The publication related to this document is:

Definitions of the labels of our labelling scheme

Our labelling scheme is composed of verbal-visual elements (text on screen), non-verbal visual elements (characters, actions and settings) and specificities on how films are audio described.

1. **Verbal-visual elements (text on screen)**

1.1. **Credits:** opening and ending credits

1.2. **Inserts:** all other common types of on-screen texts, subdivided into *texts, subtitles* and *intertitles*

2. **Non-verbal visual elements**

2.1. **Characters**

2.1.1. **Character identification:**

(1) Identification of characters with actors: to identify a character with the actor or actress in the real world

(2) Speaker identification: to indicate who is speaking when there is more than one person in the scenario

2.1.2. **Character fixation:** the process of naming characters in AD (Benecke, 2014)

(1) Interim CF: to clarify who a role is by referring to a significant attribute that characterizes them

(2) Final CF: to directly mention a character's name in the AD

2.1.3. **Character attributes:** the distinguishable and relatively stable qualities of a character

(1) Physical attributes subdivided into *age and gender, race, appearance* and *costumes*

(2) **Non-physical attributes:** other stable qualities of a character, such as profession, religion, skills, personality, among others.

2.1.4. **Psychology:** all kinds of mental activities, such as emotions, thoughts, and attitudes

2.2. Actions

2.2.1. Actions without NVL

2.2.2. Actions with NVL:

(1) Kinesics

The definition of Poyatos (2002: 185) about kinesics is adopted in our study:

> Conscious and unconscious psychomuscularly-based body movements and intervening or resulting still positions, either learned or somatogenic, of visual, visual-acoustic and tactile and kinesthetic perception, which, whether isolated or combined with the linguistic and paralinguistic structures and with other somatic and objectual behavioral systems, possess intended or unintended communicative value.

(2) Paralanguage: factors associated with characters' verbal language like tone, tempo, rhythm, among others.

(3) Proxemics: the interpersonal distance between characters

2.2.3. Omission of action: description of an action that has not happened on screen

2.3. Settings

2.3.1. Spatio-temporal settings subdivided into *spatial setting* and *temporal setting*

2.3.2. Props: elements that fulfil narrative, aesthetic or symbolic functions throughout the plot via their repeated appearance, their presence or absence (Pérez Payá, 2015: 266-269)

2.3.3. Lighting

2.3.4. Colour

3. Specificities on how to audio describe

3.1. Film language: the use of cinematic terminology

3.2. *Chengyu:* concise fossilised idiomatic expressions or short phrases in Chinese, which usually consist of four characters

3.3. Subjective comments: a personal interpretation from the scriptwriter at sentence-level about plots or characters, excluding the lexical level, such as evaluative adjectives

3.3.5. Explicitness: a description of information not visible on screen around the AD time. Such descriptions mainly include descriptions of actions that have happened but are not visible on screen to maintain narrative coherence, anticipation of information usually implying the disclosure of narrative suspense, and cause-effect relationships, which require certain cognitive effort from the audience.

3.3.6. Ways to audio describe actions with NVL subdivided into *description*, *naming (the meaning of a piece of NVL)*, and *description and naming* (Mazur, 2014)

References

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Poyatos, F. (2002). *Nonverbal Communication across disciplines: Volume II: Paralanguage, kinesics, silence, personal and environmental interaction*. Amsterdam: John Benjamins.