir amb la realització d'aquest procediment d'experimentació (3500)

The overall objective of HBB4ALL is to become a major platform/player in the e-inclusion economy currently taking place, fostering the future market take-up while satisfying the diverse interests of all societal groups. Therefore, the proposed testing consists of several studies aimed at verifying user responses to a number of AD variables. The objectives of each study, methodology and hypotheses are presented in the Attachment: HBB4ALL_AD.

[attachment: HBB4ALL_AD]

5. Metodologia del procediment d'experimentació

Descriure breument la metodologia emprada justificant les dades, mostres biològiques i o respostes conductuals obtingudes de les persones sota experimentació (3500)

The proposed testing consists of several studies aimed at verifying user responses to a number of AD variables. The objectives of each study, methodology and hypotheses are presented in the Attachment: HBB4ALL_AD.

[attachment: HBB4ALL_AD]

6. Informació a les persones participants

S'annexa un full d'informació del projecte de recerca que inclou de forma entenedora els objectius de la investigació, els investigadors/res responsables i la forma d'obtenir fàcilment més informació?

SI / ~~NO~~

[attachment: HBB4ALL_INFORMATION SHEET]

S'annexa un full de consentiment informat signat per l'investigador/a i la persona en qüestió on queda clarament expressat que la participació és voluntària, que es pot retirar en qualsevol moment sense donar explicacions, que disposa de la informació suficient i que en el cas d'estar sota tractament aquest no es veur? afectat de cap forma?

SI / ~~NO~~

[attachment: HBB4ALL_INFORMED CONSENT FORM]

7. Compensació

Està previst algun tipus de compensació per la participació en el projecte?

~~SI~~ / NO

Si la resposta es Si, explicar i justificar-ne les característiques, la quantia (si és econòmic) i l'adequació amb el risc i/o molesta ocasionats al subjecte participant) (3500)

8. Gestió i emmagatzematge de les dades obtingudes

Està prevista l'anonimització de les dades obtingudes?

SI / ~~NO~~

Si la resposta es Si, explicar les activitats realitzades (3500)

The questionnaires will be filled in anonymously by participants. However, they will be asked some general questions about their sex, age, type of visual impairment, etc. Data from the study will be used in reports and academic articles related to this project.

Esta previst l'emmagatzematge de les dades en un servidor segur?

SI / ~~NO~~

Si la resposta es Si, donar detalls del procediment de seguretat (3500)

Data collected in the course of the study will be stored on the Nebula server. Nebula is the space for collaborative work on documents as well as a repository for documents.

9. Feedback

Esta prevista alguna forma de feedback a les persones participant un cop finalitzat el projecte?

SI / ~~NO~~

Si la resposta es Si, quina? (3500)

The participants will be given access to the project reports and academic articles produced in relation to the study.

2.2 Information Sheet

[English version]

INFORMATION SHEET

Hybrid Broadcast Broadband for All (HBB4ALL)

The main objective of the present experiment is to test and analyze the responses of the blind and partially sighted audience to a number of AD variables.

The whole experiment comprises of several elements. Each of them will consist in fulfilling the following tasks: you will be shown excerpts from audio described films and then asked to answer a few questions from a corresponding questionnaire. You will have a personal assistant who will help you write down your answers in the questionnaire sheets.

Your participation in the experiment is absolutely voluntary. You can discontinue your involvement in the study at any time without prior justification. This shall have no repercussions or negative consequences of any sort.

The questionnaires will be filled in anonymously. However, you will be asked some general questions about your sex, age, type of visual impairment, etc.

Data from the sessions may be used in reports and academic articles related to this project. If you have any questions, please ask the researcher before you complete this form.

The researchers involved in the experiment are Agnieszka Walczak and Pilar Orero. The person responsible for the experiment is Agnieszka Walczak. Feel free to contact her at any time at: agnieszka.walczak@uab.cat, MRA 126, UAB Campus. Tel. 935818916.

If you are still willing to participate, please initial the following statements, and sign and date the following sections:

- 1 **I confirm that I have read and understood the information given for this research or have had the information read to me, and have had the opportunity to ask questions.**
- 2 **I consent to take part in the research sessions.**

Name of Participant

Date

Signature

THANK YOU for your help!

[Polish version]

FORMULARZ INFORMACYJNY

Hybrid Broadcast Broadband for All (HBB4ALL) – Telewizja Hybrydowa dla Wszystkich

Zapraszamy do wzięcia udziału w badaniu naukowym, które ma na celu zbadanie Państwa opinii na temat filmów z audiodeskrypcją.

Badanie będzie składać się z kilku części. Najpierw zostaną Państwo poproszeni o wypełnienie kwestionariusza osobowego. Następnie obejrzą Państwo fragmenty filmów. Po każdym z nich będą Państwo proszeni o odpowiedzenie na kilka pytań. W wypełnianiu kwestionariusza pomoże Państwu badaczka lub wolontariusz.

Uczestnictwo w badaniu ma charakter dobrowolny. W każdej chwili mogą Państwo zrezygnować z dalszego udziału w badaniu i nie pociągnie to za sobą żadnych negatywnych konsekwencji.

Wszystkie informacje, które zawrą Państwo w kwestionariuszu będą anonimowe. Zostaną Państwo jednak proszeni o podanie podstawowych informacji, takich jak: płeć, wiek, rodzaj wady wzroku itp.

Wyniki badania mogą zostać wykorzystane w raportach i publikacjach naukowych związanych z projektem. Wszelkie pytania należy kierować do osoby przeprowadzającej badanie.

Osobą przeprowadzającą i odpowiedzialną za badanie jest doktorantka Agnieszka Walczak z Uniwersytetu Autonomicznego w Barcelonie. Dodatkowe pytania związane z badaniem można kierować pod adres e-mail: agnieszka.walczak@uab.cat, adres korespondencyjny: MRA 126, UAB Campus lub numer telefonu: 935818916.

Jeśli decydują się Państwo na udział w badaniu, proszę odpowiednio uzupełnić poniższe pola:

- 1 **Potwierdzam, że zapoznałem(-łam) się z przedstawionymi informacjami, są one dla mnie zrozumiałe i miałem(-łam) możliwość zadawania pytań.**
- 2 **Wyrażam zgodę na udział w badaniu.**

Imię i nazwisko uczestnika

Data

Podpis

Dziękujemy za udział w badaniu!

2.3 Informed Consent Form

[English version]

INFORMED CONSENT FORM

Title of the project:

Hybrid Broadcast Broadband for All (HBB4ALL)

I, (first name and last names) _____, hereby declare that I:

- have read the Information Sheet and the Informed Consent Form provided by the researchers
- have received sufficient information about the experiment, I understood it and I agree to it
- have had the opportunity to ask questions about the experiment

I have talked to Agnieszka Walczak and:

- I understand that my participation in the experiment is voluntary
- I understand that my personal data will remain anonymous
- I understand that I can discontinue my involvement in the experiment at any time without prior justification, and that in doing so I shall not suffer any negative consequences

I shall hereby declare my free will to participate in the experiment.

Date

Signature of the participant

Signatures of the researcher(s)

[Polish version]

ŚWIADOMA ZGODA NA UDZIAŁ W BADANIU

Tytuł projektu:

Hybrid Broadcast Broadband for All (HBB4ALL) – Telewizja Hybrydowa dla Wszystkich

Ja, _____ (imię i nazwisko),
niniejszym oświadczam, że:

- zapoznałem(-łam) się z Formularzem Informacyjnym i Świadomą Zgodą na Udział w Badaniu;
- uzyskałem(-łam) pełne informacje o badaniu i są one dla mnie zrozumiałe;
- miałem(-łam) możliwość zadawania pytań dotyczących badania.

Po rozmowie z badaczką, Agnieszką Walczak, mam świadomość, że:

- mój udział w badaniu jest całkowicie dobrowolny;
- moje dane osobowe pozostaną anonimowe;
- mogę wycofać się z udziału w badaniu w każdej chwili i nie pociągnie to za sobą żadnych negatywnych konsekwencji.

Niniejszym wyrażam zgodę na udział w badaniu.

Data:

Podpis uczestnika:

Podpis badacza:

2.4 Questionnaire

[English version]

QUESTIONNAIRE

Personal Details Sheet

ID number _____

Male/Female

Q 1. Would you describe yourself as having no/some/considerable useable vision?

Q 2. Are you registered:

Blind Yes/No

Partially Sighted Yes/No

If yes, at what age were you registered?

Q 3. Which of these best describes your sight with glasses or contact lenses if you normally use them?

A: I have no light perception

B: I can tell by the light where the windows are

C: I can see the shapes of furniture in the room

I can recognise a friend by sight alone if...

D: I'm close to their face

E: I'm at arms' length away

F: I'm on the other side of the room

G: I'm on the other side of the street.

I can...

H: Read a newspaper headline

I: Read a large print book

J: Read ordinary newsprint

NONE OF THE ABOVE

Q 4: How long has your sight been this way?

Q5: Please state the medical name of your eye condition, if known.

Q6: Is your eye condition congenital or acquired?

Q 7: Please state your age: _____

Q8: Do you use a PC or laptop at home? Yes/No

Q9: Do you have an internet connection at home? Yes/No

Q10: Do you use text-to-speech software regularly/sometimes/never?

Q11: To what extent do you agree with the following statement on a scale of 1–5?
(where 1= strongly disagree, and 5=strongly agree)

“ I am used to listening to Audio Description” 1-2-3-4-5

Q12: If you had a choice, which AD voice would you choose:

- male/ female/ depends on the program/ doesn't matter
- human/ synthetic/ depends on the program/ doesn't matter

Research questionnaire (1)

A1	Where 1 means “you did not feel even the slightest bit of the emotion”, and 5 means “the most you have ever felt in your life”, what was the greatest amount of INTEREST you felt at any time during the film?	1-2-3-4-5
A2	Where 1 means “you did not feel even the slightest bit of the emotion”, and 5 means “the most you have ever felt in your life”, what was the greatest amount of CONFUSION you felt at any time during the film?	1-2-3-4-5
B	Where 1 means “strongly disagree”; and 5 means “strongly agree” how do you rate the following statements:	
B1	I felt myself being drawn in	1-2-3-4-5
B3	I lost track of time	1-2-3-4-5
B5	The scenes seemed natural	1-2-3-4-5
B9	I felt I was visiting the places in the scenes	1-2-3-4-5
B11	The content seemed believable to me	1-2-3-4-5
B15	I felt the environments were part of the real world	1-2-3-4-5
B17	I paid more attention to the scenes than to my own thoughts (e.g. personal preoccupations, etc)	1-2-3-4-5
B18	I had a sense of ‘being in the scenes’	1-2-3-4-5
B25	I felt surrounded by the scenes	1-2-3-4-5
N1	I experienced sensations such as dizziness, disorientation, nausea, a headache, or tiredness	1-2-3-4-5
C4	Have you seen this film before?	- No - Yes, no AD - Yes, with AD
C5	Where 1 means “strongly disagree”; and 5 means “strongly agree”, please state whether you would like to watch the whole film with this AD style/voice?	1-2-3-4-5
C6	Do you have any comments on the AD you have heard?	

*You are about to watch another film clip
but first take a moment to clear your mind of all thoughts, feelings and memories.*

Research questionnaire (2)

A1	Where 1 means “you did not feel even the slightest bit of the emotion”, and 5 means “the most you have ever felt in your life”, what was the greatest amount of INTEREST you felt at any time during the film?	1-2-3-4-5
A2	Where 1 means “you did not feel even the slightest bit of the emotion”, and 5 means “the most you have ever felt in your life”, what was the greatest amount of CONFUSION you felt at any time during the film?	1-2-3-4-5
B	Where 1 means “strongly disagree”; and 5 means “strongly agree” how do you rate the following statements:	
B1	I felt myself being drawn in	1-2-3-4-5
B3	I lost track of time	1-2-3-4-5
B5	The scenes seemed natural	1-2-3-4-5
B9	I felt I was visiting the places in the scenes	1-2-3-4-5
B11	The content seemed believable to me	1-2-3-4-5
B15	I felt the environments were part of the real world	1-2-3-4-5
B17	I paid more attention to the scenes than to my own thoughts (e.g. personal preoccupations, etc)	1-2-3-4-5
B18	I had a sense of ‘being in the scenes’	1-2-3-4-5
B25	I felt surrounded by the scenes	1-2-3-4-5
N1	I experienced sensations such as dizziness, disorientation, nausea, a headache, or tiredness	1-2-3-4-5
C5	Where 1 means “strongly disagree”; and 5 means “strongly agree”, please state whether you would like to watch the whole film with this AD style/voice?	1-2-3-4-5
C6	Do you have any comments on the AD you have heard?	

Thank you!

[Polish version]

KWESTIONARIUSZ

Kwestionariusz osobowy

Nr osoby badanej _____

Mężczyzna/Kobieta

- P 1. Opisał(a)by Pan(i) siebie jako osobę z całkowitym/ znacznym/ umiarkowanym ubytkiem widzenia?
- P 2. Czy ma Pan(i) orzeczony stopień niepełnosprawności ze względu na wzrok?
Jeśli tak, jaki: znaczny/ umiarkowany/ lekki?
Ile miał(a) Pan(i) lat, kiedy wydano orzeczenie?
- P 3. Które z poniższych stwierdzeń najlepiej opisuje Pana(-i) zdolność widzenia w okularach lub soczewkach kontaktowych (jeśli ich Pan(i) używa)?
- A: Nie mam poczucia światła
B: Mam poczucie światła
C: Widzę kształty mebli w pokoju
- Rozpoznaję wzrokiem znajomą osobę, jeśli...
- D: Jestem blisko jej twarzy
E: Jestem od niej na wyciągnięcie ręki
F: Jestem po drugiej stronie pokoju
G: Jestem po drugiej stronie ulicy
- Potrafię...
- H: Przeczytać nagłówek w gazecie
I: Przeczytać książkę z powiększonym drukiem
J: Przeczytać gazetę czarno drukową

ŻADNE Z POWYŻSZYCH

- P 4: Od jak dawna utrzymuje się taki stan Pan(i) widzenia?
- P 5: Czy zna Pan(i) medyczną nazwę swojego schorzenia? Proszę podać.
- P 6: Pan(i) wada wzroku jest nabyta czy wrodzona?
- P 7: Wiek: _____
- P 8: Czy w domu korzysta Pan(i) z komputera/laptopa? Tak/Nie
- P 9: Czy w domu ma Pan(i) łącze internetowe? Tak/Nie
- P 10. Jak często korzysta Pan(i) z syntezy mowy?
Regularnie/Czasami/Nigdy
- P 11. Proszę ocenić w skali od 1 do 5, w jakim stopniu zgadza się Pan(i) z poniższym stwierdzeniem:
„Mam doświadczenie ze słuchaniem audiodeskrypcji”. 1-2-3-4-5
(1 oznacza nie mam w ogóle doświadczenia, 5–mam bardzo duże doświadczenie)
- P12. Gdyby miał(a) Pan(i) wybór, jaki głos do czytania audiodeskrypcji by Pan(i) wybrał(a)?
- męski/ żeński/ to zależy od programu/ wszystko jedno
- ludzki/ syntetyczny/ to zależy od programu/ wszystko jedno

Kwestionariusz badawczy (1)

A1	Proszę ocenić w skali od 1 do 5 poziom ZAINTERESOWANIA podczas oglądania filmu (1 oznacza nie byłem(-am) w ogóle zainteresowany(-a), a 5-byłem(-am) bardzo zainteresowany(-a))	1-2-3-4-5
A2	Proszę ocenić w skali od 1 do 5 poziom ZDEZORIENTOWANIA podczas oglądania filmu (1 oznacza nie byłem(-am) w ogóle zdezorientowany(-a), a 5-byłem(-am) kompletnie zdezorientowany(-a))	1-2-3-4-5
B	Proszę ocenić w skali od 1 do 5, w jakim stopniu zgadza się Pan(i) z poniższymi stwierdzeniami (1 oznacza zdecydowanie się NIE zgadzam, a 5-zdecydowanie się zgadzam):	
B1	Film mnie wciągnął	1-2-3-4-5
B3	Straciłem(-łam) poczucie czasu	1-2-3-4-5
B5	Sceny filmu wydawały się realistyczne	1-2-3-4-5
B9	Czułem(-łam), że znajduję się w miejscach ukazanych w filmie	1-2-3-4-5
B11	Treść filmu wydawała się wiarygodna	1-2-3-4-5
B15	Czułem(-łam), że przedstawiona w filmie sceneria jest częścią realnego świata	1-2-3-4-5
B17	Skupiałem(-łam) się bardziej na filmie niż na własnych myślach (np. prywatnych troskach itp.)	1-2-3-4-5
B18	Miałem(-łam) poczucie, że jestem „w środku wydarzeń” ukazanych w filmie	1-2-3-4-5
B25	Czułem(-łam) się pochłonięty(-a) przez wydarzenia ukazane w filmie	1-2-3-4-5
N1	Odczuwałem(-łam) zawroty głowy, dezorientację, mdłości, ból głowy lub zmęczenie	1-2-3-4-5
C4	Czy oglądał(a) Pan(i) wcześniej ten film?	- Nie - Tak, bez AD - Tak, z AD
C5	Czy chciał(a)by Pan(i) obejrzeć cały film z audiodeskrypcją czytaną w tym stylu/tym głosem? (1–zdecydowanie nie; 2–raczej nie 5–zdecydowanie tak)	1-2-3-4-5
C6	Czy ma Pan(i) komentarze do usłyszonej audiodeskrypcji?	

Za chwilę obejrzy Pan(i) kolejny fragment filmu.

Kwestionariusz badawczy (2)

A1	Proszę ocenić w skali od 1 do 5 poziom ZAINTERESOWANIA podczas oglądania filmu (1 oznacza nie byłem(-am) w ogóle zainteresowany(-a), a 5-byłem(-am) bardzo zainteresowany(-a))	1-2-3-4-5
A2	Proszę ocenić w skali od 1 do 5 poziom ZDEZORIENTOWANIA podczas oglądania filmu (1 oznacza nie byłem(-am) w ogóle zdezorientowany(-a), a 5-byłem(-am) kompletnie zdezorientowany(-a))	1-2-3-4-5
B	Proszę ocenić w skali od 1 do 5, w jakim stopniu zgadza się Pan(i) z poniższymi stwierdzeniami (1 oznacza zdecydowanie się NIE zgadzam, a 5-zdecydowanie się zgadzam):	
B1	Film mnie wciągnął	1-2-3-4-5
B3	Straciłem(-łam) poczucie czasu	1-2-3-4-5
B5	Sceny filmu wydawały się realistyczne	1-2-3-4-5
B9	Czułem(-łam), że znajduję się w miejscach ukazanych w filmie	1-2-3-4-5
B11	Treść filmu wydawała się wiarygodna	1-2-3-4-5
B15	Czułem(-łam), że przedstawiona w filmie sceneria jest częścią realnego świata	1-2-3-4-5
B17	Skupiałem(-łam) się bardziej na filmie niż na własnych myślach (np. prywatnych troskach itp.)	1-2-3-4-5
B18	Miałem(-łam) poczucie, że jestem „w środku wydarzeń” ukazanych w filmie	1-2-3-4-5
B25	Czułem(-łam) się pochłonięty(-a) przez wydarzenia ukazane w filmie	1-2-3-4-5
N1	Odczuwałem(-łam) zawroty głowy, dezorientację, mdłości, ból głowy lub zmęczenie	1-2-3-4-5
C5	Czy chciał(a)by Pan(i) obejrzeć cały film z audiodeskrypcją czytaną w tym stylu/tym głosem? (1–zdecydowanie nie; 2–raczej nie 5–zdecydowanie tak)	1-2-3-4-5
C6	Czy ma Pan(i) komentarze do usłyszonej audiodeskrypcji?	

Dziękujemy!

Annex 3: Research materials

3.1 Study 1: AD style

CLIP 1: Standard AD script [Polish version]

**POD MOCNYM ANIOŁEM
AUDIODESKRYPCJA
FRAGMENT 1: AD STANDARDOWA**

[00:00] (dość szybko) Terapeutka wychodzi na korytarz. Tam trwa bójka Mani i Joanny. Wokół wianuszek pacjentów. Personel szpitala rozdziela kobiety.

JOANNA: Niech wypierdoli Pan ją stąd!

MANIA: Weź się!

MIETEK: Co jest, kurwa! Co się stało!? Co jest!?

MANIA: Chuja się stało!

MIETEK: Spokój!

KATARZYNA: O co poszło?

MANIA: O zynę, kurwa, poszło!

JOANNA: Zajęła mi profil.

MANIA: Ja ci kurwa zajebię! Ja ci kurwo tak zapierdolę... ty szczoto!

[00:24] (szybko) Świetlica.

MANIA: Było to 21 grudnia 1985 roku. Obudziłam się w środku nocy. Miałam straszego kaca.

Pociłam się i cała się trzęsłam. Nie miałam ani grosza. Wiedziałam, że mój śpiący w sąsiednim pokoju mąż ma pieniądze. Znalazłam 50 złotych.

[01:00] (szybko) Melina. Mania przeszukuje kieszenie pijanego męża.

Bierze banknot, idzie do nocnego, kupuje szampana.

MANIA: Poczułam się znacznie lepiej. Ale niespodziewanie przyszła mi do głowy myśl, że przydałby mi się zapas na resztę nocy.

SKLEPOWA: Co podać?

MANIA: Pojawiła się we mnie charakterystyczna odwaga i już nie zachowując żadnych środków ostrożności, a nawet brawurowo zapalając w przedpokoju światło, śmiało weszłam do mieszkania i wyjęłam z kredensu butelkę soku malinowego. Brałam pod uwagę, że mogę mocno usnąć i chciałam, gdyby rano mąż się obudził wcześniej i zastał stojącą przy moim tapczanie butelkę, żeby pomyślał, że to jest czysty sok. Ra... rano wprawdzie mąż nie zauważył ani butelki, ani że musiałam wychodzić do nocnego, ale zauważył... kurwa...

KATARZYNA: Uspokój się.

MANIA: ...brak 50 złotych, o co zaczął mieć głośne pretensje.

[02:19] Mąż brutalnie gwałci Manię. Stoi z tyłu, szarpie ją za włosy.

[02:27] Pijany koleżka.

MEŹCZYZNA: Ile ci zabrała?

[02:30] Mąż odpycha Manię. Zakłada slipy, podciąga spodnie.

MAŹ MANI: 50 złotych.

[02:48] Mąż siada przy stole. Obok niego pijany koleżka, w kącie śpi inny pijak.

[02:58] Mąż do Mani.

MAŻ MANI: Posprzątaj.

MANIA: Ubrałam się, spakowałam i tak zaczęła się moja wólczuga po kraju, która tak naprawdę była, kurwa, gigantycznym pijackim ciągiem. Jest mi bardzo przykro, że zostałam okradziona z mojego życia i że zaraz usłyszę moje, kurwa...

KATARZYNA: Uspokój się!

MANIA: ...od tej pizdy i nie wiem, czy to przeżyję.

KATARZYNA: Uspokój się!

JOANNA: To kurwa, to ja zostałam okradziona i ...jeśli słyszę, że ktoś czyta o moim to się normalnie wkurwiam!

KATARZYNA: Wyrzucę was zaraz! Czytaj.

[03:41] Joanna czyta.

JOANNA: Było to w połowie listopada 1997 roku. Obudziłam się o 3 w nocy i byłam w straszliwym stanie. Kac był okropny, bo ja cały poprzedni dzień piłam.

[03:58] (dość szybko) Noc. Pokój w bloku. Joanna nie może zasnąć, co i rusz gasi i zapala lampkę.

JOANNA: Byłam kompletnie bez pieniędzy. Mieszkałam z siostrą i jej mężem i przeczuwałam, że szwagier ma pieniądze...

[04:12] Joanna grzebie w marynarce szwagra, wyjmuje portfel.

JOANNA: ...bo szwagier zawsze miał pieniądze, bo on w ogóle nie pił. Nie widziałam, jaki to banknot i obawiałam się, że jego nominał może okazać się za niski. Kiedy jednak okazało się, że udało mi się wyjąć całe 100 złotych, to na początku mnie to ucieszyło, bo miałam aż nadto pieniędzy, ale potem przestraszyło, bo zachodziła obawa, że szwagier zauważy brak tak znacznej kwoty. Moje rozterki nie trwały jednak zbyt długo.

JOANNA: Szampana.

[04:57] Joanna czeka na windę, otwiera szampana, pije z gwinta.

W windzie. Joanna naciska wszystkie dwanaście guzików.

Znowu w nocnym.

JOANNA: Dwie ćwiartki i colę. Półlitrową.

[05:08] Podpita Joanna otwiera drzwi do mieszkania.

JOANNA: Cyrklowałam tak, żeby w butelce zostało dokładnie pół butelki. Co mi się z resztą udało.

[05:29] Joanna w kuchni. Wlewa wódkę do coli.

Idzie do swojego pokoju z butelką. Kładzie się na łóżku.

Popija. Przysypia. Znowu popija. Znowu zasypia. I tak do rana...

[05:45] Joanna budzi się, jest ledwo przytomna. Ma bieliznę umazaną odchodami.

Do pokoju wchodzi siostra. Tuż za nią szwagier.

JOANNA: Rano okazało się, że szwagier w prawdzie nie zauważył braku banknotu 100 złotowego, ale za to siostra bez powodu wszczęła awanturę.

SIOSTRA JOANNY: O Jezus! O kurwa! Wynoś się, ty kurwa mać! Wynoś się!

JOANNA: Co?!

JOANNA: Bez słowa spakowałam się i opuściłam...

SIOSTRA JOANNY: Dosyć! Kurwa, dosyć! Wypierdalaj!

JOANNA: ...ten niezyczliwy dom.

SIOSTRA JOANNY: Wypieprzaj!

[06:29] (PO TRZAŚNIĘCIU) Siostra wyrzuca Joannę i jej rzeczy na klatkę schodową.

JOANNA: Byłam spokojna. Miałam jeszcze około 40 złotych, a na dnie torebki ćwiartkę wódki.

JOANNA: Wstydz się!

JOANNA: Nie wiem, którędy wiodła moja wędrówka. Nie wiem, jak długo trwał mój ciąg. Nie wiem nawet, jak się tutaj znalazłam. W każdym razie obecnie bardzo pragnę przestać pić.

[07:07] Joanna płacze.
Terapeutka.

KATARZYNA: Ktoś chciałby powiedzieć coś?

KOLUMB: Odpisywanie jest złem, lecz nie ostatecznym.

KRÓL CUKRU: Sranie w banie. W 1985 roku nikt nie był w stanie kupić flaszki za 50 złotych.

MANIA: Tak? To kurwa za co ja kupiłam? Za co kupiłam?

KRÓL CUKRU: Pierdolisz. Pół litra kosztowało 103 złote. Waryńskiemu brakowało 3 złote, żeby się uśmiechnął.

KRÓLOWA KENTU: Przepraszam, ale w '85 nie było nocnych sklepów. Wódkę się kupowało na melinie.

KATARZYNA: Pragnę zwrócić uwagę na terapeutyczny bezsens wzajemnego odpisywania prac. Dobrze, czyli spór rozstrzygnięty na korzyść Joanny. Dla was to jest koniec zajęć, a my się widzimy za godzinę w gabinecie.

[08:05] Pacjenci opuszczają świetlicę.

[08:10] (zacząć na poprzedniej scenie) Sala Jerzego. W drzwiach deliry. Król Cukru wciska Jerzemu zeszyt.

JERZY: Co to jest?

KRÓL CUKRU: Każdy musi pisać jak to było, jak jeszcze pił. Taka metoda, żeby przestać pić.

KRÓLOWA KENTU: Najpierw się pisze, a potem się czyta.

INŻYNIER: Dziennik uczuć.

PRZODOWNIK: Mówić to każdy, kurwa, a zapisać mówienie, to mało kto. A ty żeś pisarz, nie?

KRÓL CUKRU: Jeden z punktów na terapii. Wszyscy muszą.

JERZY (czyta): Rzecz jest w tym, że nie pamiętam kolęd, dodatkowo jeszcze stwierdziłem, że poprzedniego dnia oddałem stolec do szafy. Nie jestem zainteresowany.

[08:55] Delirycy wymieniają spojrzenia.

Inżynier podsuwa Jerzemu paczkę papierosów.

INŻYNIER: Pan weźmie całą paczkę.

KRÓL CUKRU: Pióro też możesz pan wziąć. Ja pisze tylko długopisem, bo mnie kleksy wnerwiają.

[09:21] Przodownik podaje Jerzemu zapalniczkę. Mężczyzna zaciąga się papierosem.

JERZY: A co to ma być o sraniu?

KRÓL CUKRU: Nie.

[09:34] (dość szybko) Król Cukru wyprasza deliryków. Siada naprzeciwko Jerzego.

KRÓL CUKRU: To może o rzygach. Pamiętam, za Gierka pawiowałem pieprzówką, kartkową wódką rzygałem za Solidarności, w stanie wojennym, bimbrem, a za Wałęsy i Kwaśniewskiego żołądkową gorzką. Jakoś politycznie chciałem.

[10:05] (szybko) Świetlica.

KRÓL CUKRU: Moje picie było próbą ucieczki przed beznadziejną... beznadzieją dnia codziennego. Przed brakiem wolności, przede wszystkim przed pesymizmem. Im gorzej działało się w PRL-u, tym więcej się piło. Można dyskutować, czy tak duże spożycie alkoholu było celowym rozpijaniem społeczeństwa, czy może kulturowym elementem naszej sarm... sarmackiej obyczajowości. Faktem jest, że bez flaszki niczego się nie dało załatwić.

CLIP 1: Creative AD script [Polish version]

POD MOCNYM ANIOŁEM
AUDIODESKRYPCJA
FRAGMENT 1: AD KREATYWNA

[00:00] (dość szybko) Terapeutka wychodzi na korytarz. Tam bójka Mani i Joanny. Wokół pacjenci. Personel szpitala rozdziela walczące kobiety.

JOANNA: Niech wypierdoli Pan ją stąd!

MANIA: Weź się!

MIETEK: Co jest, kurwa! Co się stało!? Co jest!?

MANIA: Chuja się stało!

MIETEK: Spokój!

KATARZYNA: O co poszło?

MANIA: O zżynę, kurwa, poszło!

JOANNA: Zajebała mi profil.

MANIA: Ja ci kurwa zajebię! Ja ci kurwo tak zapierdolę... ty szczoto!

[00:24] (szybko) Świetlica.

MANIA: Było to 21 grudnia 1985 roku. Obudziłam się w środku nocy. Miałam straszego kaca.

Pociłam się i cała się trzęsłam. Nie miałam ani grosza. Wiedziałam, że mój śpiący w sąsiednim pokoju mąż ma pieniądze. Znalazłam 50 złotych.

[01:00] (szybko) Melina. Mania przeszukuje kieszenie naprutego męża.

Bierze banknot, idzie do nocnego, kupuje flaszkę szampana.

MANIA: Poczułam się znacznie lepiej. Ale niespodziewanie przyszła mi do głowy myśl, że przydałby mi się zapas na resztę nocy.

SKLEPOWA: Co podać?

MANIA: Pojawiła się we mnie charakterystyczna odwaga i już nie zachowując żadnych środków ostrożności, a nawet brawurowo zapalając w przedpokoju światło, śmiało weszłam do mieszkania i wyjęłam z kredensu butelkę soku malinowego. Brałam pod uwagę, że mogę mocno usnąć i chciałam, gdyby rano mąż się obudził wcześniej i zastał stojącą przy moim łóżku butelkę, żeby pomyślał, że to jest czysty sok. Ra... rano wprawdzie mąż nie zauważył ani butelki, ani że musiałam wychodzić do nocnego, ale zauważył... kurwa...

KATARZYNA: Uspokój się.

MANIA: ...brak 50 złotych, o co zaczął mieć głośne pretensje.

[02:19] Mąż brutalnie gwałci Manię. Stoi z tyłu, szarpie ją za włosy.

[02:27] Naprany koleżka.

MĘŻCZYŻNA: Ile ci zabrała?

[02:30] Mąż odpycha Manię. Zakłada slipy, podciąga spodnie.

MAŻ MANI: 50 złotych.

[02:48] Mąż siada przy stole. Obok niego nawalony koleżka, w kącie inny pijaczyna.

[02:58] Mąż do Mani.

MAŻ MANI: Posprzątaj.

MANIA: Ubrałam się, spakowałam i tak zaczęła się moja włóczęga po kraju, która tak naprawdę była, kurwa, gigantycznym pijackim ciągiem. Jest mi bardzo przykro, że zostałam okradziona z mojego życia i że zaraz usłyszę moje, kurwa...

KATARZYNA: Uspokój się!

MANIA: ...od tej pizdy i nie wiem, czy to przeżyję.

KATARZYNA: Uspokój się!

JOANNA: To kurwa, to ja zostałam okradziona i ...jeśli słyszę, że ktoś czyta o moim to się normalnie wkurwiam!

KATARZYNA: Wyrzucę was zaraz! Czytaj.

[03:41] Joanna czyta.

JOANNA: Było to w połowie listopada 1997 roku. Obudziłam się o 3 w nocy i byłam w straszliwym stanie. Kac był okropny, bo ja cały poprzedni dzień piłam.

[03:58] (szybko) Noc. Niewielki pokój w bloku. Joanna nie śpi. Suchość w ustach, dreszcze z dygotów i pot po całości.

JOANNA: Byłam kompletnie bez pieniędzy. Mieszkałam z siostrą i jej mężem i przeczuwałam, że szwagier ma pieniądze...

[04:12] Joanna grzebie w marynarce szwagra, wyjmując portfel.

JOANNA: ...bo szwagier zawsze miał pieniądze, bo on w ogóle nie pił. Nie widziałam, jaki to banknot i obawiałam się, że jego nominał może okazać się za niski. Kiedy jednak okazało się, że udało mi się wyjąć całe 100 złotych, to na początku mnie to ucieszyło, bo miałam aż nadto pieniędzy, ale potem przestraszyło, bo zachodziła obawa, że szwagier zauważy brak tak znacznej kwoty. Moje rozterki nie trwały jednak zbyt długo.

JOANNA: Szampana.

[04:57] Joanna czeka na windę, otwiera szampana, pije z gwinta.

W windzie. Joanna naciska wszystkie dwanaście guzików.

Znowu w nocnym.

JOANNA: Dwie ćwiartki i colę. Pólitrową.

[05:08] Joanna, wyraźnie dziabnięta, otwiera drzwi do mieszkania.

JOANNA: Cyrklowałam tak, żeby w butelce zostało dokładanie pół butelki. Co mi się zresztą udało.

[05:29] Joanna w kuchni. Wlewa wódkę do coli.

Idzie do swojego pokoju z flaszką. Kładzie się na łóżku.

Popija. Przysypia. Znowu popija. Znowu przysypia. I tak do rana...

[05:45] Joanna budzi się posrana, poszczana i zarzygana. Nic nie skleja.

Zero kontaktu. Do pokoju wchodzi siostra. Tuż za nią szwagier.

JOANNA: Rano okazało się, że szwagier w prawdzie nie zauważył braku banknotu 100 złotowego, ale za to siostra bez powodu wszczęła awanturę.

SIOSTRA JOANNY: O Jezus! O kurwa! Wynoś się, ty kurwa mać! Wynoś się!

JOANNA: Co?!

JOANNA: Bez słowa spakowałam się i opuściłam...

SIOSTRA JOANNY: Dosyć! Kurwa, dosyć! Wypierdalaj!

JOANNA: ...ten niezycziwy dom.

SIOSTRA JOANNY: Wypieprzaj!

[06:29] (PO TRZAŚNIĘCIU) Siostra wyrzuca Joannę i jej ciuchy na klatkę schodową.

JOANNA: Byłam spokojna. Miałam jeszcze około 40 złotych, a na dnie torebki ćwiartkę wódki.

JOANNA: Wstydź się!

JOANNA: Nie wiem, którędy wiodła moja wędrówka. Nie wiem, jak długo trwał mój ciąg. Nie wiem nawet, jak się tutaj znalazłam. W każdym razie obecnie bardzo pragnę przestać pić.

[07:07] Joanna płacze.

Terapeutka.

KATARZYNA: Ktoś chciałby powiedzieć coś?

KOLUMB: Odpisywanie jest złem, lecz nie ostatecznym.

KRÓL CUKRU: Sranie w banie. W 1985 roku nikt nie był w stanie kupić flaszki za 50 złotych.

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żeby się uśmiechnął.

KRÓLOWA KENTU: Przepraszam, ale w '85 nie było nocnych sklepów. Wódkę się kupowało
na melinie.

KATARZYNA: Pragnę zwrócić uwagę na terapeutyczny bezsens wzajemnego odpisywania
prac. Dobrze, czyli spór rozstrzygnięty na korzyść Joanny. Dla was to jest
koniec zajęć, a my się widzimy za godzinę w gabinecie.

[08:05] Pacjenci wychodzą ze świetlicy.

[08:10] (zacząć na poprzedniej scenie) Sala Jerzego. W drzwiach
deliryicy. Król Cukru wciska Jerzemu zeszyt.

JERZY: Co to jest?

KRÓL CUKRU: Każdy musi pisać jak to było, jak jeszcze pił. Taka metoda, żeby przestać pić.

KRÓLOWA KENTU: Najpierw się pisze, a potem się czyta.

INŻYNIER: Dziennik uczuć.

PRZODOWNIK: Mówić to każdy, kurwa, a zapisać mówienie, to mało kto. A ty żeś pisarz, nie?

KRÓL CUKRU: Jeden z punktów na terapii. Wszyscy muszą.

JERZY (czyta): Rzecz jest w tym, że nie pamiętam kolęd, dodatkowo jeszcze stwierdziłem, że
poprzedniego dnia oddałem stolec do szafy. Nie jestem zainteresowany.

[08:55] Deliryicy wymieniają spojrzenia.

Inżynier podsuwa Jerzemu paczkę fajek.

INŻYNIER: Pan weźmie całą paczkę.

KRÓL CUKRU: Pióro też możesz pan wziąć. Ja pisze tylko długopisem, bo mnie kleksy
wnerwiają.

[09:21] Przodownik podaje Jerzemu zapalniczkę. Mężczyzna zaciąga się papierosem.

JERZY: A co to ma być o sraniu?

KRÓL CUKRU: Nie.

[09:34] (dość szybko) Król Cukru wyprasza deliryków. Siada naprzeciwko Jerzego.

KRÓL CUKRU: To może o rzygach. Pamiętam, za Gierka pawiowałem pieprzówką, kartkową wódką rzygałem za Solidarności, w stanie wojennym, bimbrem, a za Wałęsy i Kwaśniewskiego żołądkową gorzką. Jakoś politycznie chciałem.

[10:05] (szybko) Świetlica.

KRÓL CUKRU: Moje picie było próbą ucieczki przed beznadziejną... beznadzieją dnia codziennego. Przed brakiem wolności, przede wszystkim przed pesymizmem. Im gorzej działało się w PRL-u, tym więcej się piło. Można dyskutować, czy tak duże spożycie alkoholu było celowym rozpijaniem społeczeństwa, czy może kulturowym elementem naszej sarm... sarmackiej obyczajowości. Faktem jest, że bez flaszki niczego się nie dało załatwić.

CLIP 2: Standard AD script [Polish version]

POD MOCNYM ANIOŁEM
AUDIODESKRYPCJA
FRAGMENT 2: AD STANDARDOWA

JERZY: Ja byłem sekretarzem (...) jeśli na kogokolwiek wpływały...

[00:16] Sala szpitalna. (odsłonić pukanie)

[00:20] Jerzy na łóżku, je grzyby ze słoika. W drzwiach Terrorysta.

JERZY: ...to tym człowiekiem byłem ja. Nie, nie oni, nie. Ja.

[00:29] (szybko) Jerzy do Terrorysty.

JERZY: Jaka historia?

MĘŻCZYŻNA: Zabiłem człowieka.

[00:36] Jerzy zaskoczony. Mierzy wzrokiem mężczyznę.

[00:42] Magazyn. Korytarzem idzie rozbawiony, lekko wstawiony
Terrorysta. Niesie zapas butelek z alkoholem.

[00:54] Terrorysta otwiera drzwi gabinetu. Przy biurku szef uprawia seks
z brunetką. Na widok Terrorysty przestają. Kobieta opuszcza
spódnicę, wychodzi. Szef podciąga spodnie.

SZEF TERRORYSTY: Waldek! Waldek!

[01:11] Terrorysta uderza szefa butelką w głowę, potem okłada go
telefonem.

[01:19] Mieszkanie. W łóżku Jerzy. Patrzy na Nią. Ona je jabłko.

[01:25] (na poprzedniej scenie) Kawiarnia.

ONA: Ale naprawdę go zabił telefonem? Czy to wymyśliłeś?

JERZY: Nie wiem, nie pamiętam. Jedna pięćdziesiątka.

ONA: Ale po co? Umawialiśmy się.

[01:38] (dość szybko) W barze. Mrok, kłęby dymu. Jerzy wychyla kieliszek, chwiejnie rusza w kierunku toalety.

[01:53] Jerzy w kanale. Kopie butelki, idzie po śmieciach, brodzi w odchodach. Wokół pływają puste flaszki, sprzęty, gnijące zwłoki...
(odsłonić zapalniczkę)

[02:07] Jerzy zapala zapalniczkę. Maca ręką po ścianie, szuka klamki. Otwiera drzwi i wchodzi przez szafę do swojego pokoju. Ma przemoczone ubranie. Odmierza pięćdziesiątkę, wypija ze smakiem.

FALLADA: *Pokrzepiwszy się tego, bardzo tego...*

[02:25] Jerzy w łazience, przed lustrem.

[02:28] (szybko) Studio telewizyjne.

DZIENNIKARKA: Porozmawiajmy o światowej literaturze pijackiej. Nabokow.

JERZY: Piekielnie ciemna dociekliwość i finezyjne władanie lodowatą formą idealnie predestynowały go do napisania powieściowego studium nałogu. Niestety pogłoski o alkoholizmie pisarza okazały się nieprawdziwe.

DZIENNIKARKA: A Jerofiejew?

JERZY: Wybitny przodownik pracy, Aleksy Sachanow, dwa razy dziennie chodził za małą potrzebą i raz na dwa dni za dużą. A kiedy zdarzało mu się zalać pałę...

[03:12] Mieszkanie. Jerzy chwieje się na nogach. Butelka po wódce jest pusta. Mężczyzna rusza do toalety, grzebie w dolnopłuku. Pusto. Grzebie po szafkach. Też pusto.

[03:39] Jerzy przeczesuje mieszkanie. W regale, za dziennikami Kafki znajduje ukrytą butelkę. Zadowolony napelnia szklankę. Wypija do dna.

JERZY: Policz ile razy w roku przodownik Aleksy Sachanow chodził za małą potrzebą i ile razy za dużą przy założeniu że przez 312 dni był naprany. No to ile?

[04:18] Seria ujęć.
Jerzy wychyla kolejne kieliszki.

Zmienia się tylko tło: mieszkanie... szpital... dzień... noc...

[04:30] Urywki ze szpitalnego życia: ataki padaczki... sesje... stołówka... alkomat...

[04:39] (na poprzedniej scenie) Królowa Kentu do Jerzego.

KRÓLOWA KENTU: Jak się pisze „pierzchła”?

JERZY: Nieśmiałość pierzchła...

[04:49] Borys na korytarzu.

BORYS: Pogadamy?

JERZY: Później.

MIETEK: Wypierdalaj.

[04:56] Szpital. Jerzy idzie po schodach na górę. Wchodzi coraz wyżej. Otwiera drzwi. Jest w swoim mieszkaniu. Podchodzi do stołu. Nalewa wódkę do szklanki. Wypija duszkiem.

- [05:10] Jerzy rozanielony.
- [05:12] Stoi w bokserkach oparty o parapet.
- [05:14] Sika do szafy. (odsłonić odgłos)
- [05:22] Leży pijany na łóżku. Wymiotuje na podłogę.
- [05:28] Przystanek. Policjanci budzą pijanego Jerzego.
- [05:32] Jerzy na noszach. Policjanci pakują go do karetki.
- [05:37] Jerzy wychodzi ze szpitala. Wsiada do taksówki.
Wysiada przed barem „Pod mocnym Aniołem”.
- [06:13] Pijany Jerzy leży pod bankomatem. Widzi dziewczynę w żółtej sukience.
- [06:18] Jerzy wchodzi do antykwariatu. Nad książkami stoi Ona.
- [06:25] Na ulicy. Jerzy do Niej.
- JERZY: Wyjdiesz za mnie ?
- ONA: My się aż tak dobrze znamy?
- JERZY: Lepiej.
- [06:33] Mieszkanie. Jerzy i Ona kiwają się w tańcu. Popijają alkohol.
- [06:40] Jerzy i Ona w łóżku.
- [06:43] (na poprzedniej scenie, szybko) Jerzy, ledwo przytomny, siedzi na stołku. Ona szepcze mu do ucha.
- ONA: Skoro pijesz i we śnie i na jawie, zapewne nie wiesz, jak jest na jawie.
- (...)
- ONA: Skoro pijesz i we śnie i na jawie...
- [07:25] Pijany Jerzy wyjmuję kolejną butelkę wódki z barku...

Wokół niego postacie Bukowskiego, Fallady, Jerofiejewa.

FALLADA: *Tak więc spędziłem całą noc, pijąc...*

BUKOWSKI: *Wypijałem co wieczór pół litra whisky i dwanaście piw. Do bladego świtu paliłem tanie cygara, waliłem w maszynę, piłem i słuchałem muzyki klasycznej z radia. Postawiłem sobie za cel dziesięć...*

[07:58] Jerzy pije z Bukowskim.

Słania się po mieszkaniu. Ledwo stoi na nogach.

[08:18] (zacząć na poprzedniej scenie) Do mieszkania wchodzi Ona.

(klucze)

ONA: O, otwarte są w ogóle. Słyszysz? Drzwi masz otwarte.

[08:28] Zmierza do kuchni.

ONA: Pociąg się spóźnił.

[08:34] Idzie do pokoju.

ONA: Mogłeś wyjść.

[08:38] Staje oniemiała.

W pokoju bałagan, na łóżku Jerzy w wymiocinach.

Próbuje go cucić, bije po twarzy.

ONA: Jerzy! Jerzy! Słyszysz mnie? Gdzie masz telefon?!!!

[09:04] (na poprzedniej scenie, szybko) Drzwi mieszkania Jerzego uchylone.

HYDRAULIK: Halo, jest tu kto? Sąsiadka zgłosiła zalanie. Wszedłem, bo drzwi otwarte.

[09:14] Hydraulik wchodzi do łazienki. Zarzygany Jerzy śpi w wannie pełnej wody.

HYDRAULIK: Oż ty w dupę! Chłopie! No...!

[09:23] Szpital. Delirium tremens. Jerzy w drgawkach.

PIEŁĘGNIARZ: Delirium!

JERZY: Zabierz, zabierz, zabierz...

[09:40] Pielęgniarki robią Jerzemu zastrzyk.

JERZY: Nie mogę, nie mogę

PIEŁĘGNIARKA: Nic się nie dzieje, nie bój się. Już, już.

[10:02] Jerzy wychodzi ze szpitala. Wsiada do taksówki. Wsiada przed barem „Pod mocnym Aniołem”. Zmieniają się pory roku.

JEROFIEJEW: *Aleksy Stachanow, kiedy dawał w palnik, to za małą potrzebą chodził cztery razy dziennie, a za dużą ani razu. Policz, ile razy w roku... no?*

[10:32] Jerzy w mieszkaniu.

Siedzi w pokoju, na łóżku, w koszuli i bokserkach.

Bije się z myślami.

[10:49] Wstaje.

Idzie do łazienki.

[10:58] Z dolnopłuka w toalecie wyjmuję butelkę.

[11:04] Wraca do pokoju.

Siada na łóżku.

[11:18] Odkręca butelkę. (odstłonić odgłos)

[11:23] Pije duszkiem.

CLIP 2: Creative AD script [Polish version]

POD MOCNYM ANIOŁEM
AUDIODESKRYPCJA
FRAGMENT 2: AD KREATYWNA

JERZY: Ja byłem sekretarzem (...) jeśli na kogokolwiek wpływały...

[00:16] Sala szpitalna. (odstąpić pukanie)

[00:20] Jerzy na łóżku, je grzyby ze słoika. W drzwiach Terrorysta.

JERZY: ...to tym człowiekiem byłem ja. Nie, nie oni, nie. Ja.

[00:29] (szybko) Jerzy do Terrorysty.

JERZY: Jaka historia?

MĘŻCZYŻNA: Zabiłem człowieka.

[00:36] Jerzy zaskoczony. Mierzy wzrokiem mężczyznę.

[00:42] Magazyn. Korytarzem idzie rozbawiony, lekko wstawiony

Terrorysta. Niesie zapas flaszek.

[00:54] Terrorysta otwiera drzwi gabinetu. Szef posuwa przy biurku jakąś

cizję. Na widok Terrorysty przestaje. Cizia opuszcza spódnicę,

wychodzi. Szef podciąga spodnie.

SZEF TERRORYSTY: Waldek! Waldek!

[01:11] Terrorysta zdziela szefa butelką w łeb, okłada go telefonem.

[01:19] Mieszkanie. W łóżku Jerzy. Patrzy na Nią. Ona je jabłko.

[01:25] (na poprzedniej scenie) Kawiarnia.

ONA: Ale naprawdę go zabił telefonem? Czy to wymyśliłeś?

JERZY: Nie wiem, nie pamiętam. Jedna pięćdziesiątka.

ONA: Ale po co? Umawialiśmy się.

[01:38] (dość szybko) W barze. Mrok, kłęby dymu. Jerzy wychyla kieliszek, chwiejnym krokiem idzie do kibla.

[01:53] Jerzy w jakimś kanale. Kopie butelki, idzie po śmieciach, brodzi w gównie. Wokół pływają puste flaszki, sprzęty, gnijące zwłoki...
(odsłonić zapalniczkę)

[02:07] Jerzy zapala zapalniczkę. Maca ręką po ścianie, szuka klamki. Otwiera drzwi i wchodzi przez szafę do swojego pokoju. Ma przemoczone ubranie. Odmierza pięćdziesiątkę, wypija ze smakiem.

FALLADA: *Pokrzepiwszy się tego, bardzo tego...*

[02:25] Jerzy w łazience, przed lustrem.

[02:28] (na poprzedniej scenie, szybko) Studio telewizyjne.

DZIENNIKARKA: Porozmawiajmy o światowej literaturze pijackiej. Nabokow.

JERZY: Piekielnie ciemna dociekliwość i finezyjne władanie lodowatą formą idealnie predestynowały go do napisania powieściowego studium nałogu. Niestety pogłoski o alkoholizmie pisarza okazały się nieprawdziwe.

DZIENNIKARKA: A Jerofiejew?

JERZY: Wybitny przodownik pracy, Aleksy Sachanow, dwa razy dziennie chodził za małą potrzebą i raz na dwa dni za dużą. A kiedy zdarzało mu się zalać pałę...

[03:12] Mieszkanie. Jerzy chwieje się na nogach. Flaszka po wódce jest pusta. Mężczyzna rusza do łazienki, grzebie w dolnopłuku. Pusto. Grzebie po szafkach. Też pusto.

[03:39] Jerzy przeczesuje mieszkanie. W regale, za dziennikami Kafki znajduje ukrytą flaszkę. Zadowolony napełnia szklaneczkę. Wypija do dna.

JERZY: Policz ile razy w roku przodownik Aleksy Sachanow chodził za małą potrzebą i ile razy za dużą przy założeniu że przez 312 dni był naprany. No to ile?

[04:18] Seria ujęć.
Jerzy wychyla kolejne kieliszki.
Zmienia się tylko tło: mieszkanie... szpital... dzień... noc...

[04:30] Urywki ze szpitalnego życia: ataki padaczki... sesje... stołówka... alkomat...

[04:39] (na poprzedniej scenie) Królowa Kentu do Jerzego.

KRÓLOWA KENTU: Jak się pisze „pierzchła”?

JERZY: Nieśmiałość pierzchła...

[04:49] Borys na korytarzu.

BORYS: Pogadamy?

JERZY: Później.

MIETEK: Wypierdalaj.

[04:56] Szpital. Jerzy idzie po schodach na górę. Wchodzi coraz wyżej.
Otwiera drzwi. Jest w swoim mieszkaniu. Podchodzi do stołu.
Nalewa wódkę do szklanki. Wypija duszkiem.

[05:10] Jerzy rozanielony.

[05:12] Stoi w bokserkach oparty o parapet.

[05:14] Odlewa się do szafy. ^(odstąpić odgłos)

- [05:22] Leży nawalony na łóżku. Puszczą pawia na podłogę.
- [05:28] Przystanek. Policjanci budzą naprutego Jerzego.
- [05:32] Jerzy na noszach. Policjanci pakują go do karetki.
- [05:37] Jerzy wychodzi ze szpitala. Wsiada do taksówki.
Wysiada przed barem „Pod mocnym Aniołem”.
- [06:13] Nawalony Jerzy leży pod bankomatem. Widzi dziewczynę w
żółtej sukience.
- [06:18] Jerzy wchodzi do antykwariatu. Nad książkami stoi Ona.
- [06:25] Na ulicy. Jerzy do Niej.
- JERZY: Wyjdiesz za mnie ?
- ONA: My się aż tak dobrze znamy?
- JERZY: Lepiej.
- [06:33] Mieszkanie. Jerzy i Ona kiwają się w tańcu. Popijają wódkę.
- [06:40] Jerzy i Ona w łóżku.
- [06:43] (na poprzedniej scenie, szybko) Jerzy, ledwo przytomny, siedzi
na stołku. Ona szepcze mu do ucha.
- ONA: Skoro pijesz i we śnie i na jawie, zapewne nie wiesz, jak jest na jawie.
(...)
- ONA: Skoro pijesz i we śnie i na jawie...
- [07:25] Pijany Jerzy wyjmuję kolejną butelkę wódki z barku...
Wokół niego postacie Bukowskiego, Fallady, Jerofiejewa.
- FALLADA: *Tak więc spędziłem całą noc, pijąc...*

BUKOWSKI: *Wypijałem co wieczór pół litra whisky i dwanaście piw. Do bladego świtu paliłem tanie cygara, waliłem w maszynę, piłem i słuchałem muzyki klasycznej z radia. Postawiłem sobie za cel dziesięć...*

[07:58] Jerzy pije z Bukowskim.

Słania się po mieszkaniu. Ledwo stoi na nogach.

[08:18] (zacząć na poprzedniej scenie) Do mieszkania wchodzi Ona.

(klucze)

ONA: O, otwarte są w ogóle. Słyszysz? Drzwi masz otwarte.

[08:28] Zmierza do kuchni.

ONA: Pociąg się spóźnił.

[08:34] Idzie do pokoju.

ONA: Mogłeś wyjść.

[08:38] Staje oniemiała.

Krajobraz po bitwie. W pokoju gigantyczny chlew, a na łóżku charczące, zapite i zarzygane ścierwo Jerzego.

Ona próbuje go cucić, bije po twarzy.

ONA: Jerzy! Jerzy! Słyszysz mnie? Gdzie masz telefon?!!!

[09:04] (na poprzedniej scenie, szybko) Drzwi mieszkania Jerzego uchylone.

HYDRAULIK: Halo, jest tu kto? Sąsiadka zgłosiła zalanie. Wszedłem, bo drzwi otwarte.

[09:14] Hydraulik wchodzi do łazienki. Zarzygany Jerzy śpi w wannie pełnej wody.

HYDRAULIK: Oż ty w dupę! Chłopie! No...!

[09:23] Szpital. Delirium tremens. Jerzy w drgawkach.

PIEŁĘGNIARZ: Delirium!

JERZY: Zabierz, zabierz, zabierz...

[09:40] Pielęgniarki robią Jerzemu zastrzyk.

JERZY: Nie mogę, nie mogę

PIEŁĘGNIARKA: Nic się nie dzieje, nie bój się. Już, już.

[10:02] Jerzy wychodzi ze szpitala. Wsiada do taksówki. Wysiada przed barem „Pod mocnym Aniołem”. Zmieniają się pory roku.

JEROFIEJEW: *Aleksy Stachanow, kiedy dawał w palnik, to za małą potrzebą chodził cztery razy dziennie, a za dużą ani razu. Policz, ile razy w roku... no?*

[10:32] Jerzy w mieszkaniu.

Siedzi w pokoju, na łóżku, w koszuli i bokserkach.

Bije się z myślami.

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[11:04] Wraca do pokoju.

Siada na łóżku.

[11:18] Odkręca flaszkę. (odsłonić odgłos)

[11:23] Pije duszkiem z gwinta.

3.2 Study 2: AD vocal delivery

CLIP 1: fiction, AD script [Polish version]

CHARLIE AND CHOCOLATE FACTORY
AUDIODESKRYPCJA
FRAGMENT 1

- [00:01] Wstaje kolejny dzień. Mimo padającego śniegu tłum ludzi zbiera się na ulicy, wokół jednego z plakatów na latarni. Na końcu ulicy fabryka. Jej potężne kominy złowieszczo górują nad miastem. Charlie [Czarli] przeciska się przez tłum zebrany wokół latarni. Odczytuje napis na plakacie.
- Wonka (VO): Szanowni Obywatele! Ja, Willy Wonka, postanowiłem zaprosić pięcioro dzieci do mojej fabryki. Jedno z nich otrzyma nagrodę tak specjalną, że nawet trudno sobie wyobrazić.
- Reporter: Pięć złotych kuponów ukrytych jest w pięciu czekoladach Wonki. Szczęśliwe tabliczki mogą być wszędzie: w każdym sklepie, w każdym mieście i kraju na świecie.
- [00:52] Tokio, Japonia. Otwierają się drzwi sklepu ze słodyczami. Tłumy dzieci opróżniają półki z czekoladą Wonki [Łonki].
- [00:59] Marrakesz, Maroko. Klienci szaleją na zatłoczonym targu ulicznym. Oddają kurczaki i kozy, byle tylko zdobyć czekoladę Wonki.

- [01:12] Nowy Jork. Stylowy butik. Tabliczki czekolady marki Wonka ułożone wokół modelki na kształt obszernej spódnicy z falbanami. Klienci zabierają czekolady i zostawiają modelkę w samej bieliźnie.
- [01:22] Charlie siedzi na podwójnym łóżku dziadków.
- Dziadek 1: Ale byłoby fajnie rozpakować czekoladę i znaleźć złoty kupon.
- Charlie: Ja dostaję tylko jedną czekoladę rocznie. Na urodziny.
- Pani Bucket: Są już w przyszłym tygodniu.
- Babcia 1: Masz takie same szanse jak inni.
- Dziadek 2: Akurat! Szansę ma ten, kto codziennie kupuje czekoladę. Nasz Charlie nie ma żadnej.
- Babcia 1: Wszyscy mają równe szanse.
- Dziadek 2: Zobaczcie, pierwszy kupon znajdzie tłuścioch.
- [02:02] Dusseldorf [Diseldorf], Niemcy. Tłuścioch rozmawia z dziennikarzami w sklepie mięsnym ojca.
- Augustus: Jem czekoladę Wonki i nagle coś czuję. To nie kokos, ani orzech włoski, ani masło orzechowe, ani nugat, ani karmel, ani *schprinkels*. Wyjmuję z buzi i... widzę złoty kupon!
- Reporter: Augustusie, jak to uczciłeś?
- Augustus: Jem więcej czekolady.
- [02:35] Augustus rozpakowuje kolejną tabliczkę czekolady.
- [02:37] Pani Gloop [Glup].
- Pani Gloop: Wiedzieliśmy, że Augustus znajdzie kupon. Je tyle czekolady, że musiał go znaleźć.

[02:48] Rodzina Bucketów [Baketów] ogląda Augustusa w starodawnym telewizorku.

Dziadek 2: Mówiłem, że będzie tłuscioch.

Babcia 1: Odrażający chłopak.

Charlie: Zostały 4 kupony.

Dziadek 1: Teraz zacznie się szaleństwo.

[03:06] Rezydencja w Buckinghamshire [Bakingamszyr], Anglia.

Reporter: Veruca. Przeliteruj imię.

Veruca: V-E-R-U-C-A. Veruca Salt.

[03:16] Veruca [Weruka] z rodzicami.

Pan Salt: Kiedy Veruca powiedziała, że chce kupon, zacząłem wykupywać czekolady Wonki ze wszystkich sklepów. Tysiące czekolad. Setki tysięcy. Powiedziałem pracownikom:

[03:30] Fabryka pana Salta [Solta].

Pan Salt: Drogie panie! Przystajemy rozłupywać orzechy, zaczynamy szukać kuponu.

[03:38] Pracownicy pana Salta mają na sobie czepki i różowe fartuchy w kropki. Rozdzielają między siebie pudełka z czekoladami Wonki i odpakowują je jedna po drugiej. Szpakowaty Salt obserwuje pracownice z podwyższenia.

Pan Salt (VO): Minęły trzy dni, i nic. To było straszne. Veruca się denerwowała.

Veruca: Gdzie mój złoty kupon?! Chcę kupon!

[04:01] Pani Salt popija martini.

Pan Salt: Przykro mi było na nią patrzeć. Postanowiłem szukać tak długo, aż znajdę. I wreszcie... znalazłem.

- [04:14] Pracownicy pana Salta odpakowują czekolady. Jedna z nich wytrzeszcza oczy, rozgląda się. Niepostrzeżenie wyjmując z opakowania złoty bilet. Próbuje go ukryć, ale ktoś łapie ją za rękę. Odwraca się i widzi pana Salta, który wyrywa bilet z jej dłoni.
- [04:27] Veruca ubrana w strój jeździecki idzie przestronnym korytarzem w stronę rodziców. Pan Salt wręcza jej złoty bilet. Veruca z uśmiechem patrzy na prezent, zerka na pana Salta.
- Veruca: Tato, chcę jeszcze jednego kucyka.
- [04:43] Bucketowie oglądają Verukę w telewizji.
- Dziadek 2: Jeszcze nawet gorsza od grubasa.
- Charlie: Ale to nie ona znalazła kupon.
- Dziadek 1: Nie martw się. Ten pan psuje swoją córkę. Nic dobrego z niej nie wyrośnie.
- [05:00] Wchodzą państwo Bucketowie. Podekscytowani uśmiechają się do Charliego.
- Pan Bucket: Charlie, chciałbyś rozpakować swój prezent już dziś?
- [05:10] Rodzice podchodzą do Charliego siedzącego na środku łóżka dziadków. Pan Bucket wyłącza telewizor.
- Pani Bucket: Proszę.
- [05:18] Pani Bucket wręcza Charliemu paczuszkę zapakowaną w kartkę wyrwaną z komiksu. Charlie rozpakowuje prezent. To czekolada Wonki. Na opakowaniu napis: „Piankowo-karmelowe nadzienie zachwyci twe podniebienie”.

- Charlie: Nie wypada poczekać?
- Dziadek 2: Jak diabli.
- Pan Bucket: Tato!
- Dziadek 1: Razem mamy 381 lat. Nie będziemy czekać.
- [05:38] Charlie wysuwa z brązowo-białego opakowania tabliczkę czekolady owiniętą w srebrną folię. Rodzice siedzą przy łóżku. Nachylają się w stronę syna.
- Pani Bucket: Ale nie będziesz rozczarowany, jeśli nie...?
- Pan Bucket: Tak czy siak, masz czekoladę.
- [05:54] Charlie ostrożnie odwija czekoladę z folii. Państwo Bucketowie i dziadkowie chłopca patrzą wyczekująco. Sceptyczny dziadek Joe [Dżo] uśmiecha się pełen nadziei. Przygląda się czekoladowej tabliczce przez okrągłe okulary w czarnych oprawkach. Charlie poluzowuje folię, a potem ją zrywa.
- [06:13] Jest czekolada, ale biletu brak. Rodzice Charliego wymieniają spojrzenia pełne rozczarowania. Dziadek Joe zadumany.
- Dziadek 1: No cóż... Jedz.
- [06:25] Charlie patrzy na domowników.
- Charlie: Zjemy wszyscy.
- Dziadek 1: Nie. To twój prezent urodzinowy.
- Charlie: To moja czekolada. Zrobię z nią, co zechcę.
- [06:36] Babcia Józefina uśmiecha się do dziadka Joe. Charlie wręcza każdemu kawałek czekolady.
- Pani Bucket: Dziękuję, kochanie.

Pan Bucket: Dziękuję, Charlie.

[06:52] Charlie kończy rozdzielać czekoladę między domownikami. Odgryza odrobinę ze swojego kawałka. Pozostali wgrzają się w swoje porcje. Babcia Józefina rozkoszuje się zapachem czekoladowego prezentu.

[07:04] Na zewnątrz. Zimowy dzień. Mężczyzna w brązowym, filcowym kapeluszu wyrzuca do kosza gazetę. Podchodzi Charlie. Wyjmuje gazetę z kosza i zabiera ją do domu. W kuchni mama sieka kapustę.

[07:13] Dziadek Joe:

Dziadek 1: Kto znalazł tym razem?

[07:19] Charlie podaje gazetę ojcu. Ten czyta nagłówek.

Pan Bucket: "Trzeci kupon znalazła Violet Beauregard."

[07:29] Violet [Wajlet] ma blond włosy obcięte „na pazia” i czarny pas w karate. Jest ubrana w kimono. Powala na podłogę kilku dorosłych instruktorów. Wychodzi z sali, żując gumę. Reporterzy przeprowadzają wywiad z Violet i jej identycznie ubraną matką w pokoju pełnym trofeów, w ich domu w Atlancie, w stanie Georgia [Dżordżja].

Pani B.: To tylko część z 263-ech trofeów mojej Violet.

Violet: Kręci mnie guma. Ale gdy usłyszałam o kuponach, przerzuciłam się na czekoladę.

Pani B.: Nie wiem, skąd ona czerpie tę energię.

- [07:59] Puchar za żucie gumy.
- Violet: Jestem mistrzynią świata w żuciu gumy. Gumę, którą mam teraz, żuję od trzech miesięcy. To rekord.
- Pani B.: Są tu też moje skromne trofea.
- Violet: Ponoć dla jednego z nas przewidziana jest nagroda specjalna. Tę nagrodę dostanę ja.
- Pani B.: Dlaczego ty?
- Violet (VO): Bo ja zawsze wygrywam.
- Babcia 1: Potworna dziewczyna.
- Babcia 2: Odpychająca.
- Dziadek 2: Ty nie wiesz, o czym mówimy.
- [08:31] Babcia Georgina [Dżordżina] wytrzeszcza oczy.
- Babcia 2: O ważkach?
- TV: Czwarty kupon znalazł chłopiec, który nazywa się Mike Teavee.
- [08:43] Reporterzy odwiedzają dom Mike'a Teavee [Majka Tiwi] w Denver, w stanie Kolorado. Rodzice stoją bezradnie obok syna, który gra w grę-strzelankę na dużym ekranie telewizora.
- Mike: Wystarczyło obczaić kody paskowe i daty produkcji. Niedorozwój by się skapnął.
- Pan Teavee: Na ogół nie rozumiemy, co mówi. Dziś dzieciaki, z tą całą techniką...
- Mike: Giń, giń, giń!
- Pan Teavee: Dość szybko przestają być dziećmi.
- [09:16] Mike kończy grać. Do reporterów.
- Mike: Kupiłem tylko jedną czekoladę.
- Reporter: Jak smakowała?
- Mike: Nie wiem. Nie cierpię czekolady.

Dziadek 2: To po co idziesz do fabryki czekolady, ty mały ba...?!

[09:31] Pan Bucket zakrywa Charliemu uszy, dopóki dziadek nie skończy niecenzuralnego monologu.

TV: Pytanie brzmi: kto znajdzie ostatni kupon?

[09:44] Charlie wyłącza telewizor. Posyła uśmiech mamie mieszającej w kuchni zupę.

CLIP 1: fiction, VO script [Polish version]

CHARLIE AND CHOCOLATE FACTORY
VOICE OVER
FRAGMENT 1

[00:22]

Wonka (VO): Szanowni Obywatele! Ja, Willy Wonka [Łili Łonka], postanowiłem zaprosić pięcioro dzieci do mojej fabryki.

Jedno z nich otrzyma nagrodę tak specjalną, że nawet trudno sobie wyobrazić.

Reporter: Pięć złotych kuponów ukrytych jest w pięciu czekoladach Wonki. Szczęśliwe tabliczki mogą być wszędzie: w każdym sklepie, w każdym mieście i kraju na świecie. //

[01:24]

Dziadek 1: Ale byłoby fajnie rozpakować czekoladę i znaleźć złoty kupon.

Charlie: Ja dostaję tylko jedną czekoladę rocznie. Na urodziny.

Pani Bucket: Są już w przyszłym tygodniu.

Babcia 1: Masz takie same szanse jak inni.

Dziadek 2: Akurat! Szansę ma ten, kto codziennie kupuje czekoladę.

Nasz Charlie nie ma żadnej.

Babcia 1: Wszyscy mają równe szanse.

Dziadek 2: Zobaczycie, pierwszy kupon znajdzie tłuścioch. //

[02:07]

Augustus: Jem czekoladę Wonki i nagle coś czuję.

To nie kokos, ani orzech włoski, ani masło orzechowe, ani nugat, ani karmel, ani *schprinkels* [szprinkels].

Wyjmuję z buzi i... widzę złoty kupon!

Reporter: Augustusie, jak to uczciłeś?

Augustus: Jem więcej czekolady. /

Pani Gloop: Wiedzieliśmy, że Augustus znajdzie kupon. Je tyle czekolady, że MUSIAŁ go znaleźć. //

[02:53]

Dziadek 2: Mówiłem, że będzie tłścioch.

Babcia 1: Odrażający chłopak.

Charlie: Zostały 4 kupony.

Dziadek 1: Teraz zacznie się szaleństwo. /

[03:09]

Reporter: Veruco [Weruko], przeliteruj imię.

Veruca: V-E-R-U-C-A. Veruca Salt [Weruka Solt].

Pan Salt: Kiedy Veruca powiedziała, że chce kupon, zacząłem wykupywać czekolady Wonki ze wszystkich sklepów. Tysiące czekolad. Setki tysięcy. Powiedziałem pracownikom: /

[03:32]

Pan Salt: Drogie panie! Przystajemy rozłupywać orzechy, zaczynamy szukać kuponu. //

[03:52]

Pan Salt: Minęły trzy dni, i nic. To było straszne. Veruca się denerwowała.

Veruca: Gdzie mój złoty kupon?! Chcę kupon!

Pan Salt: Przykro mi było na nią patrzeć. Postanowiłem szukać tak długo, aż znajdę.

I wreszcie... znalazłem. //

[04:40]

Veruca: Tato, chcę jeszcze jednego kucyka. /

[04:45]

Dziadek 2: Jeszcze gorsza od grubasa.

Charlie: Ale to nie ona znalazła kupon.

Dziadek 1: Nie martw się. Ten pan psuje swoją córkę. Nic dobrego z niej nie wyrośnie. /

Pan Bucket: Charlie [Czarli], chciałbyś rozpakować swój prezent już dziś? /

Pani Bucket: Proszę. //

[05:30]

Charlie: Nie wypada poczekać?

Dziadek 2: Jak diabli.

Pan Bucket: Tato!

Dziadek 1: Razem mamy 381 lat. Nie będziemy czekać. /

Pani Bucket: Ale nie będziesz rozczarowany, jeśli nie...?

Pan Bucket: Tak czy siak, masz czekoladę. //

[06:22]

Dziadek 1: No cóż... Jedz.

Charlie: Zjemy wszyscy.

Dziadek 1: Nie. To twój prezent urodzinowy.

Charlie: To MOJA czekolada. Zrobię z nią, co zechcę. /

Pani Bucket: Dziękuję, kochanie.

Pan Bucket: Dziękuję, Charlie. //

[07:15]

Dziadek 1: Kto znalazł tym razem? /

Pan Bucket: "Trzeci kupon znalazła Violet Beauregard." [Wajlet Boregard] //

[07:43]

Pani B.: To tylko część z 263-ech trofeów mojej Violet.

Violet: Kręci mnie guma. Ale gdy usłyszałam o kuponach, przerzuciłam się na czekoladę.

Pani B.: Nie wiem, skąd ona czerpie tę energię.

Violet: Jestem mistrzynią świata w żuciu gumy. Gumę, którą mam teraz, żuję od trzech miesięcy. To rekord.

Pani B.: Są tu też moje skromne trofea.

Violet: Ponoć dla jednego z nas przewidziana jest nagroda specjalna. Tę nagrodę dostanę ja.

Pani B.: Dlaczego ty?

Violet (VO): Bo ja zawsze wygrywam.

Babcia 1: Potworna dziewczyna.

Babcia 2: Odpychająca.

Dziadek 2: Ty nie wiesz, o czym mówimy.

Babcia 2: O ważkach?

TV: Czwarty kupon znalazł chłopiec, który nazywa się Mike Teavee [Majk Tiwi]. //

[08:54]

Mike: Wystarczyło obczaić kody paskowe i daty produkcji. Niedorozwój by się skapnął.

Pan Teavee: Na ogół nie rozumiemy, co mówi. Dziś dzieciaki, z tą całą techniką...

Mike: Giń, giń, giń!

Pan Teavee: Dość szybko przestają być dziećmi. /

Mike: Kupiłem tylko jedną czekoladę.

Reporter: Jak smakowała?

Mike: Nie wiem. Nie cierpię czekolady.

Dziadek 2: To po co idziesz do fabryki czekolady, ty mały ba...?! //

[09:41]

TV: Pytanie brzmi: kto znajdzie ostatni kupon?

CLIP 2: fiction, AD script [Polish version]

CHARLIE AND CHOCOLATE FACTORY
AUDIODESKRYPCJA
FRAGMENT 2

- [00:01] W domu. Pani Bucket [Bakety] sieka kapustę na zupę.
- Pani Bucket: Nie powinni już wracać?
- Pan Bucket: Ciężko wyczuć, kochanie.
- [00:11] Pani Bucket odskakuje na widok windy wpadającej do domu przez dach. Z sufitu leci gruz, winda ląduje przy stole. Budzi się babcia Georgina [Dzordżina].
- Babcia 2: Chyba ktoś puka do drzwi.
- Charlie: Cześć, mamo.
- [00:23] Wonka [Łonka] macha. Drzwi windy rozsuwają się.
- Charlie: Jesteśmy!
- [00:30] Charlie [Czarli] podbiega do rodziców. Przytula go matka. Dziadek Joe [Dżo] całuje ją w policzek.
- Charlie: To pan Willy Wonka. Podrzucił nas do domu.
- Pani Bucket: Widzę.
- Wonka: Pewnie jesteście jego...
- Pan Bucket: Rodzicami?
- Wonka: Tak, właśnie.
- Dziadek 1: Pan mówi, że Charlie coś wygrał.

- Wonka: Nie zwykłe "coś". Najbardziej wycosiowane coś ze wszystkich cosiów na świecie. Chcę mu oddać moją fabrykę.
- [00:58] Wonka zagląda do kredensu.
- Dziadek 1: Pan żartuje?
- Wonka: Nie. Kiedy obcinałem włosy, doznałem olśnienia.
- [01:10] Zakład fryzjerski w fabryce. Wonka siedzi w fotelu. Na drabinie obok stoi Umpa-Lumpas. Przycina przylizane włosy Wonki uczesane „na pazia”. Wonka, oglądając swą fryzurę w lustrze, zauważa na ramieniu siwy włos.
- Wonka: Patrząc na pierwszy siwy włos, zobaczyłem wszystko, co zrobiłem. Moją fabrykę, Umpa-Lumpasów. Kto się nimi zaopiekuje, gdy ja odejdę? Wtedy zrozumiałem. Muszę znaleźć dziedzica. I znalazłem. Ciebie.
- [01:44] Wonka dostrzega staruszków.
- Charlie: Dlatego wysłał pan złote kupony?
- Pani Bucket: Co to te Umpa-Lumpasy?
- Wonka: Najmniej zepsute dziecko miało zostać dziedzicem.
- Dziadek 1: To ty, Charlie.
- Wonka: To jak? Jesteś gotów zamieszkać ze mną w fabryce?
- Charlie: Jasne. Jeśli moja rodzina może pójść ze mną.
- Wonka: Oczywiście, że nie. Rodzina nie może ci wisieć u portek jak wiejskie kundle. Bez urazy.
- Dziadek 2: Spokojnie, frajerze.
- Wonka: Cukiernik powinien być wolny, solo. Musi podążać za marzeniami. Ja nie mam rodziny, a odniosłem sukces.
- Charlie: Jeśli pójdę z panem, nie zobaczę więcej mojej rodziny?
- Wonka: Owszem. Taka mała premia.

- Charlie: To nie idę. Nie oddałbym mojej rodziny za nic. Nawet za całą czekoladę świata.
- Wonka: Rozumiem. To dziwne. Są jeszcze inne słodycze.
- Charlie: Przykro mi. Zostaję tutaj.
- Wonka: To... nieoczekiwane i... dziwne.
- [03:19] Rodzina Bucketów przygląda się Wonce.
- Wonka: W takim wypadku... Do widzenia.
- [03:32] Wonka wyciąga dłoń, by wcisnąć guzik windy. Cofa ją.
- Wonka: Na pewno nie zmienisz zdania?
- Charlie: Na pewno.
- [03:41] Wonka zmartwiony, patrzy z niedowierzaniem na Charliego, unosi brwi.
- Wonka: Dobra. Pa.
- [03:54] Wonka wbija wzrok w podłogę, drzwi windy się zamykają. Silniki odpalają, winda wzbija się w górę, odlatuje. Pani Bucket poklepuje Charliego po ramieniu na pocieszenie.
- [04:08] Zasmucony Charlie spuszcza wzrok. Babcia Georgina uśmiecha się.
- Babcia 2: Teraz wszystko będzie lepiej.
- VO: Po raz pierwszy babcia Georgina wiedziała, co mówi. Rano Charlie pomagał rodzicom naprawić dach. Dziadek Joe spędził cały dzień poza łóżkiem i nie czuł się zmęczony. Tata Charliego dostał lepszą pracę. Naprawiał maszynę, która go zastąpiła.
- [04:40] Domowy stół zastawiony jedzeniem.
- VO: Bucketowie mieli się świetnie. Ale nie Willy Wonka.

- Wonka: Nic nie kapuję. Zawsze wiedziałem, jakie słodczyce robić, a teraz nie wiem nic. Nie wiem, jakie dobierać smaki ani które pomysły testować. Zawsze robiłem je na czuja.
- [05:07] Psychiatra Umpa-Lumpas robi notatki, Wonka podnosi się na kozetce.
- Wonka: To jest to. Czuję się okropnie, więc i słodczyce są okropne. Ty, świetny jesteś.
- [05:22] Umpa-Lumpas przytakuje.
- [05:27] Przy oblodzonej ulicy Charlie ustawił stanowisko pucybuta. Poleruje buty mężczyźnie chowającemu twarz za gazetą.
- Wonka: Jak się nazywa ten gość od czekolady?
- Charlie: Willy Wonka.
- Wonka: Właśnie. Piszą, że jego słodczyce kiepsko się sprzedają. Może sobie na to zasłużył?
- Charlie: Tak.
- Wonka: Serio? Poznałeś go?
- Charlie: Owszem. Najpierw wydawał się fajny. Potem okazał się nie taki fajny. I ma śmieszne włosy.
- Wonka: Wcale że nie!
- [06:02] To Wonka.
- Charlie: Po co pan przyszedł?
- Wonka: Mam doła. Co ci pomaga, gdy jest ci źle?
- Charlie: Rodzina.
- [06:11] Wonka zrezygnowany. Charlie wstaje.
- Charlie: Co pan ma przeciwko nim?
- Wonka: To nie tak. Chodzi mi o...

- [06:20] Próbuje wydusić z siebie kolejne słowo.
- Wonka: Zawsze ci mówią, co robić. To nie sprzyja twórczej atmosferze.
- Charlie: Robią to z miłości. Jeśli mi pan nie wierzy, niech pan spyta.
- Wonka: Kogo? Mojego ojca? Nie ma mowy. Sam tego nie zrobię.
- Charlie: Mam z panem iść?
- [06:47] Wonka uśmiecha się szeroko.
- Wonka: Świetny pomysł.
- [06:54] Wonka odchodzi, oglądając się za Charliem.
- Wonka: I wiesz co? Muszę...
- [06:58] Wpada na drzwi szklanej windy, upada.
- Wonka: ...bardziej uważać, gdzie parkuję windę.
- [07:05] Wonka wciska guzik, drzwi windy rozsuwają się. Wonka wsiada do środka z Charliem. Silniki umieszczone na dachu obniżają się w stronę ziemi i odpalają, unosząc windę w górę.
- Krajobraz otulony śniegiem. Winda ląduje. W oddali rodzinny dom Wonki. Stoi samotnie, jak gdyby odcięto go od innych szeregowców i ustawiono na odludziu.
- Wonka, w okrągłych, przyciemnianych goglach, wychodzi z Charliem z windy. Idą w stronę domu. Wchodzą po schodkach do drzwi wejściowych.
- Wonka: To chyba nie ten dom.
- [07:36] Na tabliczce napis: „Doktor Wilbur Wonka [Łilbur Łonka], dentysta”.

- [07:42] Zdenerwowany Wonka patrzy, jak Charlie dzwoni do drzwi.
Otwiera je wysoki, siwobrody doktor Wonka. Zerka na przybyszy.
- Dr Wonka: Jesteście umówieni?
- Charlie: Nie. On się trochę spóźnił.
- [07:55] Wonka siedzi w fotelu dentystycznym.
- Dr Wonka: Otworzyć.
- [07:58] Doktor Wonka zagląda mu do ust.
- Dr Wonka: Zobaczmy, jakie są ubytki.
- [08:05] Doktor Wonka bada zęby Willy'ego [Łilego] Wonki przy pomocy metalowego zgłębnika i małego lusterka. Charlie rozgląda się po gabinecie. Spogląda na ścianę obwieszoną ramkami z artykułami z gazet. W jednym z nich budynek fabryki i nagłówek: „Otwarcie największej fabryki czekolady”. Obok stoi ramka ze zdjęciem małego Willy'ego bez aparatu na zęby.
- [08:26] W albumie powklejane wycinki z gazet: „Wonka otwiera sklep ze słodczami”, „Fabryka otwarta”.
- [08:35] Zdenerwowany Willy Wonka siedzi w fotelu. Ma szeroko otwarte usta. Doktor Wonka bada jego zęby, sprawia wrażenie nieco zaskoczonego.
- Dr Wonka: Nie widziałem takich dwuguzkowców, od czasu...
- [08:49] Charlie zerka na nich.
- Dr Wonka: Odkąd...

[08:54] Doktor Wonka otwiera szeroko oczy. Wyjmuje narzędzia z ust Willy'ego. Doktor wpatruje się w twarz syna.

Dr Wonka: Willy?

Wonka: Cześć, tato.

[09:07] Niemal drżąc ze zdziwienia, doktor Wonka odkłada narzędzia na wózek stojący obok syna. Willy podnosi się z fotela, siedzi naprzeciwko ojca.

Dr Wonka: Przez cały ten czas... nie używałeś nici.

[09:23] Wonka kręci głową.

Wonka: Ani razu.

[09:26] Wonka patrzy na ojca, który obdarza go ciepłym uśmiechem. Doktor Wonka unosi niepewnie dłoń obleczoną w gumową rękawiczkę, dotyka ramienia syna. Obaj wyglądają na nieco skrępowanych. Doktor Wonka delikatnie obejmuje syna, przytula go do siebie. Willy opiera policzek na piersi ojca, z przejęciem patrzy w dal. Obserwuje ich uśmiechnięty Charlie.

[09:47] Mroźny wieczór. Rodzina Bucketów siada do kolacji.

VO: Willy Wonka ponowił swoją propozycję, a Charlie zgodził się pod jednym warunkiem...

Charlie: Przepraszamy, mieliśmy burzę mózgów.

Dziadek 1: Słyszałem grzmoty.

Pan Bucket: Willy, zjesz z nami?

Wonka: Chętnie.

Dziadek 1: Dostawię talerz.

- [10:08] Na stole obfity posiłek. Wonka zajmuje miejsce między babciami Georginą i Józefiną. Babcia Georgina obdarza go uśmiechem.
- Babcia 2: Pachniesz jak fistaszki. Lubię fistaszki.
- Wonka: Dziękuję. Pani pachnie jak... starzy ludzie i mydło.
- [10:28] Wonka uśmiecha się szeroko.
- Wonka: Też lubię ten zapach.
- [10:31] Babcia Georgina zarzuca Wonce ręce na szyję. Babcia Józefina:
- Babcia 1: Łokcie ze stołu, Charlie.
- Wonka: Co sądzisz o malinowych latawcach?
- Charlie: Żelka ciągutka zamiast linki?
- Pani Bucket: Nie mówi się przy stole o interesach.
- Charlie: Przepraszamy.
- Wonka: Nieźle kombinujesz.
- [10:50] Charlie przytakuje, uśmiecha się do Wonki. Pan Bucket kroi piezzonego kurczaka. Wnętrze domku Bucketów wypełnia przytulny blask. Za oknem prószy śnieg.
- VO: I w końcu Charlie Bucket dostał fabrykę czekolady.
- [11:04] Dom stoi na terenie fabryki.
- VO: Ale Willy Wonka zyskał coś cenniejszego. Rodzinę.
- [11:13] Na dom spadają płatki śniegu z cukierniczek.
- VO: I jedno było jasne: życie jeszcze nigdy nie było takie słodkie.
- [11:23] Narrator to Umpa-Lumpas w białym golfie i marynarce. Siedzi na brzegu cukierkowej rzeki. Za jego plecami domek Bucketów.
-

CLIP 2: fiction, VO script [Polish version]

CHARLIE AND CHOCOLATE FACTORY
VOICE OVER
FRAGMENT 2

[00:05]

Pani Bucket: Nie powinni już wracać?

Pan Bucket: Ciężko wyczuć, kochanie. //

[00:19]

Babcia 2: Chyba ktoś puka do drzwi.

Charlie: Cześć, mamo. /

Jesteśmy! /

To pan Willy Wonka [Łili Łonka]. Podrzucił nas do domu.

Pani Bucket: Widzę.

Wonka: Pewnie jesteście jego...

Pan Bucket: Rodzicami?

Wonka: Tak, właśnie.

Dziadek 1: Pan mówi, że Charlie [Czarli] coś wygrał.

Wonka: Nie zwykłe "coś". Najbardziej wycosiowane coś ze wszystkich cosiów na świecie. Chcę mu oddać moją fabrykę.

Dziadek 1: Pan żartuje?

Wonka: Ależ skąd. Kiedy obcinałem włosy, doznałem olśnienia. //

[01:24]

Wonka: Patrząc na pierwszy siwy włos, zobaczyłem wszystko, co zrobiłem. Moją fabrykę, Umpa-Lumpasów. Kto się nimi

zaopiekuję, gdy ja odejdę? Wtedy zrozumiałem. Muszę znaleźć
dziedzica. I znalazłem. Ciebie.

Charlie: Dlatego wysłał pan złote kupony?

Wonka: [Aha.]

Pani Bucket: Co to te Umpa-Lumpasy?

Wonka: Najmniej zepsute dziecko miało zostać dziedzicem.

Dziadek 1: To ty, Charlie.

Wonka: To jak? Jesteś gotów zamieszkać ze mną w fabryce?

Charlie: Jasne. Jeśli moja rodzina może pójść ze mną.

Wonka: Oczywiście, że nie.

Rodzina nie może ci wisieć u portek jak wiejskie kundle. Bez
urazy.

Dziadek 2: Spokojnie, frajerze.

Wonka: Cukiernik powinien być wolny, solo. Musi podążać za
marzeniami.

Ja nie mam rodziny, a odniosłem sukces.

Charlie: Jeśli pójdę z panem, nie zobaczę więcej mojej rodziny?

Wonka: Owszem. Taka mała premia.

Charlie: To nie idę. Nie oddałbym mojej rodziny za nic. Nawet za całą
czekoladę świata.

Wonka: Rozumiem.

To dziwne. /

Są jeszcze inne słodyczne.

Charlie: Przykro mi. Zostaję tutaj.

Wonka: [Wow.]

To... nieoczekiwane i... dziwne. /

W takim wypadku... Do widzenia.

Na pewno nie zmienisz zdania?

Charlie: Na pewno. /

Wonka: Dobra. Pa. //

[04:11]

Babcia 2: Teraz wszystko będzie lepiej.

VO: Po raz pierwszy babcia Georgina [Dźordżina] wiedziała, co mówi.
Rano Charlie pomagał rodzicom naprawić dach.

Dziadek Joe [Dżo] spędził cały dzień poza łóżkiem i nie czuł się zmęczony.

Tata Charliego dostał lepszą pracę. Naprawiał maszynę, która go zastąpiła.

Bucketowie [Baketowie] mieli się świetnie. Ale nie Willy Wonka.

[04:50]

Wonka: Nic nie kapuję. Zawsze wiedziałem, jakie słodczyce robić, a teraz nie wiem nic. Nie wiem, jakie dobierać smaki ani które pomysły testować. Zawsze robiłem je na czuja. /

To jest to. Czuję się okropnie, więc i słodczyce są okropne. Ty, świetny jesteś. //

[05:34]

Wonka: Jak się nazywa ten gość od czekolady?

Charlie: Willy Wonka.

Wonka: Właśnie. Piszą, że jego słodczyce kiepsko się sprzedają. Może sobie na to zasłużył?

Charlie: Tak.

Wonka: Serio? Poznałeś go?

Charlie: Owszem. Najpierw wydawał się fajny. Potem okazał się nie taki fajny. I ma śmieszne włosy.

Wonka: Wcale że nie!

Charlie: Po co pan przyszedł?

Wonka: Mam doła.
Co ci pomaga, gdy jest ci źle?

Charlie: Rodzina. /
Co pan ma przeciwko nim?

Wonka: To nie tak. Chodzi mi o... /
Zawsze ci mówią, co robić. To nie sprzyja twórczej atmosferze.

Charlie: Robią to z miłości.
Jeśli mi pan nie wierzy, niech pan spyta.

Wonka: Kogo? Mojego ojca? Nie ma mowy. Sam tego nie zrobię.

Charlie: Mam z panem iść?

Wonka: Świetny pomysł. /
I wiesz co? Muszę... /
...bardziej uważać, gdzie parkuję windę. //

[07:34]

Wonka: To chyba nie ten dom. //

[07:50]

Dr Wonka: Jesteście umówieni?

Charlie: Nie. On się trochę spóźnił.

[07:57]

Dr Wonka: Otworzyć.
Zobaczmy, jakie są ubytki. //

[08:44]

Dr Wonka: Nie widziałem takich dwuguzkowców, od czasu...
Odkąd... /
Willy?

Wonka: Cześć, tato. //

Dr Wonka: Przez cały ten czas... nie używałeś nici.

Wonka: Ani razu. //

[09:51]

VO: Willy Wonka ponowił swoją propozycję, a Charlie zgodził się pod jednym warunkiem...

Charlie: Przepraszamy, mieliśmy burzę mózgów.

Dziadek 1: Słyszałem grzmoty.

Pan Bucket: Willy, zjesz z nami?

Wonka: Chętnie.

Dziadek 1: Dostawię talerz. //

[10:16]

Babcia 2: Pachniesz jak fistaszki. Lubię fistaszki.

Wonka: Dziękuję. Pani pachnie jak... starzy ludzie i mydło.
Też lubię ten zapach. /

Babcia 1: Łokcie ze stołu, Charlie.

Wonka: Co sądzisz o malinowych latawcach?

Charlie: Żelka ciągutka zamiast linki?

Pani Bucket: Nie mówi się przy stole o interesach.

Charlie: Przepraszamy.

Wonka: Nieźle kombinujesz. //

[11:01]

VO: I w końcu Charlie Bucket [Bakeł] dostał fabrykę czekolady.
Ale Willy Wonka zyskał coś cenniejszego.
Rodzinę.

I jedno było jasne: życie jeszcze nigdy nie było takie słodkie.

CLIP 1: documentary, AD script [Polish version]

ENCOUNTERS AT THE END OF THE WORLD
AUDIODESKRYPCJA
FRAGMENT 1

Herzog: *Zmierzaliśmy do New Harbor, obozu nurków nad oceanem. Po prawej stronie rozciąga się zamrożone morze, w którym nurkują. Sam obóz znajduje się na stałym lądzie.*

[00:15] Helikopter ląduje. Przed nim stoją dwa półokrągłe baraki połączone wspólnym korytarzem. Jest jasny dzień.

Herzog: *Powitał nas mój przyjaciel Henry Kaiser, muzyk i doświadczony nurek, którego podwodne zdjęcia sprowadziły mnie w to miejsce. Przybyliśmy w odpowiednim momencie. Poszliśmy prosto do jego domku obok obozu New Harbor, skąd wchodzi się do głównego przerębla. Sam Bowser kieruje zespołem naukowców. Dziś jest w refleksyjnym nastroju.*

Reporter: Czy to dla ciebie wyjątkowy dzień?

[00:55] Brodaty mężczyzna w średnim wieku.

Sam: Myślę, że po osiągnięciu celu trzeba się zatrzymać. Dziś chyba ostatni raz zanurkuję na Antarktydzie. Zrobiłem to, co zaplanowałem, czas przekazać pałeczkę następnemu pokoleniu biologów. Tak, to wyjątkowy dzień.

Herzog: *Słyszałem, że jest też wielkim miłośnikiem fantastyki naukowej.*

Sam: Istoty, które tu żyją, są jak z książek science fiction. Sklasyfikujmy je według tego, jak mogłyby cię pożreć. Są na przykład takie wydłużone kluchy... straszniejsze niż w książkach. Mają długie kosmyki, które cię oplatają. Kiedy próbujesz się wyrwać, zaplątujesz się jeszcze bardziej. Potem, gdy już jesteś

sfrustrowany i wyczerpany, stworzenie zaczyna się poruszać, rozkładać cię na części. To jeden przykład. Są też inne robaki, z potwornymi szczękami, które mogą rozedrzeć twoje ciało. To naprawdę straszliwy świat, pełen przemocy i agresji. Nam - całkowicie nieznany, bo mamy kombinezony z neoprenu i jesteśmy więksi niż te stworzenia. Nie wywierają na nas żadnego wpływu. Ale gdybyśmy mieli się skurczyć, byłoby okropnie!

Reporter: To świat wcześniejszy niż ludzki. Myślisz, że ssaki uciekły w panice z oceanów i wypełzły na suchy ląd, bojąc się właśnie tych istot?

Sam: Nie mam wątpliwości, że to był powód. Uciekliśmy od tych okropieństw. Ewoluwaliśmy, urosliśmy, by chronić się przed tym, co w skali miniaturowej jest po prostu koszmarnie.

[02:57] Samuel [Samjuel] siedzi na krześle. Opiera łokieć o dwie butle gazowe. Tuż przed nim znajduje się otwór głównego przerębla. Przypomina głęboką studnię.

Herzog: *Woda pod lodem ma temperaturę -2°C [minus dwóch stopni Celsjusza].*

Sam: To zabezpiecza nas przed zimnem.

[03:19] Samuel ma na sobie cienki kombinezon z pianki. Naciąga na niego drugi, puchowy kombinezon. Następnie zakłada trzeci kombinezon, uszyty ze sztywnego materiału.

Łysy: Otworzymy? Gotowy?

Sam: Tak.

[03:33] Szczupły mężczyzna z ogoloną głową pomaga mu rozpiąć kaptur zewnętrznego kombinezonu. Samuel porusza się z trudem, jest czerwony na twarzy. Gwałtownie pochyla się do przodu. Łapie

uchwyt suwaka, który biegnie od lewego ramienia do prawego biodra. Zapina suwak.

[niezrozumiałe rozmowy]

[03:56] Pomocnik Samuela patrzy na zegarek. Biolog zanurza się w przeręblu. Jego sylwetka oddala się od tafli wody.

Herzog: *Nurkowie wyglądają jak astronauty unoszący się w przestrzeni. Ich praca jest bardzo niebezpieczna. Nurkują bez liny, by mieć większy zasięg. Tutaj nie można ufać kompasowi. Tak blisko bieguna magnetycznego, igła wskazuje prosto w górę lub w dół. Trzeba jakoś odnaleźć drogę do przerębla, by nie zostać uwięzionym pod lodowym sklepieniem.*

[04:39] Czarna sylwetka nurka odcina się od błękitnej tafli lodu. Mężczyzna delikatnie odpycha się płetwami. Po każdym takim ruchu dryfuje swobodnie, jakby znajdował się w stanie nieważkości. Lód, rozjaśniony od góry przez światło słoneczne, z perspektywy nurka przypomina klosz lampy rozjaśniony przez niewidoczną żarówkę.

[04:57] Dno morza. Na piasku leżą dwa stworzenia przypominające rozgwiazdy. To wężowidła. Ich skóra jest gładka i czerwonawa. Mają po pięć cienkich ramion, wyrastających z obłego, okrągłego tułowia. Ramiona wężowideł są sztywno wyprostowane i odgięte do góry. Wiją się delikatnie kilka centymetrów ponad morskim dnem. Z ciemności wyłania się kilkanaście nieruchomych wężowideł. Mają różne kolory. Spłaszczone przez światło latarki

pełzną po piasku. Przednie ramię trzymają wyprostowane przed sobą, podciągają się na dwóch bocznych ramionach, a dwa tylne wloką za sobą.

[05:30] Nurek zatrzymuje się nad białą, owalną gąbką. Jej ciało jest mięsiste i pokryte otworami podobnymi do dziur w serze. Gąbka jest pusta w środku, przypomina kielich tulipana.

[05:43] Dwaj nurkowie sięgają do kosza zawieszzonego na żółtej linie. Podają sobie długie tuby zakończone gumowymi rurkami. Jeden z nurków wbija tubę w piasek. Dno morza niedaleko tuby jest usiane postrzępionymi jeżowcami.

[06:10] Nurek leży przy samym dnie. Oświetla je latarką. Za pomocą tuby odsysa piasek.

[06:25] Chmura bąbelków powietrza unosi się w kierunku przerębla.

[06:30] Nurek płynie w górę. Lustro wody przybliża się. Po jego drugiej stronie majaczy rozmazana twarz.

[06:38] Pomocnik Samuela stoi na brzegu przerębla. Wyciąga długą linę. Lina zwisała aż na samo dno i wyznaczała miejsce, nad którym znajduje się przerębel. Samuel siedzi obok. Ożywiony, wpatruje się w otwór przerębla.

Sam: Wybrałem kilka obszarów, gdzie żyją otwornice, którymi się teraz interesujemy. Sprawdzamy, czy są mięsożerne, czy jedzą stworzenia wielokomórkowe, na przykład przypominające krewetki. Znalazłem też kilka

jeżowców, w odbytach których żyją pasożyty. Piękne, fioletowe robaki... Ale co to za życie!

CLIP 1: documentary, VO script [Polish version]

**ENCOUNTERS AT THE END OF THE WORLD
VOICE OVER
FRAGMENT 1**

[00:01]

Herzog: Zmierzałiśmy do New Harbor [Nju Harbor], obozu nurków nad oceanem.

Po prawej stronie rozciąga się zamrożone morze, w którym nurkują. Sam obóz znajduje się na stałym lądzie. //

Herzog: Powitał nas mój przyjaciel Henry Kaiser [Henry Kajzer], muzyk i doświadczony nurek, którego podwodne zdjęcia sprowadziły mnie w to miejsce. Przybyliśmy w odpowiednim momencie.

Poszliśmy prosto do jego domku obok obozu New Harbor, skąd wchodzi się do głównego przerębla. Sam Bowser [Sam Bauser] kieruje zespołem naukowców. Dziś jest w refleksyjnym nastroju.

Reporter: Czy to dla ciebie wyjątkowy dzień?

Sam: Myślę, że po osiągnięciu celu trzeba się zatrzymać. Dziś chyba ostatni raz zanurkuje na Antarktydzie. Zrobiłem to, co zaplanowałem, czas przekazać pałeczkę następnemu pokoleniu biologów. Tak, to wyjątkowy dzień.

Herzog: Słyszałem, że jest też wielkim miłośnikiem fantastyki naukowej.

Sam: Istoty, które tu żyją, są jak z książek science fiction. Sklasyfikujmy je według tego, jak mogłyby cię pożreć. Są na przykład takie wydłużone kluchy, straszniejsze niż w książkach. Mają długie kosmyki, które cię oplatają. Kiedy próbujesz się wyrwać, zaplątujesz się jeszcze bardziej. Potem, gdy już jesteś sfrustrowany i wyczerpany, stworzenie zaczyna się poruszać,

rozkładać cię na części. To jeden przykład. Są też inne robaki, z potwornymi szczękami, które mogą rozedrzeć twoje ciało. To naprawdę straszliwy świat, pełen przemocy i agresji. Nam całkowicie nieznany, bo mamy kombinezony z neoprenu i jesteśmy więksi niż te stworzenia. Nie wywierają na nas żadnego wpływu. Ale gdybyśmy mieli się skurczyć, byłoby okropnie!

Reporter: To świat wcześniejszy niż ludzki. Myślisz, że ssaki uciekły w panice z oceanów i wypełzły na suchy ląd, bojąc się właśnie tych istot?

Sam: Nie mam wątpliwości, że to był powód. Uciekliśmy od tych okropieństw. Ewoluwaliśmy, urosliśmy, by chronić się przed tym, co w skali miniaturowej jest po prostu koszmarne. //

Herzog: Woda pod lodem ma temperaturę -2°C [minus dwóch stopni Celsjusza].

[03:13]

Sam: To zabezpiecza nas przed zimnem. //

[03:29]

Łysy: Otworzymy? Gotowy?

Sam: Tak. //

[04:05]

Herzog: Nurkowie wyglądają jak astronauty unoszący się w przestrzeni. Ich praca jest bardzo niebezpieczna. Nurkują bez liny, by mieć większy zasięg. Tutaj nie można ufać kompasowi. Tak blisko bieguna magnetycznego igła wskazuje prosto w górę lub w dół. Trzeba jakoś odnaleźć drogę do przerębla, by nie zostać uwięzionym pod lodowym sklepieniem. //

[06:50]

Sam: Wybrałem kilka obszarów, gdzie żyją otwornice, którymi się teraz interesujemy. Sprawdzamy, czy są mięsożerne, czy jedzą stworzenia wielokomórkowe, na przykład przypominające krewetki. Znalazłem też kilka jeżowców, w odbytach których żyją pasożyty. Piękne, fioletowe robaki... Ale co to za życie!

CLIP 2: documentary, AD script [Polish version]

ENCOUNTERS AT THE END OF THE WORLD
AUDIODESKRYPCJA
FRAGMENT 2

[00:01] Nurkowie zakładają kombinezony. Na głowy naciągają gumowe kaptury, na dłonie grube rękawice.

Herzog: *Zauważyłem, że nurkowie podczas pracy nie rozmawiają ze sobą. Są jak księża przygotowujący się do mszy.*

[00:21] Dwaj nurkowie siedzą na brzegu przerębla. Mają na plecach butle gazowe.

[plusk]

[00:28] Nurek wskakuje do wody. Kładzie sobie dłoń na czubku głowy. Drugi nurek wykonuje ten sam gest. Zsuwa się do przerębla.

[plusk]

[00:39] Jasny otwór przerębla góruje nad zanurzającymi się naukowcami.

Herzog: *Pod lodem, nurkowie znajdują się w innej rzeczywistości, w której czas i przestrzeń przybierają dziwny, nowy wymiar. Nieliczni, którzy poznali świat pod lodowym niebem, często mówią, że czuli się, jakby wchodzili do katedry.*

[01:05] Nurek płynie na plecach. Nad nim ciągnie się błękitna tafla lodu. Uderzają w nią bąbelki powietrza.

[piosenka]

[01:52] Lodowe sople wyrastają ze zmrożonego sklepienia. W tle ciemnoniebieska toń morza. W niej niewielka sylwetka

płetwonurka. Mężczyzna trwa zawieszony w wodzie. Obraca się dookoła, oświetla latarką sople. Jeden z nich jest najeżony lodowymi igłami jak szczotka z piór.

- [02:16] Dostojna meduza płynie niespiesznie do góry. Przypomina parasol, który na przemian składa się i rozkłada. Jej korona jest przezroczysta, zwieszają się z niej cienkie parzydełka. Wnętrze meduzy jest jasnoczerwone. Całe jej ciało wydaje się niezwykle delikatne.
- [02:35] Pod powierzchnią lodu zbiera się uwięzione powietrze. Mniejsze bańki ślizgają się pod taflą morza. Zmierzają w kierunku większej bańki. Kolejno przyłączają się do niej. Razem tworzą ciemny pas przypominający plamę oleju. W tle jaśnieje otwór przerębla. Pod nim znajdują się chmury bąbelków powietrza, podobne do ławic małych rybek. Bąbelki unoszą się w stronę przerębla.
- [03:02] Nurek płynie nad piaszczystym dnem. W tym miejscu morze jest płytkie: taflę lodu i dno dzieli zaledwie kilka metrów. Przed nurkiem wyrasta pionowa, skalista ściana. Tu zaczyna się ląd.
- [03:19] Nurek płynie wzdłuż skały. W miejscu, w którym tafla morza łączy się z brzegiem, lód jest cienki. Prześwituje przez niego światło słoneczne. Po prawej stronie dno opada ukośnie, a lód wydaje się znacznie grubszy. Panują tam ciemności. Przed skalną ścianą dryfuje niewielka meduza. Lśni w jasnoniebieskim świetle.

- [03:36] Nurek klęczy przy samej ścianie brzegu. Rozgarnia piasek dłońmi w grubych rękawicach. Chmura szczątków roślin i zwierząt unosi się przed twarzą naukowca. Dno morza jest usiane sporymi małżami. Są ich tysiące. Jedna z małż ucieka od płetwonurka krótkimi skokami. Na zmianę otwiera się i gwałtownie zamyka.
- [04:05] Nurek płynie wzdłuż skalnego brzegu. Niewielki jeżowiec tkwi przyczepiony do gładkiej ściany. Ma okrągłe ciało najeżone długimi, sztywnymi kolcami. Na dnie morza spoczywają blade szczątki morskich stworzeń. W wodzie unosi się gęsty, drobny plankton.
- [04:54] Małż płynie między drobinkami planktonu. Kilkakrotnie kłapie muszlą.
- [05:10] Nurek trwa zawieszony w wodzie. Unosi ramiona nad głowę. Patrzy na łód ciągnący się w górze.
- [05:16] (na poprzedniej scenie) Wnętrze baraku. Młoda kobieta bada coś pod mikroskopem. W głębi pomieszczenia łysiejący mężczyzna siedzi za biurkiem. Nosi okulary z dużymi szklami.
- Herzog: *Wróciwszy z dziwnego, podwodnego świata, naukowcy badają próbki. Jeden z najwybitniejszych na świecie specjalistów w swojej dziedzinie, doktor Pawłowski, bada sekwencję DNA otwornic. To, co wygląda tak ezoterycznie, jest zapisem najważniejszych informacji dotyczących życia na Ziemi. Niczym kosmolodzy szukający początków wszechświata, tutejsi naukowcy badają ewolucję życia od jej najwcześniejszych etapów.*

[06:01] Na monitorze ciągi liter: C, T, G, A.

Herzog: *Czasami elementy tworzące sekwencję idealnie do siebie pasują.*

[06:09] Bowser [Bauser] do Pawłowskiego:

Sam: Co dziś znalazłeś w próbkach?

Jan: Trzy nowe gatunki. Fantastyczne!

Sam: Z punktu „Romeo”?

Jan: Zgadza się. Jeden okrągły i dwa wydłużone. Nie wiem, co to jest. Trzeba zbadać DNA.

Herzog: *To wielka chwila?*

Jan: Tak.

Sam: Wspaniale jest dopisywać nowe pozycje do listy gatunków.

Jan: Wyjątkowe uczucie.

CLIP 2: documentary, VO script [Polish version]

ENCOUNTERS AT THE END OF THE WORLD
VOICE OVER
FRAGMENT 2

[00:08]

Herzog: Zauważyłem, że nurkowie podczas pracy nie rozmawiają ze sobą.
Są jak księża przygotowujący się do mszy. //

[00:45]

Herzog: Pod lodem, nurkowie znajdują się w innej rzeczywistości, w której czas i przestrzeń przybierają dziwny, nowy wymiar. Nieliczni, którzy poznali świat pod lodowym niebem, często mówią, że czuli się, jakby wchodzili do katedry. //

[05:26]

Herzog: Wróciwszy z dziwnego, podwodnego świata, naukowcy badają próbki. Jeden z najwybitniejszych na świecie specjalistów w swojej dziedzinie, doktor Pawłowski, bada sekwencję DNA otwornic. To, co wygląda tak ezoterycznie, jest zapisem najważniejszych informacji dotyczących życia na Ziemi. Niczym kosmolodzy szukający początków wszechświata, tutejsi naukowcy badają ewolucję życia od jej najwcześniejszych etapów. /
Czasami elementy tworzące sekwencję idealnie do siebie pasują.

[06:12]

Sam: Co dziś znalazłeś w próbkach?

Jan: Trzy nowe gatunki. Fantastyczne!

Sam: Z punktu „Romeo”?

Jan: Zgadza się. Jeden okrągły i dwa wydłużone. Nie wiem, co to jest.
Trzeba zbadać DNA.

Herzog: To wielka chwila?

Jan: Tak.

Sam: Wspaniale jest dopisywać nowe pozycje do listy gatunków.

Jan: Wyjątkowe uczucie.

CLIP 1: fiction, TTS AD script [Polish version]

**CHARLIE AND CHOCOLATE FACTORY
AUDIODESKRYPCJA Z SYNTEZĄ MOWY
FRAGMENT 1**

{26}{554}Wstaje kolejny dzień. Mimo padającego śniegu tłum ludzi zbiera się na ulicy, wokół jednego z plakatów na latarni. Na końcu ulicy fabryka. Jej potężne kominy złowieszczo górują nad miastem. Czarli przeciska się przez tłum zebrany wokół latarni. Odczytuje napis na plakacie.

{1311}{1451}Tokio, Japonia. Otwierają się drzwi sklepu ze słodyczami. Tłumy dzieci opróżniają półki z czekoladą Łonki.

{1455}{1659}Marrakesz, Maroko. Klienci szaleją na zatłoczonym targu ulicznym. Oddają kurczaki i kozy, byle tylko zdobyć czekoladę Łonki.

{1807}{2069}Nowy Jork. Stylowy butik. Tabliczki czekolady marki Łonka ułożone wokół modelki na kształt obszernej spódnicy z falbanami. Klienci zabierają czekolady i zostawiają modelkę w samej bieliźnie.

{2073}{2132}Czarli siedzi na podwójnym łóżku dziadków.

{3003}{3107}Diseldorf, Niemcy. Tłuscioch rozmawia z dziennikarzami w sklepie mięsnym ojca.

{3866}{3930}Augustus rozpakowuje kolejną tabliczkę czekolady.

{3934}{3959}Pani Glup.

{4228}{4335}Rodzina Baketów ogląda Augustusa w starodawnym telewizorku.

{4654}{4723}Rezydencja w Bakingamszyr, Anglia.

{4899}{4940}Weruka z rodzicami.

{5258}{5299}Fabryka pana Solta.

{5454}{5776}Pracownice pana Solta mają na sobie czepki i różowe fartuchy w kropki. Rozdzielają między siebie pudełka z czekoladami Łonki i odpakowują je jedna po drugiej. Szpakowaty Solt obserwuje pracownice z podwyższenia.

{6017}{6070}Pani Solt popija martini.

{6355}{6683}Pracownice pana Solta odpakowują czekolady. Jedna z nich wytrzeszcza oczy, rozgląda się. Niepostrzeżenie wyjmuje z opakowania złoty bilet. Próbuje go ukryć, ale ktoś łapie ją za rękę. Odwraca się i widzi pana Solta, który wrywa bilet z jej dłoni.

{6687}{6995}Weruka ubrana w strój jeździecki idzie przestronnym korytarzem w stronę rodziców. Pan Solt wręcza jej złoty bilet. Weruka z uśmiechem patrzy na prezent, zerka na pana Solta.

{7059}{7118}Baketowie oglądają Werukę w telewizji.

{7515}{7607}Wchodzą państwo Baketowie. Podekscytowani uśmiechają się do Czarliego.

{7763}{7891}Rodzice podchodzą do Czarliego siedzącego na środku łóżka dziadków. Pan Baket wyłącza telewizor.

{7950}{8241}Pani Baket wręcza Czarliemu paczuszkę zapakowaną w kartkę wyrwaną z komiksu. Czarli rozpakuje prezent. To czekolada Łonki. Na opakowaniu napis: Piankowo-karmelowe nadzienie zachwyci twe podniebienie.

{8472}{8661}Czarli wysuwa z brązowo-białego opakowania tabliczkę czekolady owiniętą w srebrną folię. Rodzice siedzą przy łóżku. Nachylają się w stronę syna.

{8844}{9270}Czarli ostrożnie odwija czekoladę z folii. Państwo Baketowie i dziadkowie chłopca patrzą wyczekująco. Sceptyczny dziadek Dżo uśmiecha się pełen nadziei. Przygląda się czekoladowej tabliczce przez okrągłe okulary w czarnych oprawkach. Czarli poluzowuje folię, a potem ją zrywa.

{9332}{9542}Jest czekolada, ale biletu brak. Rodzice Czarli wymieniają spojrzenia pełne rozczarowania. Dziadek Dżo zadumany.

{9625}{9679}Czarli patrzy na domowników.

{9897}{10051}Babcia Józefina uśmiecha się do dziadka Dżo. Czarli wręcza każdemu kawałek czekolady.

{10304}{10564}Czarli kończy rozdzielać czekoladę między domownikami. Odgryza odrobinę ze swojego kawałka. Pozostali wgrzają się w swoje porcje. Babcia Józefina rozkoszuje się zapachem czekoladowego prezentu.

{10568}{10801}Na zewnątrz. Zimowy dzień. Mężczyzna w brązowym, filcowym kapeluszu wyrzuca do kosza gazetę. Podchodzi Czarli. Wyjmuje gazetę z kosza i zabiera ją do domu. W kuchni mama sieka kapustę.

{10860}{10914}Dziadek Dżo.

{10975}{11066}Czarli podaje gazetę ojcu. Ten czyta nagłówek.

{11229}{11590}Wajlet ma blond włosy obcięte na pazia i czarny pas w karate. Jest ubrana w kimono. Powala na podłogę kilku dorosłych instruktorów. Wychodzi z sali, żując gumę. Reporterzy przeprowadzają wywiad z Wajlet i jej identycznie ubraną matką w pokoju pełnym trofeów, w ich domu w Atlancie, w stanie Dżordżja.

{11967}{12020}Puchar za żucie gumy.

{12785}{12840}Babcia Dżordżina wytrzeszcza oczy.

{13069}{13294}Reporterzy odwiedzają dom Majka Tiwi w Denver, w stanie Kolorado. Rodzice stoją bezradnie obok syna, który gra w grę-strzelankę na dużym ekranie telewizora.

{13902}{13989}Majk kończy grać. Do reporterów.

{14293}{14515}Pan Bucket zakrywa Czarliemu uszy, dopóki dziadek nie skończy niecenzuralnego monologu.

{14609}{14738}Czarli wyłącza telewizor. Posyła uśmiech mamie mieszącej w kuchni zupę.

CLIP 2: fiction, TTS AD script [Polish version]

**CHARLIE AND CHOCOLATE FACTORY
AUDIODESKRYPCJA Z SYNTEZĄ MOWY
FRAGMENT 2**

{25}{119}W domu. Pani Baket sieka kapustę na zupę.

{287}{490}Pani Baket odskakuje na widok windy wpadającej do domu przez dach. Z sufitu leci gruz, winda ląduje przy stole. Budzi się babcia Dżordżina.

{598}{661}Łonka macha. Drzwi windy rozsuwają się.

{753}{869}Czarli podbiega do rodziców. Przytula go matka. Dziadek Dżo całuje ją w policzek.

{1461}{1504}Łonka zagląda do kredensu.

{1752}{2092}Zakład fryzjerski w fabryce. Łonka siedzi w fotelu. Na drabinie obok stoi Umpa-Lumpas. Przycina przylizane włosy Łonki uczesane „na pazia”. Łonka, oglądając swą fryzurę w lustrze, zauważa na ramieniu siwy włos.

{2600}{2650}Łonka dostrzega staruszków.

{4967}{5027}Rodzina Baketów przygląda się Łonce.

{5291}{5369}Łonka wyciąga dłoń, by wcisnąć guzik windy. Cofa ją.

{5516}{5679}Łonka zmartwiony, patrzy z niedowierzaniem na Czarliego, unosi brwi.

{5832}{6100}Łonka wbija wzrok w podłogę, drzwi windy się zamykają. Silniki odpalają, winda wzbija się w górę, odlatuje. Pani Baket poklepuje Czarliego po ramieniu na pocieszenie.

{6187}{6296}Zasmucony Czarli spuszcza wzrok. Babcia Dżordżina uśmiecha się.

{7005}{7060}Domowy stół zastawiony jedzeniem.

{7679}{7821}Psychiatra Umpa-Lumpas robi notatki, Łonka podnosi się na kozetce.

{8056}{8142}Umpa-Lumpas przytakuje.

{8159}{8357}Przy oblodzonej ulicy Czarli ustawił stanowisko pucybuta. Poleruje buty mężczyźnie chowającemu twarz za gazetą.

{9074}{9103}To Łonka.

{9284}{9371}Łonka zrezygnowany. Czarli wstaje.

{9508}{9591}Próbuje wydusić z siebie kolejne słowo.

{10175}{10221}Łonka uśmiecha się szeroko.

{10322}{10384}Łonka odchodzi, oglądając się za Czarlim.

{10469}{10541}Wpada na drzwi szklanej windy, upada.

{10619}{10885}Łonka wciska guzik, drzwi windy rozsuwają się. Łonka wsiada do środka z Czarlim. Silniki umieszczone na dachu obniżają się w stronę ziemi i odpalają, unosząc windę w górę.

{10889}{11116}Krajobraz otulony śniegiem. Winda ląduje. W oddali rodzinny dom Łonki. Stoi samotnie, jak gdyby odcięto go od innych szeregowców i ustawiono na odludziu.

{11120}{11331}Łonka, w okrągłych, przyciemnianych goglach, wychodzi z Czarlim z windy. Idą w stronę domu. Wchodzą po schodkach do drzwi wejściowych.

{11400}{11481}Na tabliczce napis: Doktor Łilbur Łonka, dentysta.

{11528}{11732}Zdenerwowany Łonka patrzy, jak Czarli dzwoni do drzwi. Otwiera je wysoki, siwobrody doktor Łonka. Zerka na przybyszy.

{11880}{11931}Łonka siedzi w fotelu dentystycznym.

{11957}{12006}Doktor Łonka zagląda mu do ust.

{12125}{12660}Doktor Łonka bada zęby Łilego Łonki przy pomocy metalowego zgłębnika i małego lusterka. Czarli rozgląda się po gabinecie. Spogląda na ścianę obwieszoną ramkami z artykułami z gazet. W jednym z nich budynek fabryki i nagłówek: Otwarcie największej fabryki czekolady. Obok stoi ramka ze zdjęciem małego Łilego bez aparatu na zęby.

{12664}{12868}W albumie powklejane wycinki z gazet: Łonka otwiera sklep ze słodyczami, Fabryka otwarta.

{12872}{13085}Zdenerwowany Łili Łonka siedzi w fotelu. Ma szeroko otwarte usta. Doktor Łonka bada jego zęby, sprawia wrażenie nieco zaskoczonego.

{13225}{13290}Czarli zerka na nich.

{13358}{13564}Doktor Łonka otwiera szeroko oczy. Wyjmuje narzędzia z ust Łilego. Doktor wpatruje się w twarz syna.

{13691}{13939}Niemał drżąc ze zdziwienia, doktor Łonka odkłada narzędzia na wózek stojący obok syna. Łili podnosi się z fotela, siedzi naprzeciwko ojca.

{14077}{14112}Łonka kręci głową.

{14159}{14676}Łonka patrzy na ojca, który obdarza go ciepłym uśmiechem. Doktor Łonka unosi niepewnie dłoń obleczoną w gumową rękawiczkę, dotyka ramienia syna. Obaj wyglądają na nieco skrępowanych. Doktor Łonka delikatnie obejmuje syna, przytula go do siebie. Łili opiera policzek na piersi ojca, z przejęciem patrzy w dal. Obserwuje ich uśmiechnięty Czarli.

{14680}{14765}Mroźny wieczór. Rodzina Baketów siada do kolacji.

{15207}{15401}Na stole obfity posiłek. Łonka zajmuje miejsce między babciami Dżordżiną i Józefiną. Babcia Dżordżina obdarza go uśmiechem.

{15674}{15732}Łonka uśmiecha się szeroko.

{15791}{15876}Babcia Dżordżina zarzuca Łonce ręce na szyję. Babcia Józefina:

{16253}{16493}Czarli przytakuje, uśmiecha się do Łonki. Pan Baket kroi piezzonego kurczaka. Wnętrze domku Baketów wypełnia przytulny blask. Za oknem prószy śnieg.

{16613}{16662}Dom stoi na terenie fabryki.

{16830}{16891}Na dom spadają płatki śniegu z cukierniczek.

{17080}{17272}Narrator to Umpa-Lumpas w białym golfie i marynarce. Siedzi na brzegu cukierkowej rzeki. Za jego plecami domek Baketów.

CLIP 1: documentary, TTS AD script [Polish version]

ENCOUNTERS AT THE END OF THE WORLD
AUDIODESKRYPCJA Z SYNTEZĄ MOWY
FRAGMENT 1

{384}{571}Helikopter ląduje. Przed nim stoją dwa półokrągłe baraki połączone wspólnym korytarzem. Jest jasny dzień.

{1396}{1460}Brodaty mężczyzna w średnim wieku.

{4432}{4691}Samjuel siedzi na krześle. Opiera łokieć o dwie butle gazowe. Tuż przed nim znajduje się otwór głównego przerębla. Przypomina głęboką studnię.

{4995}{5242}Samjuel ma na sobie cienki kombinezon z pianki. Naciąga na niego drugi, puchowy kombinezon. Następnie zakłada trzeci kombinezon, uszyty ze sztywnego materiału.

{5328}{5744}Szcupły mężczyzna z ogoloną głową pomaga mu rozpiąć kaptur zewnętrznego kombinezonu. Samjuel porusza się z trudem, jest czerwony na twarzy. Gwałtownie pochyla się do przodu. Łapie uchwyt suwaka, który biegnie od lewego ramienia do prawego biodra. Zapina suwak.

{5920}{6134}Pomocnik Samjuela patrzy na zegarek. Biolog zanurza się w przeręblu. Jego sylwetka oddala się od tafli wody.

{7004}{7395}Czarna sylwetka nurka odcina się od błękitnej tafli lodu. Mężczyzna delikatnie odpycha się płetwami. Po każdym takim ruchu dryfuje swobodnie, jakby znajdował się w stanie nieważkości. Lód, rozjaśniony od góry

przez światło słoneczne, z perspektywy nurka przypomina klosz lampy rozjaśniony przez niewidoczną żarówkę.

{7430}{7845}Dno morza. Na piasku leżą dwa stworzenia przypominające rozgwiazdy. To węzowidła. Ich skóra jest gładka i czerwona. Mają po pięć cienkich ramion, wyrastających z obłego, okrągłego tułowia. Ramiona węzowideł są sztywno wyprostowane i odgięte do góry. Wiją się delikatnie kilka centymetrów ponad morskim dnem.

{7849}{8252}Z ciemności wylania się kilkanaście nieruchomych węzowideł. Mają różne kolory. Spłoszone przez światło latarki pełzną po piasku. Przednie ramię trzymają wyprostowane przed sobą, podciągają się na dwóch bocznych ramionach, a dwa tylne wloką za sobą.

{8256}{8550}Nurek zatrzymuje się nad białą, owalną gąbką. Jej ciało jest mięsiste i pokryte otworami podobnymi do dziur w serze. Gąbka jest pusta w środku, przypomina kielich tulipana.

{8554}{8949}Dwaj nurkowie sięgają do kosza zawieszonoego na żółtej linii. Podają sobie długie tuby zakończone gumowymi rurkami. Jeden z nurków wbija tubę w piasek. Dno morza niedaleko tuby jest usiane postrzępionymi jeżowcami.

{9251}{9389}Nurek leży przy samym dnie. Oświetla je latarką. Za pomocą tuby odsysa piasek.

{9624}{9746}Chmura bąbelków powietrza unosi się w kierunku przerębla.

{9750}{9891}Nurek płynie w górę. Lustro wody przybliża się. Po jego drugiej stronie majaczy rozmazana twarz.

{9950}{10051}Pomocnik Samjuela stoi na brzegu przerębla. Wyciąga długą linę.

{10055}{10280}Lina zwiśla aż na samo dno i wyznaczała miejsce, nad którym znajduje się przerębel. Samuel siedzi obok. Ożywiony, wpatruje się w otwór przerębla.

CLIP 2: documentary, TTS AD script [Polish version]

ENCOUNTERS AT THE END OF THE WORLD
AUDIODESKRYPCJA Z SYNTEZĄ MOWY
FRAGMENT 2

{25}{185}Nurkowie zakładają kombinezony. Na głowy naciągają gumowe kaptury, na dłonie grube rękawice.

{508}{640}Dwaj nurkowie siedzą na brzegu przerębla. Mają na plecach butle gazowe.

{704}{915}Nurek wskakuje do wody. Kładzie sobie dłoń na czubku głowy. Drugi nurek wykonuje ten sam gest. Zsuwa się do przerębla.

{972}{1091}Jasny otwór przerębla góruje nad zanurzającymi się naukowcami.

{1625}{1784}Nurek płynie na plecach. Nad nim ciągnie się błękitna tafla lodu. Uderzają w nią bąbelki powietrza.

{2836}{3286}Lodowe sople wyrastają ze zmrożonego sklepienia. W tle ciemnoniebieska toń morza. W niej niewielka sylwetka płetwonurka.

Mężczyzna trwa zawieszony w wodzie. Obraca się dokoła, oświetla latarką sople. Jeden z nich jest najeżony lodowymi igłami jak szczotka z piór.

{3384}{3809}Dostojna meduza płynie niespiesznie do góry. Przypomina parasol, który na przemian składa się i rozkłada. Jej korona jest przezroczysta, zwieszają się z niej cienkie parzydełka. Wnętrze meduzy jest jasnoczerwone. Całe jej ciało wydaje się niezwykle delikatne.

{3869}{4244}Pod powierzchnią lodu zbiera się uwięzione powietrze. Mniejsze bańki ślizgają się pod taflą morza. Zmierzają w kierunku większej bańki.

Kolejno przyłączają się do niej. Razem tworzą ciemny pas przypominający plamę oleju.

{4248}{4498}W tle jaśnieje otwór przerębla. Pod nim znajdują się chmury bąbelków powietrza, podobne do ławic małych rybek. Bąbelki unoszą się w stronę przerębla.

{4550}{4900}Nurek płynie nad piaszczystym dnem. W tym miejscu morze jest płytkie: tafłę lodu i dno dzieli zaledwie kilka metrów. Przed nurkiem wyrasta pionowa, skalista ściana. Tu zaczyna się ląd.

{4982}{5396}Nurek płynie wzdłuż skały. W miejscu, w którym tafla morza łączy się z brzegiem, lód jest cienki. Prześwituje przez niego światło słoneczne. Po prawej stronie dno opada ukośnie, a lód wydaje się znacznie grubszy. Panują tam ciemności. Przed skalną ścianą dryfuje niewielka meduza. Lśni w jasnoniebieskim świetle.

{5400}{5891}Nurek klęczy przy samej ścianie brzegu. Rozgarnia piasek dłońmi w grubych rękawicach. Chmura szczątków roślin i zwierząt unosi się przed twarzą naukowca. Dno morza jest usiane sporymi małżami. Są ich tysiące. Jedna z małż ucieka od płetwonurka krótkimi skokami. Na zmianę otwiera się i gwałtownie zamyka.

{6125}{6528}Nurek płynie wzdłuż skalnego brzegu. Niewielki jeżowiec tkwi przyczepiony do gładkiej ściany. Ma okrągłe ciało najeżone długimi, sztywnymi kolcami. Na dnie morza spoczywają blade szczątki morskich stworzeń. W wodzie unosi się gęsty, drobny plankton.

{7354}{7479}Małż płynie między drobinkami planktonu. Kilkakrotnie kłapie muszlą.

{7737}{7896}Nurek trwa zawieszony w wodzie. Unosi ramiona nad głowę.
Patrzy na łód ciągnący się w górze.

{7900}{8143}Wnętrze baraku. Młoda kobieta bada coś pod mikroskopem. W
głębi pomieszczenia łysiejący mężczyzna siedzi za biurkiem. Nosi okulary z
dużymi szklami.

{9040}{9113}Na monitorze ciągi liter: C, T, G, A.

{9247}{9299}Bauser do Pawłowskiego.