

Accessible Filmmaking and Creative Media Accessibility

Film for/by all?



Pablo Romero-Fresco
Universidade de Vigo

A solid blue vertical bar with rounded ends is positioned on the left side of the slide.

Contents

1. Accessible filmmaking
2. Creative media accessibility: a political tool

The Divorce

Film(making) Translation / Access

Pre-production

Distribution

Production

Post-production

The Divorce

Top-Grossing Films 2000-2017
+ Best Picture Oscar Winners 2000-2017

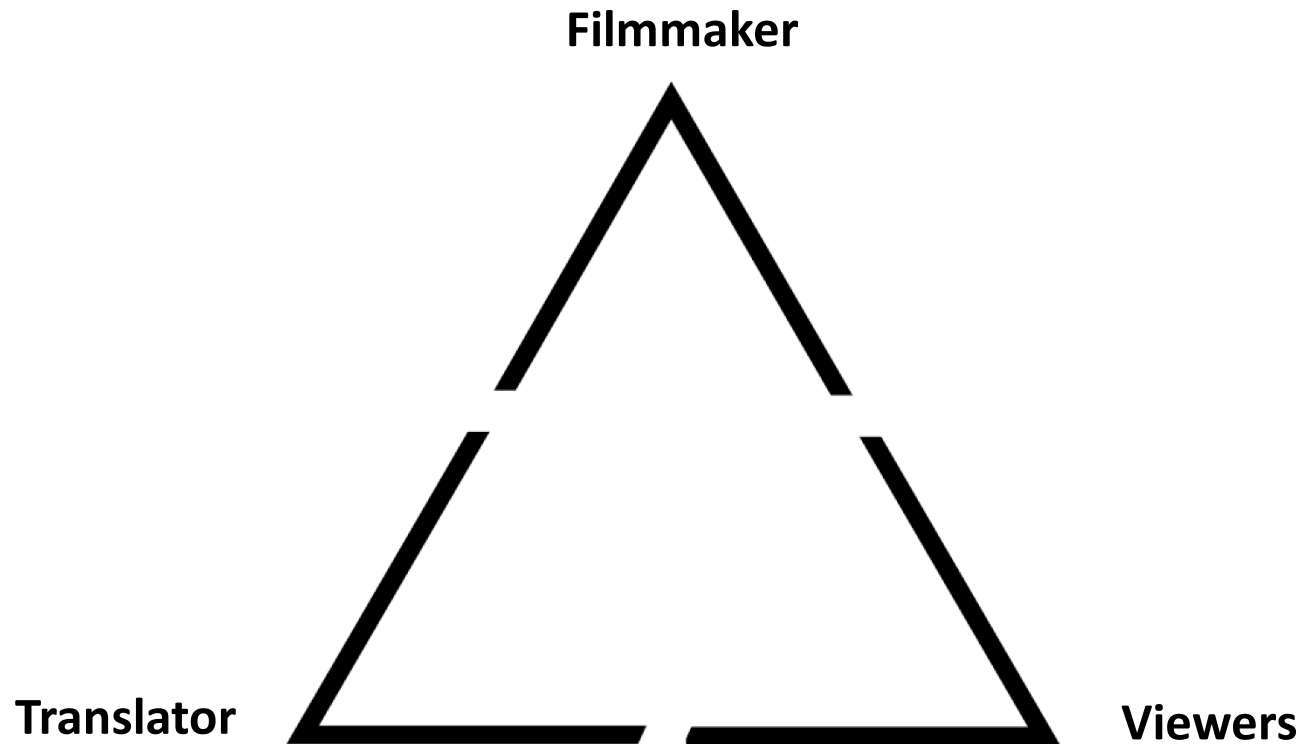
Average foreign gross (subtitled or dubbed)= 50%

However

Between 0.01%-0.1% of the budget and 50% of the revenue

The Damage

- Market conditions: deadlines and remuneration





The Reconciliation: AFM

The consideration of translation and accessibility
during the production of audiovisual media

(through the collaboration between
the creative team and the translator)

in order to provide access to all
(with and without disabilities)



Contents

- The three shifts of media accessibility (Greco, 2018)
 - For all
 - From inception
 - Led by users



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 - For all

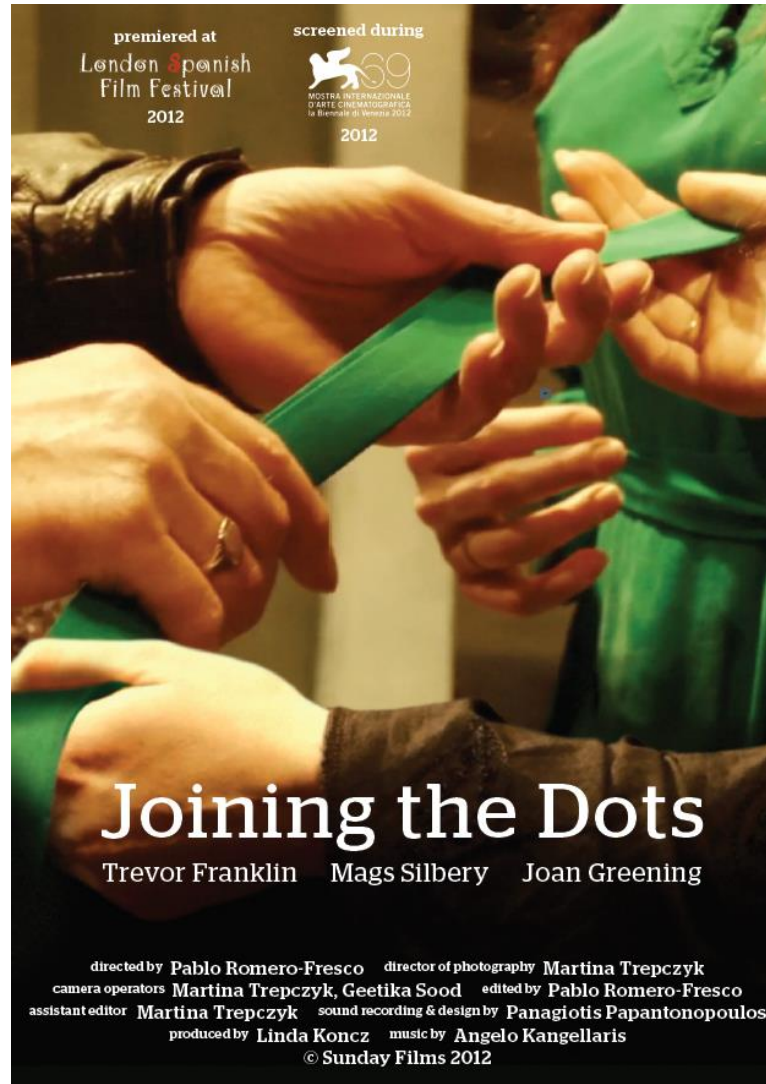


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Subtitling blindness

Quick shots with dialogue or narration



Subtitling blindness

Watching the same film so differently
that we might as well be watching different films

Filmmakers tend to consider only the original audience.

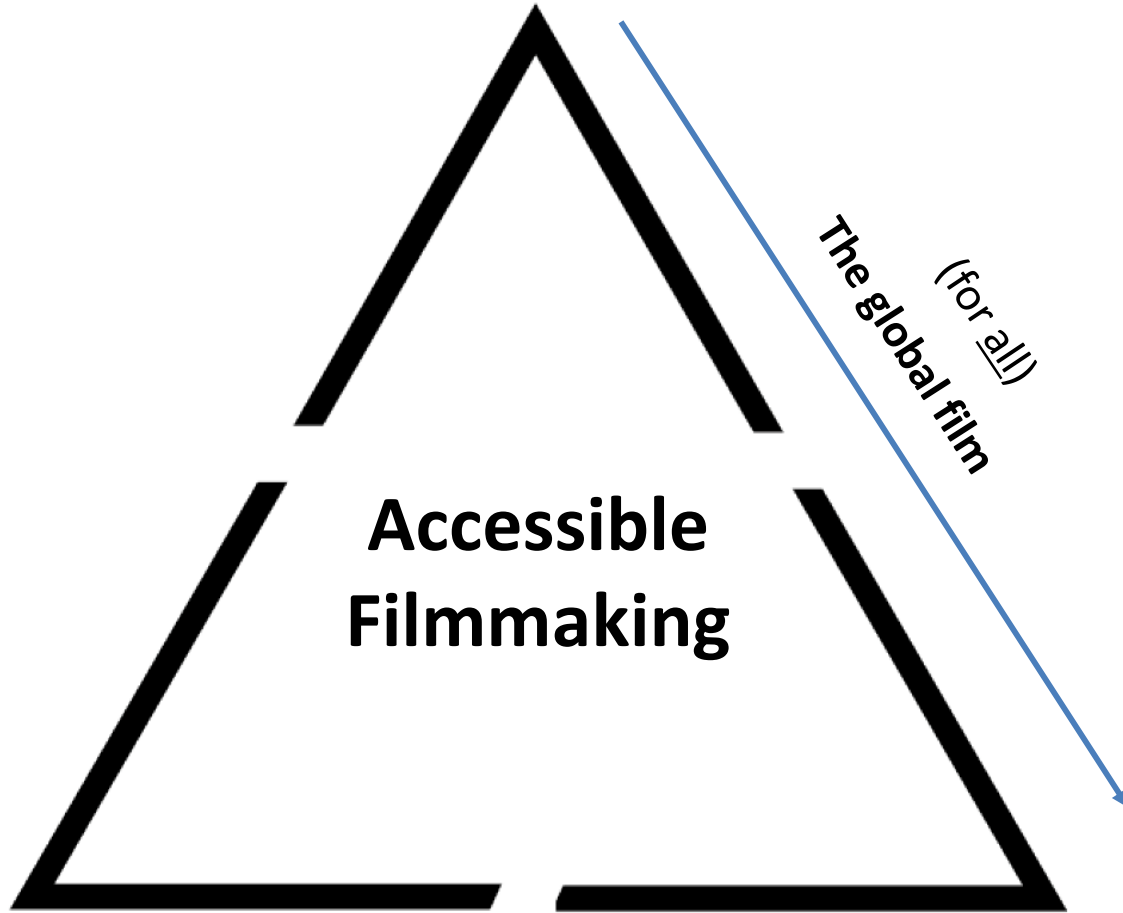
Filmmaker

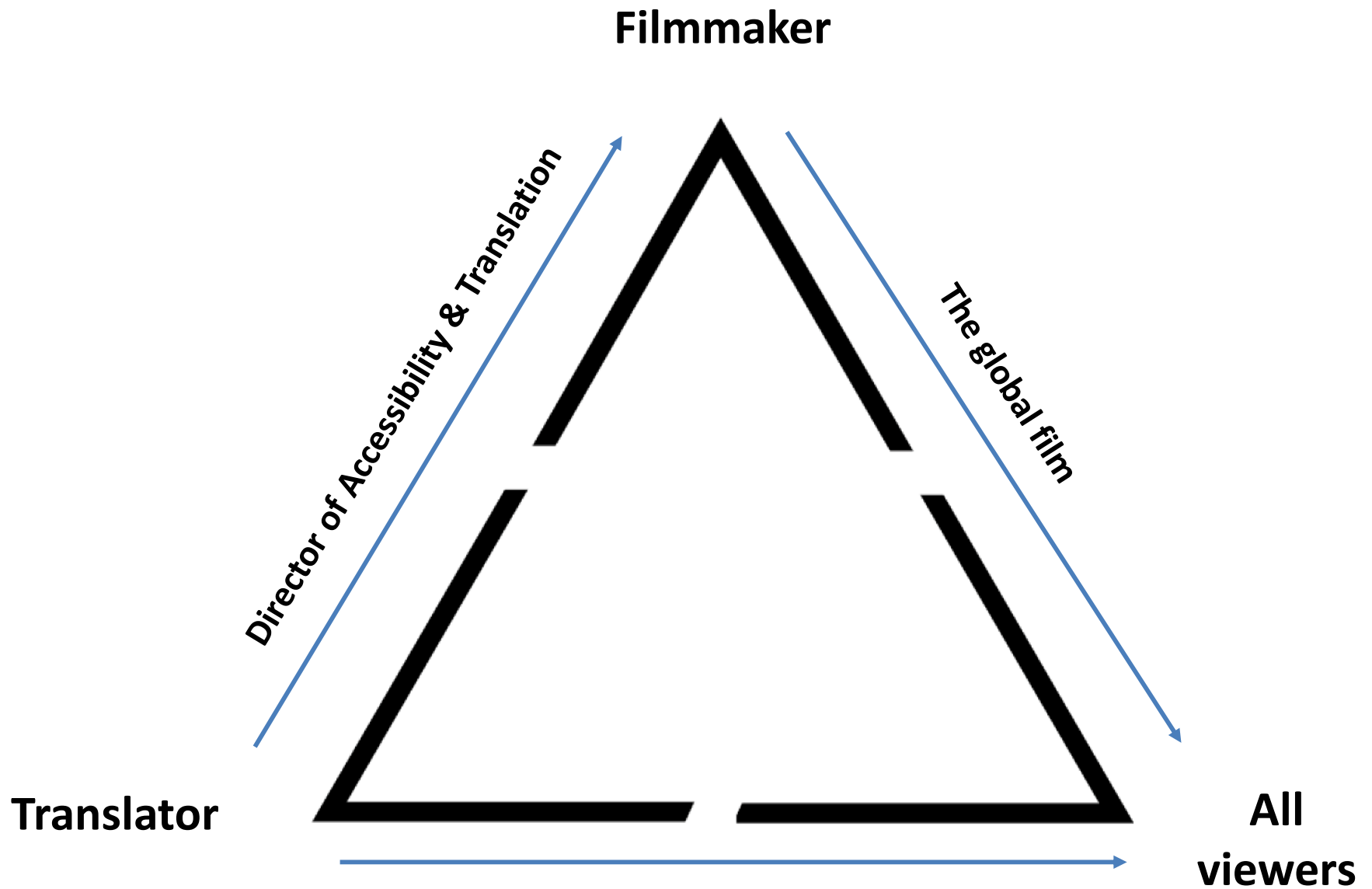
Translator

Viewers

**Accessible
Filmmaking**

*The global film
(for all)*







(GASPS)



[vivacious, sparkling melody continues]

IAN GIBSON

DONDE ACABA LA MEMORIA

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GUIÓN Y DIRECCIÓN PABLO ROMERO FRESCO FOTOGRAFÍA MARTINA TREPCZYK MONTAJE XACID BAÑO SONIDO DAVID MACHADO PRODUCTORES PABLO ROMERO FRESCO Y XAVI FONT

POSTPRODUCCIÓN DE IMAGEN Y COLORES ALFONSO MERINO MÚSICA ORIGINAL XAVI FONT Y ELBA FERNÁNDEZ ASISTENTE DE DIRECCIÓN GALINA Y WENDY FOX

CON EL APOYO DE



FESTIVAL DE CANS

Ian Gibson viaja al precipicio 'donde acaba la memoria'

El festival de Cans estrena la película en la que el hispanista regresa al escenario del asesinato de Lorca y a los pueblos de Las Hurdes donde Buñuel rodó 'Tierra sin pan'

SILVIA R. PONTEVEDRA

Santiago - 02 SEPT 2021 - 12:53 CEST



Pablo Romero, de espaldas, rueda a Ian Gibson en Las Hurdes.

El biógrafo de [Lorca](#), [Dalí](#) y [Buñuel](#) no quiere, "por pudor" y "otras cosas", que escriban jamás su biografía. "No interesa a nadie", zanja. Tampoco considera honesto autobiografiarse, porque se callaría "bastantes" detalles. "Sé por experiencia que nadie cuenta la verdad en una autobiografía", advierte [el hispanista Ian Gibson](#) en el documental *Donde acaba la memoria*. La película, dirigida por el docente de la Universidade de Vigo Pablo Romero-Fresco, ha sido el estreno que ha inaugurado este jueves el [festival de cine de Cans](#) (O Porriño, Pontevedra), y si no es un relato biográfico, sí es una semblanza de toda esa vida del

NEWSLETTER

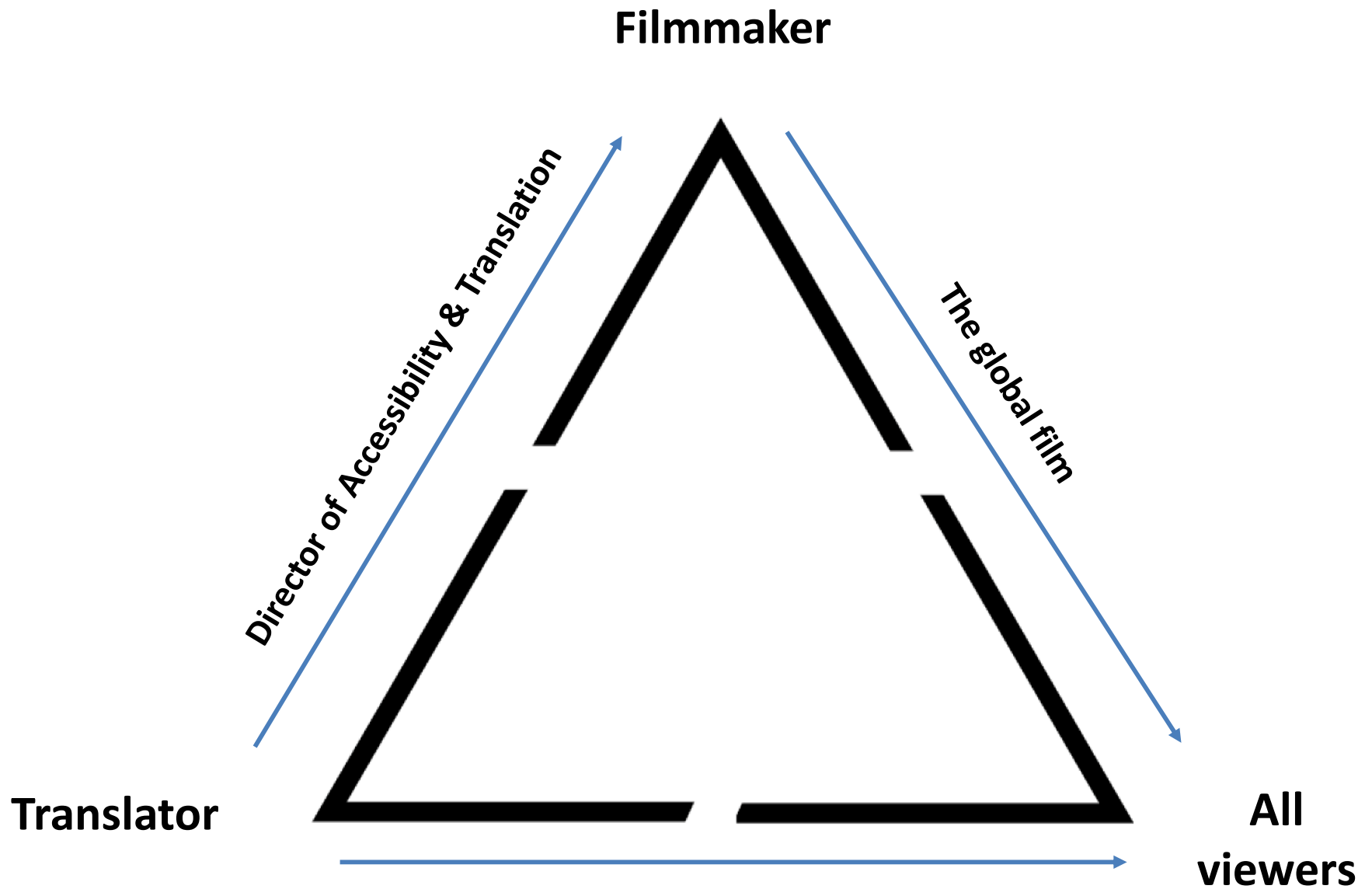


Recibe la mejor información en tu bandeja de entrada

LO MÁS VISTO

1. Miguel Bosé: "Para mí ha sido más difícil ser hijo que padre"
2. Lina Ulloa, hija de un amor grande y revolucionario
3. Andrés Ballester: "Desde la ley de Patrimonio de 1983 no entra una plaza de eucalipto en el Museo Arqueológico Nacional"
4. Pablo Larraín: "El misterio que envolvía a Lady Días sedujo"
5. La matanza de 400 esclavos de Pedanía Segundo define el mundo romano

Listen to this short music piece
and describe the feelings that it evokes in you





Creative dubbing supervisors

- Aim:
- to preserve the original creative intent of our filmmakers throughout the many language adaptations
- Requirements:
- to identify challenges that localization will face even before it begins
 - to work with content creators to balance needs of the target audience with nuances of creative vision
 - to develop creative approaches to localisation when suitable



[explosions]



[audience cheering]



[TIRES SCREECHING AND HORN HONKING]



Limitations of subtitles (Zdenek, 2015)

Cannot show difference in volumes

Cannot show depth

Cannot show overlapping dialogue / sounds

Film = show, don't tell

Creative Subtitles



"creative media accessibility"



All



Images



News



Maps



Videos

Your search – **creative media accessibility** – did not match any documents.

Suggestions:

- Make sure all words are spelled correctly.
- Try different keywords
- Try more general keywords

A different approach to media access

Auteur AD (Szarkowska, 2013)

Creative AD (Walczak & Fryer, 2017; Zabrocka, 2018; Cox, 2017)

Creative subtitles (McClarty, 2012)

Creactive subtitles (Sala, 2021)

Integrated subtitles (Fox, 2016)

Alternative, aesthetic, enhanced, kinetic, embodied, integral, integrated, dynamic and animated (Butler, 2018; Zdenek, 2018).

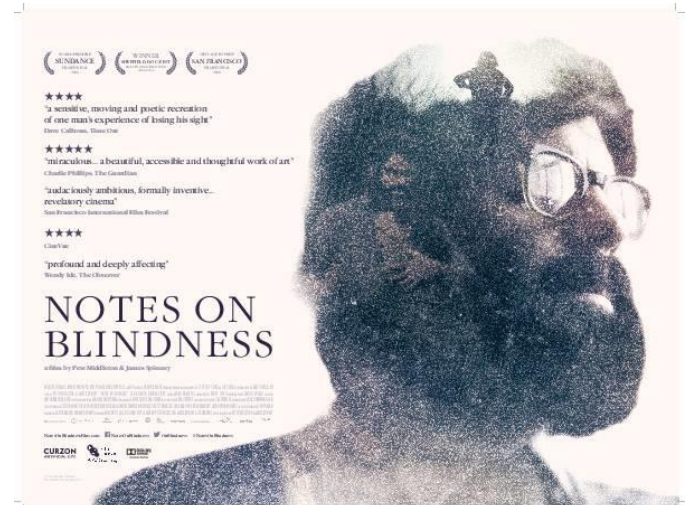
Poietic design (Greco, 2019): creative aspects in the processes of designing and experiencing.

Intersensory translation – user-sensitive design (Neves, 2021)

Aesthetics of access (Sealey / Lynch, 2012; Cockburn, 2017)

Creative Media Access

‘For us, accessibility transcends basic considerations of comprehension and plot to become an extension of the creative approach to the film.’



Creative approaches to MA

“Those practices that do not only attempt to provide access for the users of a film or a play, but also seek to become an artistic contribution in their own right and to enhance user experience in a creative or imaginative way”.

(Romero-Fresco, 2021)

Creative approaches to MA

“Those practices that do not only attempt to provide access for the users of a film or a play, but also seek to become an artistic contribution in their own right and to enhance user experience in a creative or imaginative way”.

- Alternative approach to MA (≠ guidelines) (subjective)

(Romero-Fresco, 2021)

Media Access

Legislation



Guidelines

Expert views

Descriptive studies

Cognitive studies

Quantitative

Patterns

Majority

Average

Statistical significance



Scientific

'For all'

Objective

Comprehension

Compensatory

One sense

Media Access

Guidelines

Scientific
Objective
'For all'
Comprehension
Compensatory
One sense

Creative

Impressionistic
Subjective
For one /each / everyone
Engagement
Multisensorial
Embodied / Haptic

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Often...

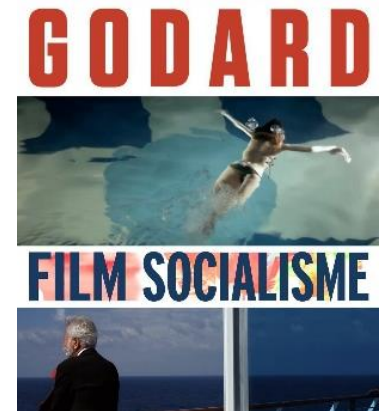
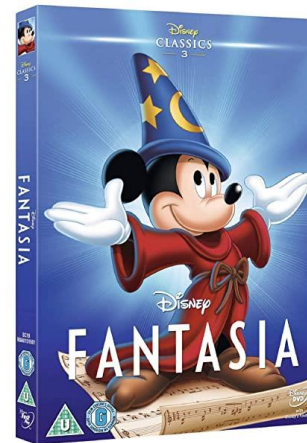
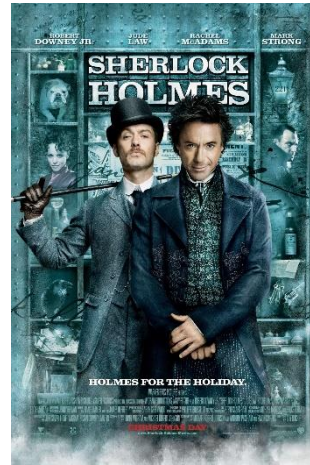
- considered during production
- user-led
- political (wider fight for inclusion and participation)

(Romero-Fresco, 2021)

Creative MA/AVT

Inconspicuous

Conspicuous



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CON EL APOYO DE



A photograph of two men sitting outdoors for an interview. The man on the left, Carlos Saura, is wearing a tan hat, glasses, a blue shirt, and a tan jacket. A camera is hanging from his neck. The man on the right is wearing a light-colored straw hat, sunglasses, and a blue plaid shirt, and is holding a green folder. They are sitting in front of a brick wall and green foliage.

CARLOS SAURA
DIRECTOR DE CINE



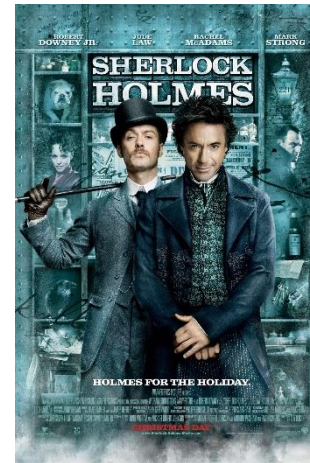


Han desaparecido
las cartas de Lorca a Dalí.

Creative MA/AVT

Inconspicuous

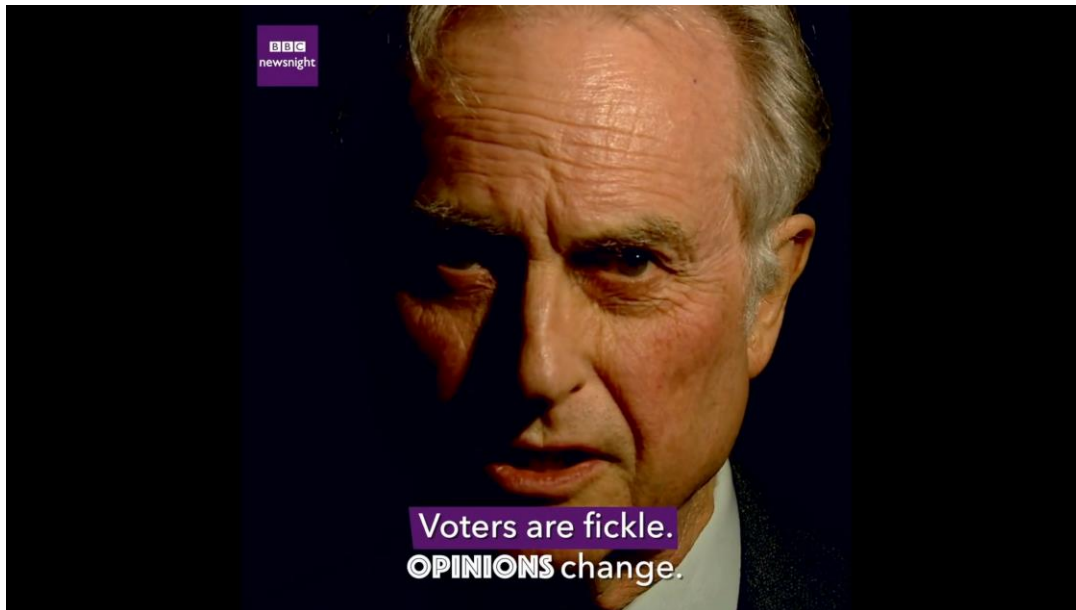
Conspicuous



Creative MA/AVT

Inconspicuous

Conspicuous



Watch the following review of Godard's *Film Socialism*
(<https://youtu.be/-x3h310ZT1M?t=130>)
and discuss:

- What do you think about Mark Kermode's visceral reaction to the film?
- Is it possible that Godard could be looking for this kind of reaction and, if so, why?

Creative MA/AVT

Inconspicuous

Conspicuous



Faithful account of the dialogue



Creative MA/AVT

Inconspicuous

Conspicuous



engolpida Faithful account of the dialogue



Creative MA/AVT

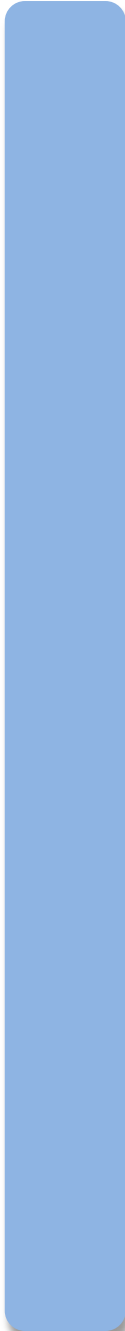
Inconspicuous

Conspicuous



account of the dialogue Faithful



- 
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Creative media accessibility

- Subjectivity
 - Embodiment
 - Disability lens
-
- Inclusion
 - Participation
 - Fight against ableism
 - Sense of urgency

John Lee Clark




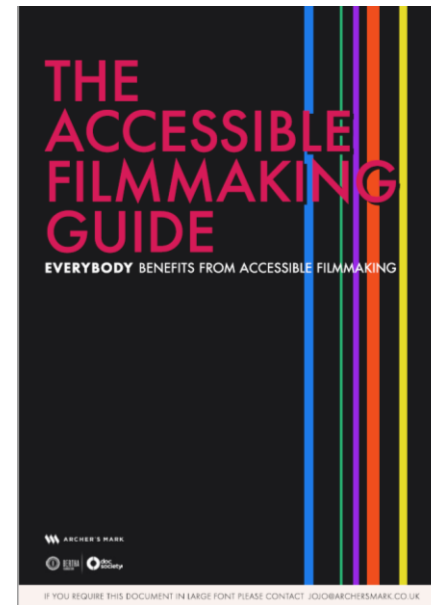
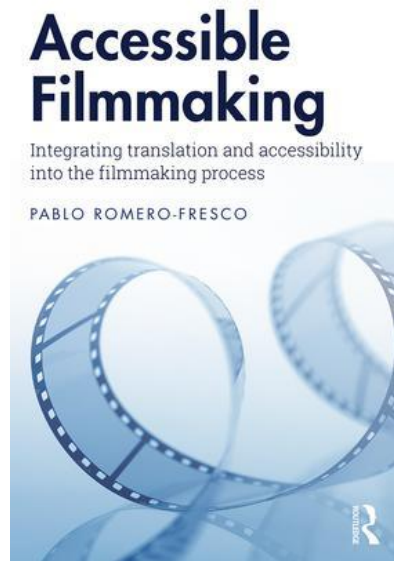
Hello! Today, we took a workshop with John Lee Clark.

Final thoughts

- Revision of Greco's three shifts (2018):
 - Accessibility from inception
 - Accessibility by all
 - Accessibility for all

Final thoughts

- Revision of Greco's three shifts (2018):
 - Accessibility from inception ✓
 - Accessibility by all ?  (*Nothing about us without us*)
 - Accessibility for all (AVT + MA) ?



Romero-Fresco, P. (2021). **Moving from Accessible filmmaking towards Creative Media Accessibility**. Leonardo, Special Issue (MIT, Massachusetts Institute of Technology), edited by Christine Ji.

Romero-Fresco P. (2021) **Creative Media Accessibility: Placing the Focus Back on the Individual**. In: Antona M., Stephanidis C. (eds) Universal Access in Human-Computer Interaction. Access to Media, Learning and Assistive Environments. HCII 2021. Lecture Notes in Computer Science, vol 12769. Springer, Cham.

Romero-Fresco, P. (2021). **Creativity in Media Accessibility: A Political Issue**. Cultus, 14, Special Issue on Translation plus: The added value of the translator.

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