

LEAD-ME

Leading Platform for European Citizens, Industries,  
Academia and Policymakers in Media Accessibility


# Erasmus+ Projects on Media Accessibility: ADLABPRO, ACT and ILSA



Pablo Romero-Fresco  
Universidade de Vigo



AUDIO DESCRIPTION:  
A LABORATORY FOR THE DEVELOPMENT  
OF A NEW PROFESSIONAL PROFILE

- 
- Duration: **36 months** (Sep. 2016 – Aug. 2019)
  - Funded by **Erasmus+, KA2 – Strategic Partnerships**



UNIVERSITÀ  
DEGLI STUDI DI TRIESTE

**UAB**

Universitat Autònoma  
de Barcelona



Universiteit  
Antwerpen



**UTOPIAN**  
VOICES




RADIO  
TELEVIZIJA  
SLOVENIJA

sound**focus**

**RNIB**

- Follow-up to ADLAB



## ADLAB PROJECT

*Audio Description: Lifelong Access for the Blind*

**HOME NEWS PROJECT PARTNERS PUBLICATIONS RESOURCES CONTACTS CONFIDENTIAL**

ADLAB is a three-year (2011-2014) project on audiodescription (AD) financed by the European Union under the Lifelong Learning Programme (LLP) with the aim of funding HEI courses to train AD specialists and to design reliable and consistent guidelines for the practice of AD.

The need to improve the practice of AD – namely the insertion of short verbal descriptions illustrating the essential visual elements of an audiovisual product for the blind and visually impaired community – and to make more and more audiovisual products available to sensorially disabled people is ever more urgent due to the significant number of people in Europe registered as blind or described as having low vision.

Thanks to the joint contribution of eight partners from six European countries (Italy, Spain, Portugal, Belgium, Poland and Germany) the project aims at identifying the present inconsistencies in AD crafting methods and provision policies at European level.

[Download the infosheet \(pdf\)](#)

[Link to the final report public part](#)

[Link to the ebook](#)

[Link to "Pictures painted in words" \(ENG PDF\)](#)

[Link to "Mit Wörtern Bilder malen" \(DE PDF\)](#)

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Lifelong Learning Programme

*This project has been funded with support from the European Commission. This website reflects the views only of the author, and the Commission cannot be held responsible for any use which may be made of the information contained therein.*

- Follow-up to ADLAB

Pictures painted in words:  
ADLAB Audio Description  
guidelines

edited by  
Aline Remael,  
Nina Reviere,  
Gert Vercauteren

EUT

- ADLABPRO: Intellectual outputs



**IO1:** Gathering EU best practices.

**IO2:** Defining audio-describer competences.

**IO3:** Producing course design.

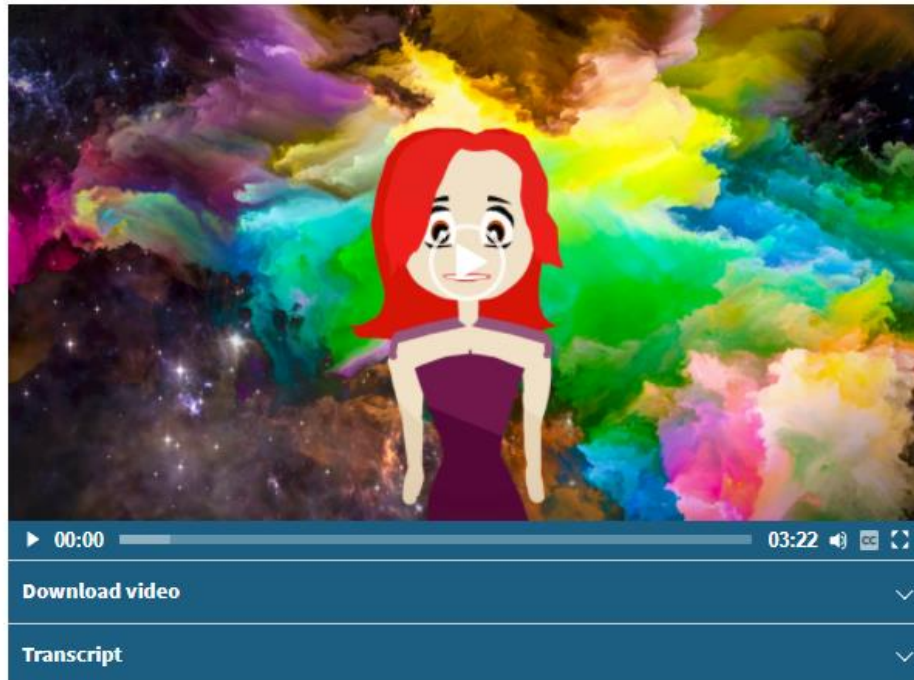
**IO4:** Creating training materials.

**IO5:** Testing and evaluating training materials.

**IO6:** Attributing ECTS/ECVETS to materials.



## ADLAB PRO Course Materials



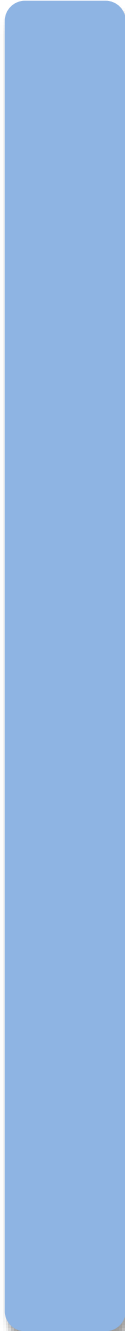
Welcome to our course materials! The course materials we have created are the main result of the ADLAB PRO project. They are open, free and fully customisable. Six modules divided into units can be picked and matched according to the needs and existing educational or professional background of the trainees. A variety of training materials is offered to cover all the learning styles (videos, PPTs, transcripts, tasks, reading lists). A trainer's guide will accompany teachers all the way through their teaching pathway. Introductory videos for all modules will offer a short yet thorough snapshot of each.

Download:

[All materials](#)

[Course structure](#)





## **Choose a module**

▶ **Module 1 : General introduction**

▶ **Module 2 : Screen AD**

▶ **Module 3 : AD of live events**

▶ **Module 4 : (Semi) live AD and recorded AD for static arts and environments**

▶ **Module 5 : Additional services**

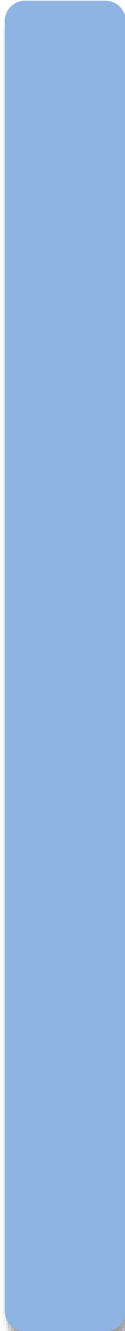
▶ **Module 6 : Additional technical issues, developments and change**



[www.adlabproject.eu/](http://www.adlabproject.eu/)

[www.adlabproject.eu/](http://www.adlabproject.eu/)



- 
- Training for the professional accessibility manager  
(Head of accessibility department)
  - Training for the professional accessibility coordinator  
(At opera/theatre/event level)



- 
- ACT: Intellectual outputs

**IO1:** Accessibility profiling

**IO2:** Manager profile definition

**IO3:** Curriculum proposal

**IO4:** MOOC course

**IO5:** Certification

**IO6:** Co-production

**IO7:** Guidelines

**IO8:** Quality label

Overview

Syllabus

FAQs

Creators

Ratings and Reviews

Enroll

Starts Oct 10

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# Accessibility to the Scenic Arts

**About this course:** Is your show accessible?

When we ask about accessibility to shows, most people think about access for wheel chairs: the sitting arrangements and where their WC is accessible.

When we ask for more details, people usually think about producing a show where persons with disabilities

[▼ More](#)

**Created by:** Universitat Autònoma de Barcelona

**UAB**  
Universitat Autònoma  
de Barcelona

**50 ANYS**  
1968 - 2018

<https://pagines.uab.cat/act/>

**ILSA** Interlingual Live  
Subtitling for Access



# ILSA Interlingual Live Subtitling for Access

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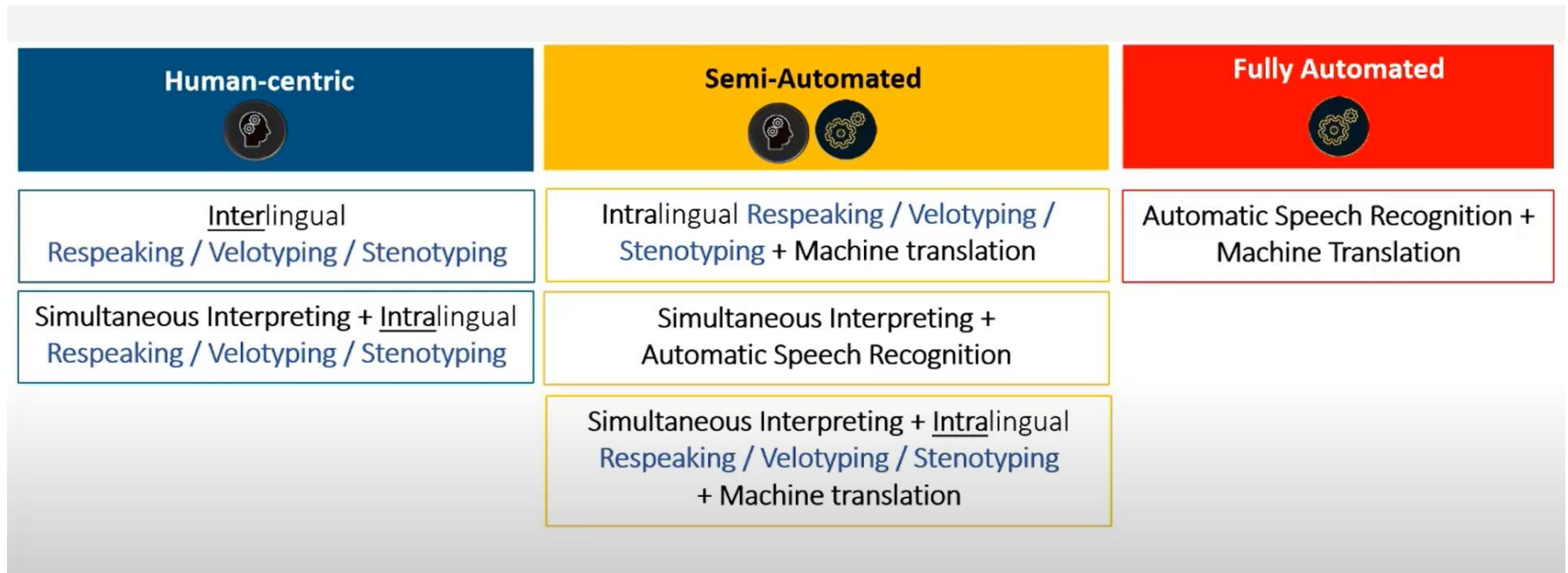


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INTRO PR

# Interlingual live subtitling / Speech-to-text transfer



# Interlingual live subtitling / Speech-to-text transfer



y los gobiernos regionales y locales tienen que tomar la responsabilidad para impulsar cambios

Éste siempre ha sido un problema, pero ahora, en tiempos de una pandemia nunca antes vista, se está volviendo algo más doloroso y más importante que nunca.

Es algo que nos interesa a todos. La seguridad, el bienestar y el modo de vida de todos se está cometiendo en el tema de seguridad.

Para todos.

No podemos conseguir una sociedad, después de la pandemia, en la que algunos grupos invisibles de la sociedad, generalmente los más vulnerables,

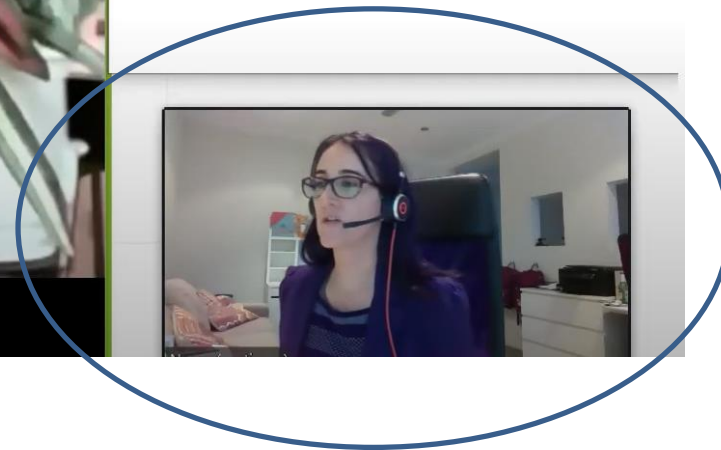
sean ignorados y no sean tomados en cuenta.

No es los sistemas políticos no están listos, los espacios públicos no están listos

y los gobiernos regionales y locales tienen que tomar la responsabilidad para impulsar cambios verdaderos.

Type here, press Enter to broadcast

I



- 
- ILSA: Intellectual outputs

**IO1:** Intra and interlingual respeaking around the world

**IO2:** Experiments (subtitlers vs interpreters)

**IO3:** Profile definition

**IO4:** Course design

**IO5:** Course materials







**IO6:** Course evaluation

**IO7:** Guidelines and certification

# IO1: Intra and interlingual respeaking around the world



## Trainers' and Employers' Perceptions of Training in Intralingual and Interlingual Live Subtitling: A Survey Study

 Isabelle S. Robert   Iris Schrijver   Ella Diels   
University of Antwerp, TricS research group

**Citation:** Robert I.S., Schrijver, I., Diels, E. (2019). Trainers' and employers' perceptions of training in intralingual and interlingual live subtitling: A survey study. *Journal of Audiovisual Translation*, 2(1), 1–25.

**Editor(s):** J. Pedersen & A. Jankowska

**Received:** April 1, 2019

**Accepted:** October 17, 2019

**Published:** November 30, 2019

### Abstract

Over the past decade, intralingual live subtitling (IntraLS) has become a professional practice backed up by academic research. Interlingual live subtitling (InterLS), in contrast, is still in its infancy. Although the demands for InterLS are growing, a competence profile and a subsequent curriculum design are yet to be developed. The ILSA project aims to bridge this gap by describing the profile of the interlingual live subtitler (InterLS-er) and by developing and validating a training course for this new professional. This article

# IO2: Experiments (subtitlers vs interpreters)



## DOCTORAL THESIS

### Interlingual live subtitling

**a research-informed training model for interlingual respeakers to improve access for a wide audience**

Dawson, Hayley

*Award date:*  
2020

*Awarding institution:*  
University of Roehampton

## IO3: Profile definition

Pöchhacker, F., & Rymael, A. (2019). New efforts?: A competence-oriented task analysis of interlingual live subtitling. *Linguistica Antverpiensia, New Series: Themes in Translation Studies*, 18, 130–143.

### **New efforts? A competence-oriented task analysis of interlingual live subtitling**

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# IO3: Profile definition

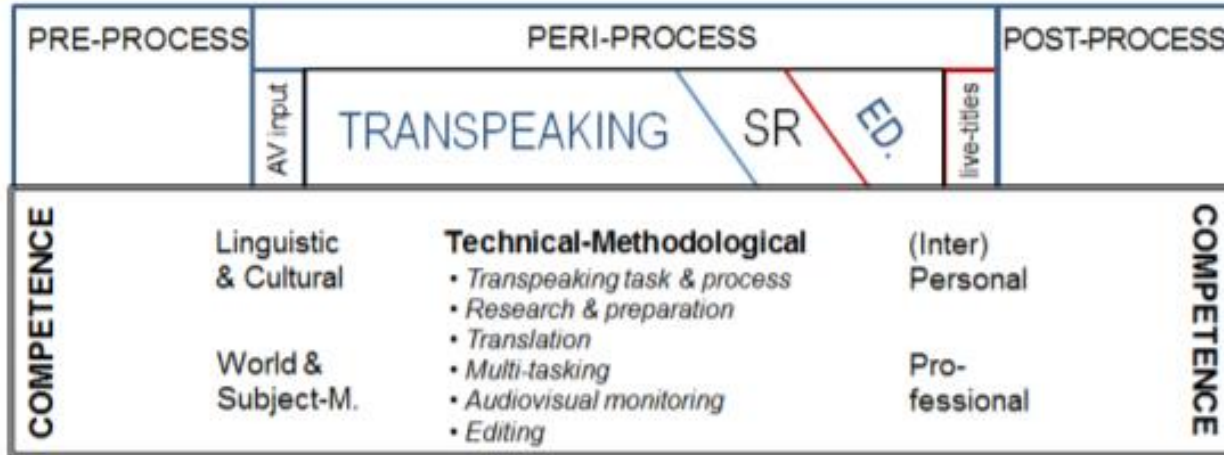
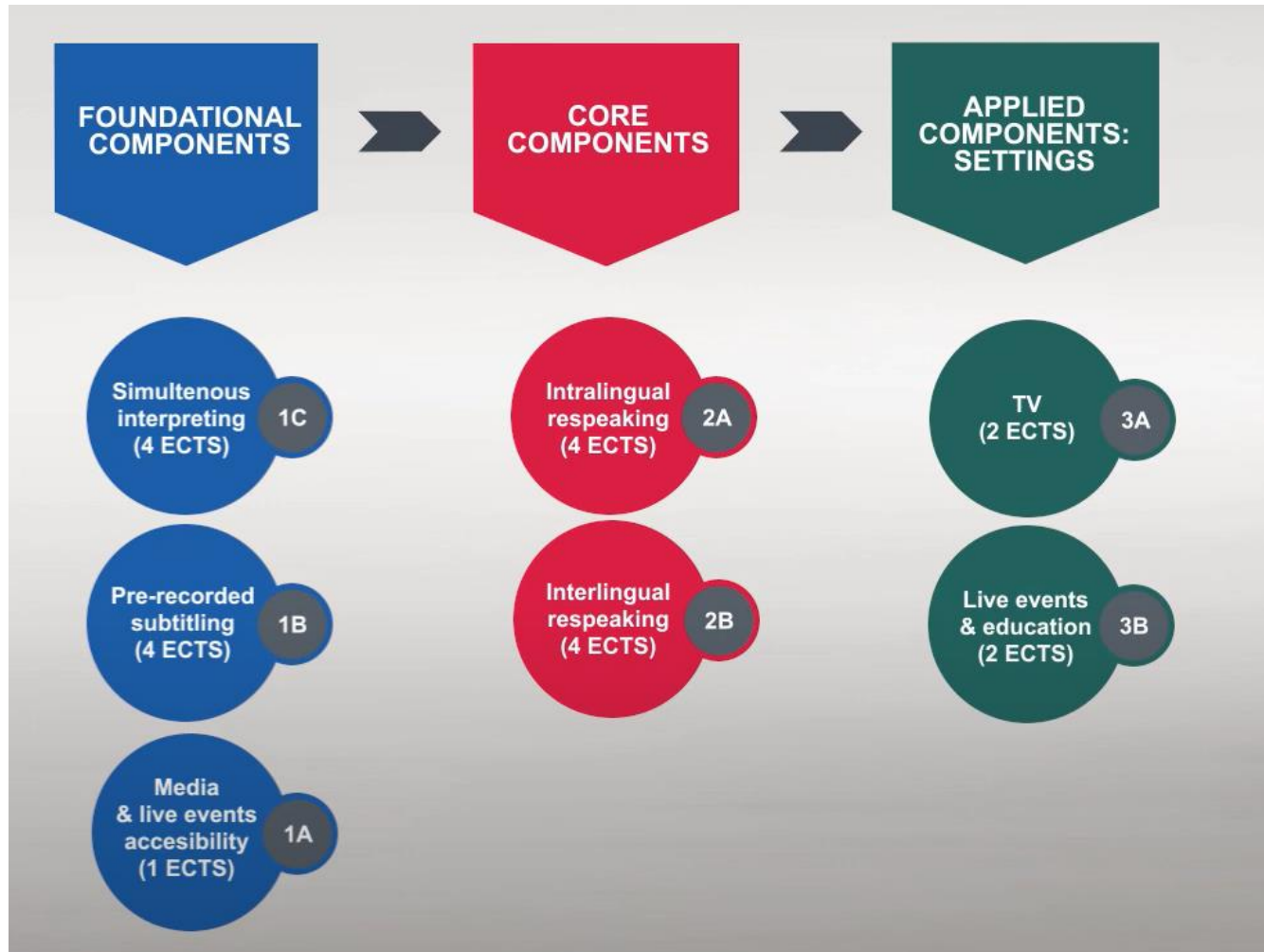


Figure 4 ILS process and competence model.




# IO4: Course design



# IO5: Course


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 <b>ILSA</b> Interlingual Live Subtitling for Access	<b>ILSA Course</b> ILSA - 001 Started - Jan 1, 2019
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# IO5: Course

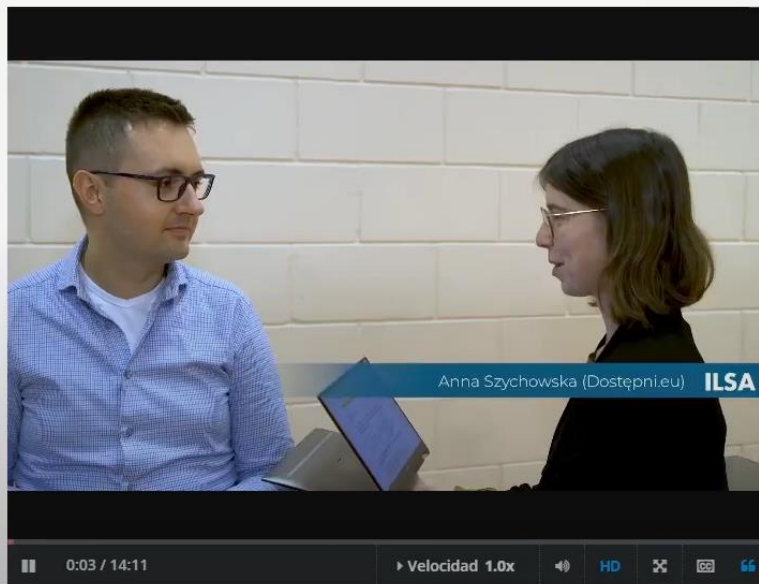
## 3.1 Interview with Łukasz Dutka

🚩 Marcar esta página

This is the last in our series of interviews with interlingual respeakers in this module. Łukasz, who is an experienced respeaker and respeaking trainer from Poland, sums up what you have already learnt about live events and provides some indications as to where the profession might be heading in the future.

INFORMACIÓN DE DEPURACIÓN PARA LOS ADMINISTRADORES

### Video



Principio de la transcripción. Saltar al final.


**Today we have the pleasure to talk to Łukasz Dutka,**

an experienced respeaker and interpreting and respeaking trainer.


We have already learned a lot about live subtitling when used on television. Live subtitling can also be used for live events. Outside of broadcasting settings. Are there any differences there?

I believe there are many differences between live subtitling for television and live subtitling for live events.


# IO5: Course




**ILSA**  
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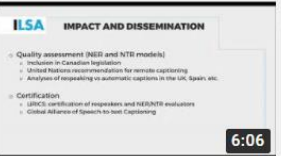
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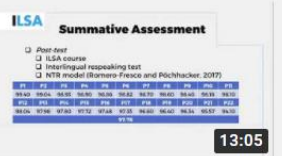
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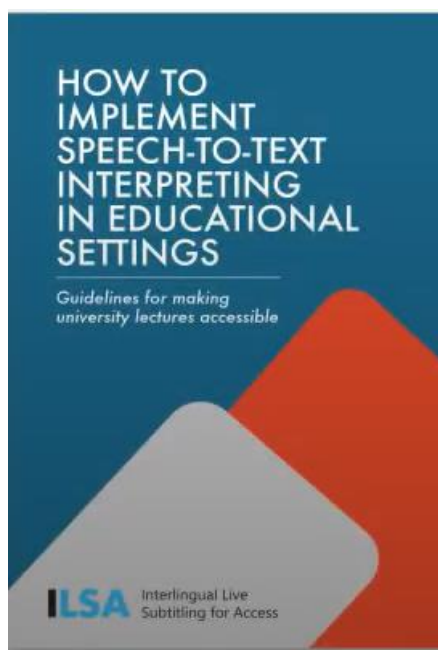


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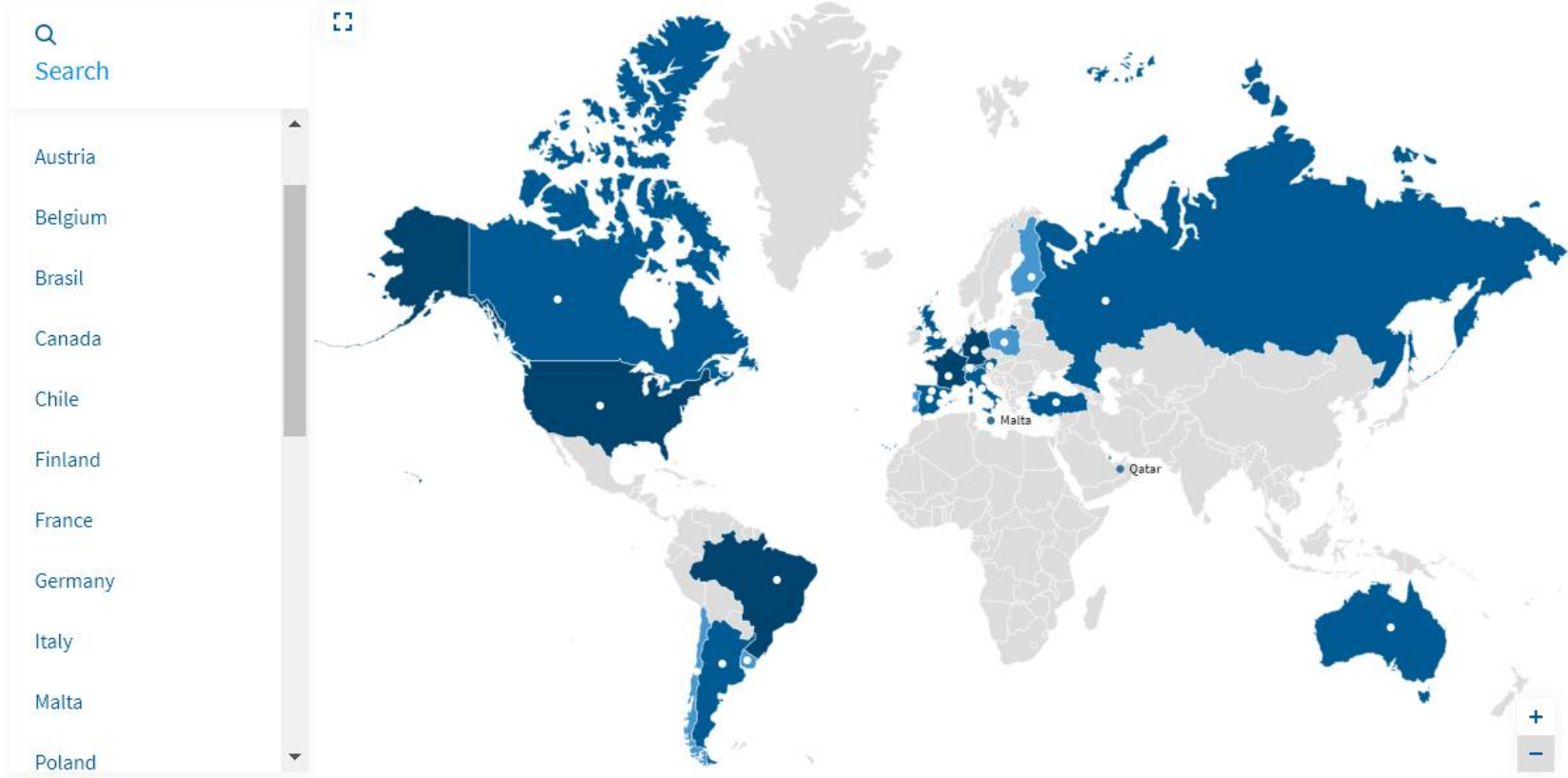


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# 107: Guidelines



# IMPACT OF THE ILSA PROJECT



# IMPACT OF THE ILSA PROJECT

- Q Search
- Austria
  - Belgium
  - Brasil
  - Canada
  - Chile
  - Finland
  - France
  - Germany
  - Italy
  - Malta
  - Poland



**United States**

- Consultancy services with the US government (Federal Communications Commission) for the potential adoption of the NER model to assess live captioning quality in the US.
- Collaboration with Netflix: training course delivered at Netflix's offices in Hollywood on accessibility, including the potential use of live subtitling for their pre-recorded subtitling workflow.

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