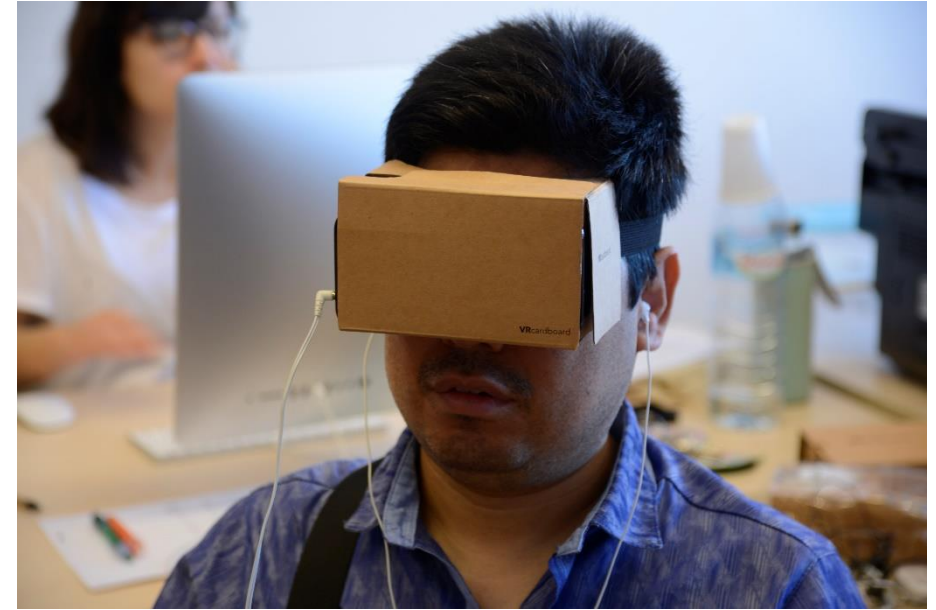


AUDIO DESCRIPTION IN 360° VIDEOS RESULTS FROM PRELIMINARY TESTS

ARSAD 2019
Anita Fidyka



Photos: Jara Duro Linares

AUDIO DESCRIPTION IN 360° VIDEOS

AIMS AND OUTCOMES

USER-CENTERED

DESIGN

SERIES OF

FOCUS GROUPS

USER

REQUIREMENTS

AUDIO DESCRIPTION IN 360° VIDEOS

AD IN IMMERSIVE CONTENT

THEORY

Study on AD in 3D cinema (Greening, 2011)

Study on haptics (Viswanathan et al., 2010)

PRACTICE

Touch tours in theatres

BUT NO RESEARCH ON AD IN 360° VIDEOS

AUDIO DESCRIPTION IN 360° VIDEOS STORYTELLING

LINEAR STORY BUT NEW WAY OF INTERACTION

USER STANDS IN ONE PLACE
& CAN LOOK AROUND

1 BY HEAD MOVEMENTS

USER FOLLOWS THE STORY
OR IGNORES IT

2 BY LOOKING AROUND

AUDIO DESCRIPTION IN 360° VIDEOS

IMPACT OF STORYTELLING ON AD

**A NEW APPROACH FOR PRODUCING AD IS NEEDED
TO GUIDE USERS WITH SIGHT LOSS EFFECTIVELY.**

AUDIO DESCRIPTION IN 360° VIDEOS

FROM ABOVE



FROM ABOVE

AUDIO DESCRIPTION IN 360° VIDEOS

FRIEND



FROM ABOVE



FRIEND

AUDIO DESCRIPTION IN 360° VIDEOS

DYNAMIC



FROM ABOVE



FRIEND



DYNAMIC

AUDIO DESCRIPTION IN 360° VIDEOS

PRELIMINARY TESTS

APRIL 2018

UK (RNIB) AND SPAIN

4 USERS IN SPAIN AND 6 IN UK

3 DIFFERENT AD TYPES

AUDIO DESCRIPTION IN 360° VIDEOS

DISCUSSION OF RESULTS

SPAIN

From above and Dynamic were the preferred options.

UK

From above was considered sufficient but other options were preferred.

AUDIO DESCRIPTION IN 360° VIDEOS

AST



FROM ABOVE



DYNAMIC

AUDIO DESCRIPTION IN 360° VIDEOS

CONCLUSIONS

Audio describers can decide which AD type is the most appropriate for different genres.

**This will enable end users to feel more present –
which is central to experiencing immersive
content.**

Further research:

Implementation of immersive spatial sound in 360° AD.

Learning how to implement AD in more complex types of VR.

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Photo: Jara Duro Linares



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AUDIO DESCRIPTION IN 360° VIDEOS

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