



Module 6

Unit 7

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Task 1: Multiple choice¹

Question 1

In the current distribution process when is audio description considered?

- a) In the post-production process.
- b) In the pre-production process.
- c) In the production process.
- d) In the distribution process.

Question 2

Usually what is the role of the film creative team in audio description production process.

- a) They are involved in audio description scripting.
- b) They are involved in script proofreading.
- c) They are not involved in audio description production process.
- d) They are involved in audio description recording quality check.

Question 3

What is the status of accessible filmmaking?

- a) It is a purely theoretical concept.
- b) It is a theoretical concept that is being adopted by some filmmakers.
- c) It is an approach commonly used in the film industry.
- d) It is an approach officially required by some public film founding bodies.

¹ The responses are based on the ADLAB PRO core videos. Only one answer is correct.

Question 4

What AVT modalities does accessible film making include?

- a) Audio description.
- b) Audio description and subtitles for the deaf and hard of hearing.
- c) Audio description, subtitles for the deaf and hard of hearing and subtitles.
- d) Audio description, subtitles for the deaf and hard of hearing, subtitles, dubbing and voice-over.

Question 5

What is one of the changes that can be introduced in the post-production process to accommodate audio description better?

- a) Film contrast can be increased.
- b) Film colours can be enhanced.
- c) Film sound can be lowered.
- d) More dialogue-free content can be introduced.

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Task 2

Aim(s):

- Learners can define what accessible filmmaking is and how the concept of accessibility can be applied to film and other fields.

Grouping: individual, pairs and groups.

Approximate timing: 60 minutes.

Development:

1. Learners search online for definitions of *accessible filmmaking*. This can also be carried out as a home assignment to be completed before class.
2. Based on the materials found, within the group, learners try to coin their own definition.
3. One learner – a negotiator – is chosen from the class. While each group presents their classification and definition, the negotiator writes them down on the board and tries to negotiate a final version with all the groups.

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Task 3

Aim(s):

- Learners can define what accessible filmmaking is and how the concept of accessibility can be applied to film and other fields.

Grouping: pairs and group.

Approximate timing: 45 minutes.

Material and preparation needed:

- Accessibility trailer of *Notes on blindness* (Middleton & Spinney, 2016) <http://www.notesonblindness.co.uk/> or longer excerpts of the film in the different versions: standard version, audio-described version 1, audio-described version 2 and the enhanced soundtrack version.

Development:

1. Learners watch the accessibility trailer of *Notes on blindness* (Middleton & Spinney, 2016).
2. Learners, in pairs or groups, discuss the differences between the different versions of the film: standard version, audio-described version 1, audio-described version 2 and the enhanced soundtrack version. They prepare a list of pros and cons of each of them.
3. Learners comment their choices and justifications in a class discussion.

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Task 4

Aim(s):

- Learners can define what accessible filmmaking is and how the concept of accessibility can be applied to film and other fields.

Grouping: pairs and group.

Approximate timing: 30 minutes.

Material and preparation needed:

- *Notes on blindness* (Middleton & Spinney, 2016).
- *Hikari* (Kawase, 2017).

Development:

1. At home learners watch *Notes on blindness* (Middleton & Spinney, 2016) and *Hikari* (Kawase, 2017).
2. Learners discuss the accessibility approach of both films in a class discussion.

Additional comments:

As further development learners can write an essay analysing and comparing the accessibility approach taken in the two films.

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Task 5

Aim(s):

- Learners can cooperate with others when creating an accessible production.

Grouping: groups.

Approximate timing: 2 hours.

Material and preparation needed:

- Video of a theatre performance, ideally in a foreign language or optionally without dialogues. A good option could be *Księgi* [The Books] (Komuna Warszawa, 2011, <https://ninateka.pl/film/ksi-gi-komuna-warszawa>) with dialogues in Polish and *Each one and everybody* (Travers, 2011, <https://ninateka.pl/film/each-one-and-everybody-groupe-f>) without dialogues.

Development:

1. Learners, in groups, prepare a report for a theatre company that wants to render their performance accessible to persons with sight loss (see Task 5: Learner handout 1 and/or Task 5: Learner handout 2).
2. Learners prepare a short (10-15 minutes) presentation (e.g., PPT) and present it in class, as if they were to present their offer to a theatre company.
3. Learners discuss their proposals in a class discussion.

Additional comments:

1. Recommended resources for learners could include the following readings:
 - Udo, J., Acevedo, B., & Fels, D. (2010). Horatio audio-describes Shakespeare's Hamlet. *British Journal of Visual Impairment*, 28(2), 139-156. doi:10.1177/0264619609359753
 - Udo, J., & Fels, D. I. (2010). Universal design on stage: Live audio description for theatrical performances. *Perspectives*, 18(3), 189-203. doi:10.1080/0907676x.2010.485683
 - Udo, P. J., Copeland, L., & Fels, D. (2011). Producing audio described theatre: View from a director and blind describer. *International Journal of Translation*, 23(2), 59-79.

Task 5: Handout 1

Imagine that you were contracted by an independent French theatre company *Groupe F* (<http://www.groupef.com/>) that would like to become accessible. They are willing to introduce some changes in the performance.

They have already selected the play *Each one and everybody* (Travers, 2011) which you can see here: <https://ninateka.pl/film/each-one-and-everybody-groupe-f>

1. Prepare a list of suggestions they could implement to make their performance accessible to persons with sight loss.
2. Prepare a short (10-15) minutes presentation outlining the mayor points of your list and explaining the approach. The presentation should be prepared as if it was to be presented to the client.

Task 5: Handout 2

Imagine that you were contracted by an independent Polish theatre Komuna Warszawa (<https://komuna.warszawa.pl>) that is getting ready to perform at a theatre festival and they would like their performance to be accessible. They are willing to introduce some changes in the performance.

They have already selected the play *Księgi* [The Books] (Komuna Warszawa, 2011) which you can see here: <https://ninateka.pl/film/ksi-gi-komuna-warszawa>

1. Prepare a list of suggestions they could implement to make their performance accessible to persons with sight loss.
2. Prepare a short (10-15) minutes presentation outlining the mayor points of your list and explaining the approach. The presentation should be prepared as if it was to be presented to the client.

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Task 6

Aim(s):

- Learners can explain how audio descriptions should be integrated in an accessible filmmaking process.

Grouping: pairs and/or groups.

Approximate timing: 90 minutes.

Material and preparation needed:

- A short film of excerpt of a film, ideally containing quite a lot of dialogue. A good option could be the first ten minutes of Descenso – first episode of the Netflix series Narcos (Padilha, 2015).

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Development:

1. Learners, working in pairs or groups, watch and analyse the selected film excerpt. They prepare a list of things that could have been done in the production stage to make the audio description integration easier.
2. Learners discuss their proposals in a class discussion.

Additional comments:

1. Recommended resources for learners could include the following readings:
 - Romero Fresco, P. (2013). Accessible filmmaking: Joining the dots between audiovisual translation, accessibility and filmmaking. *JoSTrans: The Journal of Specialised Translation*,

13, 201-223. Retrieved from

https://www.jostrans.org/issue20/art_romero.pdf

- Romero Fresco, P. (2017). Accessible filmmaking in documentaries. *inTRAlinea Special Issue: Building Bridges between Film Studies and Translation Studies*, n.p. Retrieved from http://www.intralinea.org/specials/article/accessible_filmaking_in_documentaries
- Romero Fresco, P. (2018). Accessible filmmaking: Translation and accessibility from production. Audiovisual Translation and Audience Reception. In L. Pérez González (Ed.), *The Routledge Handbook of Audiovisual Translation* (pp.498-515). Oxford: Routledge.



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Task 7

Aim(s):

- Learners can explain how audio descriptions should be integrated in an accessible filmmaking process.

Grouping: pairs and group.

Approximate timing: 2 hours.

Development:

1. Learners, working in pairs, or groups prepare a guideline for including audio description in an accessible filmmaking process.
2. Learners prepare a short (10-15 minutes) presentation (e.g., PPT) and present it in class, as if they were to present their offer to a theatre company.
3. Learners discuss their proposals in a class discussion.

Additional comments:

1. Recommended resources for learners could include the following readings:
 - Romero Fresco, P. (2013). Accessible filmmaking: Joining the dots between audiovisual translation, accessibility and filmmaking. *JoSTrans: The Journal of Specialised Translation*, 13, 201-223. Retrieved from https://www.jostrans.org/issue20/art_romero.pdf

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Task 7: Handout

Imagine that you were contracted by a public film funding body. They would like you to prepare guidelines for film producers and distributors that would enable them to integrate audio description in the filmmaking process.

1. Prepare a list of suggestions they could implement to make films accessible to persons with sight loss.
2. Prepare a short (10-15) minutes presentation outlining the mayor points of your list and explaining the approach. The presentation should be prepared as if it was to be presented to the client.

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