

“Feeling” the Audio Description: A Reception Perspective

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Abstract

Is a picture worth a thousand words? Maybe. But, as Joel Snyder (2005, 197) has put it, “the audio describer might say that a few well-chosen words conjure vivid and lasting images”. The present paper aims at identification of the main challenges arising from the audio description (AD) and audio subtitles (AST) in three foreign animation films into Greek and the results from reception studies in order to find the best strategies in synchronisation and voice delivery for an optimal viewing experience for the blind and visually impaired people (B/VIP). The work explores also the usage of touch as a secondary communication channel to deliver additional information along with AD.

The findings reveal that the use of adjectives, the description of emotions and the voice delivery may increase the perception of the audience, making the viewing experience of blind and visually impaired people (B/VIP) more immerse, being also able to communicate a range of emotions. Last but not least, it has been found out that audio description (AD) could be expanded beyond the visual elements of animation films, encompassing a more engaging and entertaining experience for the audience.

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Introduction: Audiovisual translation and accessibility

Audiovisual texts consist of a combination and interaction of verbal elements, non-verbal elements, audio and visual elements (Zabalbeascoa 2008, 24-25). Films, as multimodal texts, combine several semiotic modes, such as language, visual images and sound. In order to make films accessible for blind and visually impaired people (B/VIP), the content has to be adapted to another medium and another modality that is audio description (AD) for blind and visually impaired people (B/VIP). AD is considered a form of audiovisual translation – a way to translate information that is perceptible in one sense (visual) to a form that is comparably accessible with another (aural). When it comes to foreign films, namely films the source language of which is other than the target language of the viewers and are not dubbed, the original dialogue or narrative should be audio subtitled. This emergent modality of audiovisual localisation could be summed up as a spoken or aural rendering of subtitles, which can be read by a synthetic (computerised) voice or by a “voice talent” or “voice actor”.

Since in Greece there is lack of academic research in audio describing foreign audiovisual content to Greek, the present paper aims at investigating the linguistic challenges that arise both from the audio description (AD) and the audio subtitles (AST). Moreover, there is an attempt to integrate touch, as an active sense, in the filmic experience of the audience. The present research deals with audio description (AD) of foreign stop-motion short animation films screened to Greek blind and visually impaired (B/VIP) adults with the use of audio subtitles (AST). This paper will present aspects deriving from reception studies based on three animation films. Following the screening of each film, questionnaires, including questions regarding linguistic choices, voice delivery, synchronisation and sensory engagement, were read to the blind and visually impaired viewers, and feedback was gathered. To this end, adult blind and visually impaired members of Associations for the Blind in Athens, Patras and Thessaloniki participated.

1 Background: Towards a multisensory approach in AD

Interestingly enough, Andrew Holland (2009) explains how interdependent our senses are. He understood it through a talk given by experimental psychologist Dr Charles Spence attended back in 2004, in which he described a series of experiments. More particularly, people’s experience of touch, for instance, is affected by sight and sound. The fact that the senses are interdependent is something that artists have used in their work for centuries. Berenson (1896, 5) writing about Giotto stated that “psychology has ascertained that sight alone gives us no accurate sense of the

third dimension' and that 'every time our eyes recognise reality, we are, as a matter of fact, giving tactile values to retinal impressions". Therefore, the audio describer has to work very hard in order to 'give tactile values' to the 'retinal impressions' described, to appeal to more than the visual (Holland 2009). According to Holsanova (2016), when vision is impaired, the other senses may become more important.

"Sound, touch, smell and taste are a natural part of our sensory world, and can be used to complement vision. For example, touch is used to discern details, shapes and texture (Noordzij, Zuidhoek, & Postma, 2007; Pietrini et al. 2004), while movements, proprioception, hearing and the sense of smell can be used to assess how different things are placed in relation to one's own body (Eimer, 2004). To sum up, individuals with congenital blindness use other senses than sight to create rich mental models of their environment." (Holsanova 2016, 62)

Given the fact that the alternative senses for B/VIP have predominantly been hearing and touch, a multisensory approach was implemented prior and/or during the screening of the films. Since animation, as a film genre, uses objects that have some sort of emotional inner life that is somehow conserved and liberated by touch ("tactile memory") (Wells 2014) and the puppets (main characters) "beg to be touched" (Barker 2009, 137) and can engage the viewers, the audience had also the opportunity to touch the protagonists (replicas) and to feel their clothes and features. This experience was found to be interesting by the audience, since it stimulated its imagination, providing a richer film experience, without overloading the user.

As far as the linguistic aspects are concerned, as Snyder (2008) has put it, there are four elements to take into consideration when creating an AD: observation, edit, language and vocal skills. Effective describers need to closely observe and monitor the visual information in order to convey it. In other words, their level of awareness must be increased so as to become active 'see-ers'. What is more, "describers should reflect the casual observation of the average member of the sighted audience but develop their writing skills and grasp of language so as to be able to convey that visual information effectively" (Fryer 2016, 60). Describers must generate their script from scratch, but editing and prioritisation are of paramount importance both before and after recording the script. In our project, audio subtitling is based on the "aurally rendered and recorded version of subtitles with a film" (Reviere and Remael 2015, 52). As a hybrid technique it drags characteristics from other

AVT strategies such as dubbing, voice-over or subtitling (Braun & Orero, 2010). In terms of the AST vocal delivery, the AST track can be delivered either with a dubbing effect or a voice-over effect. The next section will explain in detail the methodology followed and results came out. It is worth reminding the novelty and the inexistence of previous reception studies with foreign animation films to the Greek B/VIP audience.

2 Research methodology

2.1 Material used

Animation as a medium is generally effective for conveying dynamic information and combines different modes of expression (images, different types of sound, music, speech) to create meaning. Marrying together words and imagery may be a highly creative procedure in AD and requires not only a source text analysis but also a close contact with the director to understand the artistic direction, which includes the decisions made by the director, like the colour palette, background details and cultural elements. According to Bendazzi (2014, 7), animation language “is the most audiovisual of all audiovisual languages”. One of the animation techniques is stop-motion, which evokes a tactile perception by the use of materials and textures that appeal to the audience experience and address the sense of touch. For the reception studies conducted, the following short animated films have been used:

- 1) “My Stuffed Granny”, directed and animated by Effie Pappa (Country: United Kingdom 2014). It is a multi-awarded 10-minute stop-motion film based on a short story by Nina Kouletaki and depicts hope during the Greek sociopolitical and economical crisis. Its original language is English.



Synopsis: Little Sofía loves her grumpy granny: even though she is always hungry and eats what little food they can buy. Her pension is the only thing keeping her and her father alive. To what extremes will they go to once granny is no more?

- 2) "Boles", a 13-minute puppet animation by the Slovenian director Špela Čadež (Countries: Slovenia-Germany 2013). The awarded film is based on the short story "Her Lover" by the Russian playwright Maksim Gorky (1868-1936). Its original language is Slovenian.



Synopsis: Filip lives in a poor neighbourhood. He dreams of writer's glory and luxurious lifestyle in a more prosperous part of town. One day Filip gets a knock on the door. His neighbour Tereza, an older prostitute that Filip tries to avoid by all means, asks him to write a letter for her fiancé. Filip agrees. And it would all end up fine if a week later Tereza would not show up at his doorstep again, asking him to write an answer to the previous letter.

- 3) "Projection on Sofa" (Projection sur canapé), an awarded 6-minute graduation project by Violette Delvoye (Country: Belgium 2016) that deals with the idea of travelling and exploring new things. Its original language is French.



Synopsis: Movie night at home. At the end of the film, Lucie and Manu start a conversation about the idea of travelling. While smoking and drinking wine, they exchange their ideas, needs and expectations.

The above films fall under the same medium and technique and have been screened at many international animation festivals, having acquired several awards and prizes around the world. They are also accessible on the Internet, since the directors and/or the production companies have uploaded them online, allowing for broader engagement.

2.2 Procedure followed

After having watched several animation films under the same technique, namely stop-motion, and selecting the ones mentioned above, we contacted the directors in order to provide us with their consent to use their films for research purposes, the original videos, the script, the original language subtitles (.srt files), their translations in English, as well as further information on the content and tactile material. Following the source text and film analysis in each case, the AD script was written and annotated using time codes, while adjustments and revisions were made following the advice of a visually impaired person (VIP) prior to the screenings. After that, the script was recorded and mixed in a studio. The following figure from "Pictures painted in words: ADLAB Audio Description guidelines" edited by Remael, Reviers and Vercauteren (2015) describe the process to be followed.

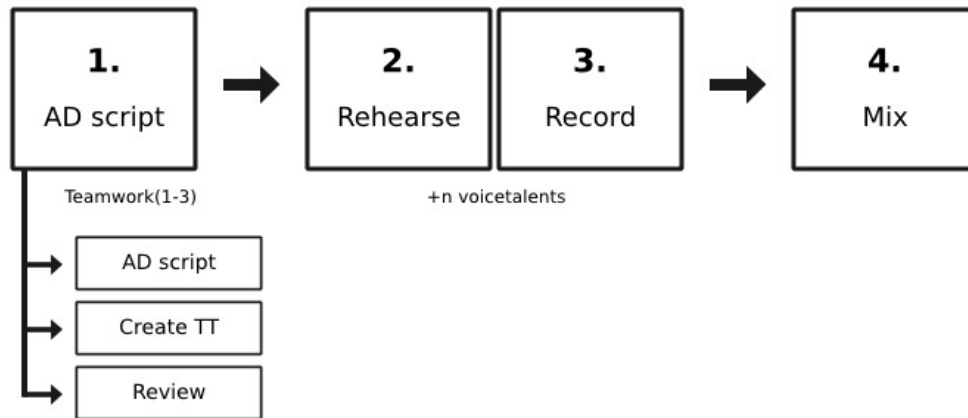


Figure 1: The AD production process (source: <http://www.adlabproject.eu/>)

Finally, open screenings for the blind and partially sighted were held, followed by post-screening discussions and questionnaires. The findings were discussed with a reference to an explorative study carried out among Greek viewers with visual impairments.

The material used in this project is foreign, which means that the source language is different than the native language of the Greek target audience. In other words, there was a need to provide blind and partially sighted viewers not only with the description of what can be seen on screen, but also with the translation of the foreign dialogue (Szarkowska and Jankowska 2015). This is known as audio subtitling (AST), spoken subtitles (Theunisz 2002, Orero 2007, Braun and Orero 2010, Remael 2012, Szarkowska 2015), or voice-over (Szarkowska and Jankowska 2012). Thus, in each film, the subtitles were translated in Greek, synchronised in a way to contain all the information required to interact with the existing AD and read by voice talents and actors. There were also at least two versions of each film screened to the target audience. What is more, other senses, such as touch, were stimulated for a more engaging experience.

2.3 Participants and other specific details

For the purpose of our research, there was a close cooperation with adult members from the Pan-Hellenic Association of the Blind in Athens, the District Unions of Western Greece in Patras and Northern Greece in Thessaloniki, and the Association of the Blind Ludwig Braille also in Thessaloniki, while feedback was also received from the Lighthouse for the Blind of Greece in Athens and the School for the Blind in Thessaloniki. Our audience was varied, meaning that both blind and visually impaired people participated, having either partial or complete sight loss, with

previous or no access to such a research or similar experience in the past.

After each screening, questionnaires were read to the participants and round-table discussions followed. The questionnaires included:

a) Personal questions, specifically age of participant, type of visual impairment or self-reported sight loss (mild, considerable, complete), and previous AD experience: the goal was to create a background of the audience and understand any correlation among the participants' preferences, the nature of visual impairment, the gender and the age.

b) Questions on sensory approach (pre-screening touch tour): the goal was to see if a touch tour would be useful to animation films based on the audience needs and preferences in order to work towards compensation strategies in AD.

c) Questions on content and use of language: the goal was to assess comprehension, presence and emotional experience of the audience, interaction of sound effects and description, description of characters and scenery.

d) Questions on the voice delivery: the goal was to investigate if there is any impact on the audience depending on the voice type and style.

e) Questions on synchronisation: the goal was to find out the appropriate combination of the original dialogue, its translation (in the form of AST) and AD.

2.4 Film 1: My Stuffed Granny

This short animated film, the original language of which is English (narrative), was the first film selected, audio described and screened to the Greek audience. After researching the foreign AD and AST guidelines (e.g. Szarkowska and Jankowska 2015, Remael 2015, etc.) and exploring the limited practical implementations in Greek, we analysed the source text and watched the film several times, both with closed and opened eyes. The audio description script was drafted, edited, recorded at the studio of the Department of Audio and Visual Arts (Ionian University, Greece), synchronised with the use of REAPER, a complete digital audio production application for computers, offering a full multi-track audio and MIDI recording, editing, processing, mixing and mastering toolset, and re-edited in collaboration with a sound designer from the aforementioned department. The narration was translated into Greek and time coded in order to be recorded. It's worth mentioning that the director herself provided us with useful information and feedback on the script and film. The same script was recorded by four different human voices, namely by a professional actor, by a professional actress, by an amateur man

and by an amateur woman. For the AST the same voice was used (amateur actress). The film duration is 10 minutes to allow for research on user engagement.

In terms of hearing, a pilot study was first conducted in the District Union of Western Greece in Patras on the basis of round-table discussion with seven adult members. Five of them were between 26 and 39 years old, one of them between 18 and 25, and one between 40 and 59 years old. Four of them have visited and/or graduated from a university department, two of them have visited secondary school and one of them primary school. Moreover, five of them did not have any previous access to this accessibility service, but two of them had access to an audio described programme before. It should be noted that five of the members participated in this pilot study had partial vision loss, while two of them were blind, impairments that appeared either congenitally or in the course of their lives. The president, the secretary and Braille tutor, as well as the orientation and mobility specialist were also present. Following discussions and questions to the participants, it was found out that, even if they are used to synthetic voices, namely computer voices that constitute an artificial reproduction of the human voice created through speech synthesis, B/VIP would love to hear natural voices when it comes to audio description, since films are about enjoyment and not just reading the script and/or subtitles. This was mainly the reason why the above human voices were selected to record the audio description script. Furthermore, the original narration was translated in Greek and voiced by the same female human voice as stated above.

Within this framework, the film was screened four times, while, during the projection, the orange aroma was released into the air to enhance the orange element that was present in the film and make the target audience smell it and feel the scene (immersion), making our first attempt to incorporate other senses than hearing into their experience, based on examples implemented abroad for the multisensory engagement of the viewers, such as in museums and theatres.

2.5 Film 2: Boles

The procedure followed in this film was similar to the above one in terms of synchronisation and recording. Here, the original language of the film is Slovenian, and the director – apart from the video file and useful information about the film – provided us with the subtitles translation into English. Therefore, we translated the dialogue into Greek using the English version as source text. In this film, the AD script was written and edited taking into account the feedback received from the previous reception study.

Considering that the presentation and narration of visual information through words is sometimes not enough, we made replicas of the protagonists with the same materials of the film, as per the instructions of the director herself, in order to make them be as identical as possible to the original. What is more, the replicas were handmade with the use of polymer clay and aromatised with women and men fragrance respectively, in order to add one more sense (namely smell) to the overall experience of the target audience. The touch tour took place prior to the screening. Then, the film was screened two times (one with the voice of the professional actor being acceptable by the audience in the previous film, and one with the voice of the professional actress used also in the previous film; the AST were read by human voices). After the screenings, questionnaires were read and feedback was gathered.

2.6 Film 3: Project on Sofa

For the third animation film in this presentation, a similar process was also followed in the framework of synchronisation and recording. After analysing the film and contacting the director for further details, the audio description script was written, consulted with a visually impaired person, and timed in order to be recorded by voice talents. What is more, in order to integrate touch as a compensation strategy, handcrafted puppets were made as per the director's instructions to achieve a multisensory approach to audio description.

In terms of the subtitles, the original language of the dialogue was French. However, we have been also provided with the official English translation from the director herself. The subtitles were translated into Greek, the script was annotated and both audio description script and AST were synchronised in order to be spoken. In this case, the script was read by the same professional actor, being acceptable to our previous reception studies, and the AST were read by human voices. However, in order for us to understand the linguistic aspects of the audio description script, it was recorded once with many relative clauses and descriptive and analytical language and once with concrete adjectives and main clauses.

3 Research findings: (para)linguistic, technical and sensory aspects

The study in the framework of the first film ("My Stuffed Granny") showed that, among the 50 participants, aged between 18 and 55 years old, the voice of the professional actor was preferred because of his clear pronunciation and diction, his intonation, namely the rise and fall of his voice in speaking, and his voice colouring when needed. Interestingly enough, it seems that his

experience in narration and acting played a crucial role in this preference. The audience underlined that the voice of the amateur woman could also be acceptable, since it was pleasant and calm. However, the viewers noted that, in this case, more attention should be paid to intonation. In terms of the script, the film was comprehensible, since adjectives were concrete and prevented indefinite interpretations. The synchronisation among the audio subtitles, the audio description and the original sounds of the film was totally clear by the audience, since also the rhythm of the original film was not fast and not much action took place. By weaving the description around the spoken (audio) subtitles, both the actor voicing the audio description and the amateur actress voicing the narration into Greek (AST) managed to fully convey the information from visual and auditory modes.

Interestingly enough, the target audience unanimously underlined the significance of the technical aspects of the audio description delivery, namely sound editing and synchronisation of all audio tracks in the film. This basically has to do with the quality of recording (studio, microphone, etc.), volume adjustment (sound editing) and distinction between the different parts of the soundtrack and design. As Szarkowska and Jankowska (2015) clearly state, the optimum synchronisation of AD with the original dialogue and voiceover translation is the following:

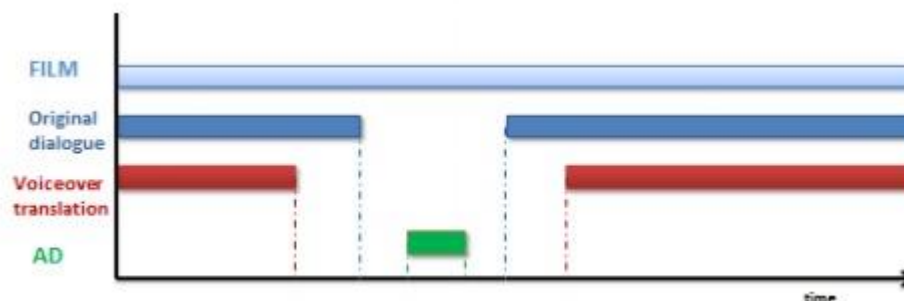


Figure 2: Source: “Audio describing foreign films”, The Journal of Specialised Translation (Issue 23, January 2015)

However, if the above synchronisation is not feasible, for instance owing to limited time available for AD, the following synchronisation would also be acceptable for AD to overlap with and to cover some of the original dialogue (Szarkowska and Jankowska 2015), which was something that was confirmed from our Greek audience as well.

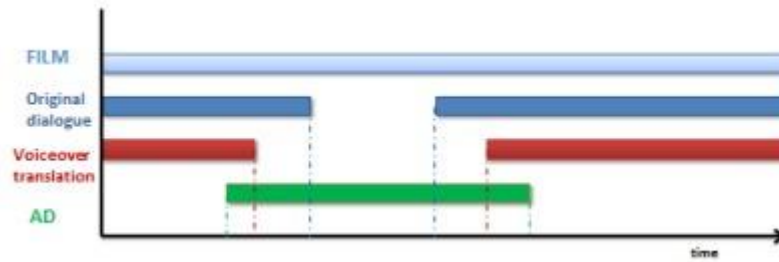


Figure 3: Source: “Audio describing foreign films”, The Journal of Specialised Translation (Issue 23, January 2015)

Last but not least, the extra sense embedded, namely smell, was found to be an interesting – but not essential – idea for accessibility in films. Within the framework of the multisensory approach in this project, 40 blind and visually impaired adults, who participated in the second film, namely *Boles*, had the opportunity to touch the replicas made for the purposes of the current study. For the vast majority of the participants, the pre-screening touch tour was found to be really interesting. However, blind people mentioned that they really needed it and visually impaired underlined that the touch tour made them feel the protagonists, their clothes and all features that may not be described in detail in the AD due to time constraints. What is more, participants, who were congenitally blind, devoted more time touching the puppets as they wanted to “feel” every single detail of them, while, at the same time, they stressed the educational aspect that such an experience could have to blind and/or visually impaired children along with audio description.

In *Boles*, in terms of voice delivery and synchronisation, even though the audience still agreed that the actor’s voice fits in the audio description, it preferred better in this case the voice of the actress, because of the fact that she had a more pleasant voice in times when the original sound was intense (e.g. when the books were falling down). This has to do also with synchronisation issues deriving from the fact that the actor had a deeper voice that distracted the audience in scenes with the intense film’s sounds. Basically, our challenge here was based on the fact that there is much visual information in limited running time that must be conveyed but not overload the audience. As for the script, the audience unanimously pointed out the significance of adjectives in the AD, since they performed further description. More specifically, the description of appearance was characterised by adjectives and nouns, prepositional attachments and adverbial phrases, while the description of positions was characterised by adverbs. These parts of speech make language more descriptive and precise, playing a vital role, since they are meant to convey carefully selected features of a visual content to people who cannot see. In the AD script, one

simile was used. Together 87% of the audience answered that they found it useful, since it stimulated their imagination. Another 13% of the audience answered that its use was not appropriate, as the description of the scene was clear and they had already imagined this element (dream: fingers became long like they were made of rubber). However, these answers are combined with the imaginary features of the animation film and it appears to be genre-related.

In the third film, namely "Projection on Sofa", there was also a pre-screening touch tour with replicas, which was found to be interesting by the 45 participants, since, as they said, it stimulated their imagination by receiving further information about the protagonists that may be difficult to remember it all, providing a richer film experience, without overloading them. All voices, namely actor's previously accepted voice for audio description, and two female voices – one actress and one amateur; also previously received positive feedback – for the protagonists) were also acceptable and the film was generally comprehensible. As far as the linguistic aspects are concerned, it's a fact that the wording and style of an AD depends on the time constraints imposed by the dialogue, musical background and other sounds of the film. As Chris Taylor, in ADLAB guidelines, has put it, even if the AD script is prepared in written form, it is meant to be spoken and listened to. Such texts have different requirements than written communication in terms of sentence length, structure and vocabulary. To see how this is implemented in the Greek audience, two AD scripts were written: one with many adjectives and direct clauses and another with less adjectives and relative clauses. 90% of the audience preferred the first version. The audience unanimously pointed out the significance of adjectives in the AD, since they performed further description (Chatman 1990, 16). These parts of speech make language more descriptive and precise, playing a vital role, since they are meant to convey carefully selected features of a visual content to people who cannot see. More specifically, the description of appearance was characterised by adjectives, which were concrete to prevent indefinite interpretations, nouns, and adverbial phrases (Arma 2011), while the description of positions was characterised by adverbs that, along with adjectives, "seem to expand and elaborate the information presented" (Biber et alii 1999, 37). However, special emphasis shall be taken when using adverbs. For example, "carefully" and "anxiously" are descriptive and precise, while "suitably" and "instinctively" are vague and interpretative. In general terms, the audio description of the film was comprehensible. Also, time limitations promote the use of short sentences. For instance, the use of simple sentences in AD is more frequent than subordination.

Another interesting aspect in all three films concerns colour. Should colours be described to people who have never seen them?

But why not? For the majority of the participants, colours constitute a necessary part of the description since they have meaning. In particular, those viewers who became visually impaired or blind in the course of their lives have at some time seen colours. This made them either remember the impact of a particular colour or retain the visual memory that it may have created. On the other hand, blind people from birth stressed that, since colours is an information present and accessible to sighted people, then it should also be conveyed to them through description. Besides, they may have not seen a colour, but they imagine it and understand its significance by its association, recalling memories and stimulating their other senses. Of course, there were also a small percentage of participants that mentioned that colour constituted information not important for them due to the lack of sight.

In the course of discussions following the screenings of foreign animation audio described films in our project, all participants in the three above reception studies agreed on the importance of human voices, instead of synthetic voices, and naturalness of the audio subtitles to be spoken since, indeed, film is all about enjoyment and not reading. What is more, they all placed emphasis on the assignment of voices to AST and the accompanying AD narrative. In particular, they prefer each actor to be voiced by another voice talent, even if it is also acceptable abroad to use one female voice for all actresses and one male voice of all actors in the original film. The optimal result for them would also be to voice AST like the original film and the voice talents, who will be used, to have similar voice age and style as compared to the original ones. Furthermore, it seems that the majority of the participants in all above screenings would prefer an AD with a dubbing effect, even though many of them would like to hear the original voice at a lower volume, in the beginning of the AST (voiceover effect), so as to know that the film is foreign without needing someone else to let them know about that. This is also consistent with their remark on the use of the original names in the audio description, since it adds a foreign flavour to the AD script, reminding the audience they are watching a film set in a different culture. In any case, since less is more, all agreed on the paramount importance of quality AD, which should not be a running commentary in order to convey every visual image on display, but should leave room for imagination. Thus, listeners should be allowed to hear sound effects, music or even experience silence periodically throughout the description (Snyder 2014, 41). Last but not least, one is important to remember that some languages use many more or fewer words to express the same idea, so the timing can also be affected.

Conclusion

Accessibility or "inclusion" constitutes a new key concept, which is an umbrella term that encompasses all associated new modes of translation, referring to the provision of audiovisual products for all members of the society including those with sensory impairments. Our findings presented in the paper have aimed to contribute to the current practice of AD in combination with AST to make foreign (subtitled) films accessible to Greek blind and visually impaired communities.

To sum up, the audience placed emphasis on the prioritisation of information and highlighted the importance of sound mixing and voice adjustment in a way to weave AD among sounds. Voice talent's intonation and gender seem to play an important role in the audience's enjoyment, contributing to setting the mood and atmosphere of the scene. Furthermore, the audience prefers the AST to go beyond a simple reading out of the subtitles on the screen. Moreover, it has been found out that the pre-screening touch tour added information to the overall experience of the B/VIP audience, as direct touch is the best way to explore an object. Besides, animators themselves conceptualise animation films through touch and real-life objects. The touch tour also stimulated the audience imagination and reduced the over-reliance of a single medium to convey information. This could also be regarded as a shared experience, since both people with and without sight loss could enjoy and interact with the same object in different ways at the same time and at their own pace, choosing what they want to interact with and in what order.

In terms of language used in the script, "effective describers must learn to 're-see' the world around them, to truly notice what is perceived with the eyes, and then express the pertinent aspects of those images with precise and imaginative language and vocal techniques that render the visual verbal" (Snyder 2008, 196). Adjectives play a crucial role because lacking the sight, the blind and visually impaired people rely on the touch to „measure“ also dimensions ("big", "tiny", "small", "large"), forms ("round", "curved") and other physical features of objects around them.

Even if this approach is at an early stage in our research to the Greek audience, it arises that the AD of animation films to adults can be combined with pre-screening touch tours. This project is on-going and will include more B/VIP people and other foreign stop-motion animation films, trying to implement a multisensory approach, including all other senses apart from vision. Thus, since also animators view the potential of the object or puppet, using animation as a method to reveal the emotive narrative, touch and hearing can enhance the film watching experience for B/VIP audiences, adding new insights into the discussion of AD strategies

and the multisensory approach that may be followed in order to give the audience a more engaging and entertaining experience.

After gathering and comparing results from the three short stop-motion animation films, it can be said that the accurate use of words and the voice delivery can make the viewing experience of blind people more immerse, adding new insights into the discussion of AD strategies to be followed. Undoubtedly, there are still a number of research issues to be addressed in future studies, for example the implications between voiceover and audio subtitles when combined with AD, as well as the multisensory engagement and the educational aspect of such a procedure, on audio describing foreign films, especially in Greece, where, even if there are practical implementations, there are no official guidelines for AD so far. Indeed, there is still an insatiable need to conduct more reception studies regarding the accessibility to foreign films among larger samples of target viewers in more countries, since AD is not only doable but also needed. Last but not least, potentially every single person could benefit from audio description, not only the visually impaired people, but also the elderly and those sighted people who are not always able to direct their visual attention at the screen.

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