IO2: PROFILE DEFINITION | QUESTIONNAIRE

THE QUESTIONNAIRE

This questionnaire is part of the working activities of the European project ADLAB PRO, which is designed to produce training material for the creation of the professional audio describer. Your time and contribution to our research are invaluable, and we would like to thank you for accepting to participate as a respondent.

TERMS OF PARTICIPATION

Please note that completing the questionnaire implies consent. It is important that you know that all of your responses will be strictly confidential and will be encoded in order to keep your anonymity in future publications and presentations. You have the right to abandon the survey at any time without any penalty.

INSTRUCTIONS

Completing the questionnaire should take approximately 20 minutes. The questionnaire is divided into sections. All sections have additional space for you to include comments on anything you consider of importance and which we have not addressed.

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Contact: Elisa Perego | eperego@units.it | +39 040 5587620

SECTION 1: DEMOGRAPHIC PROFILE
ALL RESPONDENTS

This opening section of the questionnaire includes 8 questions on your demographic profile followed by a text box in which you can write your comments if you wish to do so.

What country do you live in?
Drop-down menu

What is your mother tongue?
Drop-down menu

What is your age?
- ☐ 20-30
- ☐ 31-40
- ☐ 41-50
- ☐ 51-60
- ☐ 61-70
- ☐ 71-80

What is your gender?
- ☐ Male
- ☐ Female

What is the highest degree or level of school you have completed? If currently enrolled, highest degree received.
- ☐ No schooling completed
- ☐ Primary
- ☐ Secondary
- ☐ Vocational
- ☐ BA/BSc
- ☐ MA/MSc
- ☐ PhD
- ☐ Other, please specify:
- ☐ Prefer not to answer

How would you describe your sight condition?
- ☐ Fully sighted
- ☐ Partially sighted
- ☐ Totally blind

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Do you have a visual memory?
- ☐ Yes
- ☐ No
- ☐ Other/comments

Are you currently?
- ☐ Audio describer
- ☐ AD user
- ☐ AD provider

Is there anything you would like to add? (Optional)

SECTION 2: YOUR ACTIVITY AS AN AUDIO DESCRIBER
ONLY FOR AUDIO DESCRIBERS

How long have you been working as an audio describer (in any area of AD, e.g. film, TV, live events)?
- ☐ Less than one year
- ☐ 1-5 years
- ☐ 6-10 years
- ☐ 11-15 years
- ☐ 16-20 years
- ☐ over 20 years

Is your activity as an audio describer (multiple answers possible):
- ☐ Professional work (paid)
- ☐ Semiprofessional work (a small, token payment or payment in kind e.g. tickets)
- ☐ Voluntary work (no payment)

What type of audio description were you trained in? (multiple answers possible)
- ☐ I had no training
- ☐ Film
- ☐ TV
- ☐ museum
- ☐ theatre
- ☐ opera
- ☐ other live events
- ☐ AD of teaching materials
- ☐ other, please specify:

What type of products do you audio describe most often? (multiple answers possible)
- ☐ film
- ☐ TV
- ☐ museum
- ☐ theatre
- ☐ opera
- ☐ other live events
- ☐ AD of teaching materials
- ☐ other, please specify:

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How much AD material have you produced in your career?
- ☐ Less than 50 hours
- ☐ 51-150 hours
- ☐ 151-300 hours
- ☐ Over 300 hours
- ☐ Other/comment:

Which of the following stages of the production process do you have experience with? (multiple answers possible)
- ☐ Writing and/or revising the AD script
- ☐ Translating AD scripts
- ☐ Using machine translation with post-editing
- ☐ Voicing the AD
- ☐ Assisting at recording the AD with voice talents
- ☐ Mixing the AD with the original soundtrack
- ☐ Quality control of the final product (e.g. checking the script or recording or both)
- ☐ Other, please specify:

In what language(s) do you write your audio descriptions?
Drop-down menu

When you write audio descriptions, do you work alone or in a team?
- ☐ Always alone
- ☐ Mainly alone
- ☐ Sometimes alone and sometimes in a team
- ☐ Mainly in a team
- ☐ Always in a team

How often do you cooperate with persons with visual impairments when preparing audio descriptions?
- ☐ always
- ☐ often
- ☐ sometimes
- ☐ rarely
- ☐ never

Is there anything you would like to add? (Optional)

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SECTION 3: THE STATUS OF AD AND THE PROFESSIONAL CIRCLE
ONLY FOR AUDIO DESCRIBERS

Did you work in another profession before you became an audio describer?
- ☐ Yes
- ☐ No

If yes, what profession?
- ☐ Translator
- ☐ Audiovisual translator (e.g. subtitler, dubbing translator, etc.)
- ☐ Journalist
- ☐ Writer
- ☐ Teacher
- ☐ Radio/TV commentator
- ☐ Presenter
- ☐ Actor
- ☐ TV producer
- ☐ Other, please specify:

Do you currently work as an audio describer full time or do you have other jobs?
- ☐ I work as an audio describer full time
- ☐ I have other jobs (specify)

How did you start working as an audio describer? (multiple answers possible)
- ☐ After a specialized course on AD
- ☐ After a course on audiovisual translation
- ☐ After an internship in an AD company
- ☐ Someone working in the field (acquaintance) helped me enter this profession
- ☐ Someone working in the field (family) helped me enter this profession
- ☐ I created my own company
- ☐ I was selected based on my CV or showreel/portfolio
- ☐ Other, please specify:

How often do you ask the opinion of other audio describers to overcome specific AD problems?
- ☐ very often
- ☐ often
- ☐ sometimes
- ☐ rarely
- ☐ never

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How much do the solutions found in other audio descriptions influence your work?

- ☐ A lot
- ☐ Quite a lot
- ☐ Somewhat
- ☐ Very little
- ☐ Not at all

Are you aware of the existence of audio description guidelines?

- ☐ Yes
- ☐ No

If so, what type of guidelines are they? (multiple answers possible)

- ☐ National guidelines
- ☐ In-house guidelines
- ☐ Guidelines from other countries
- ☐ Guidelines I created
- ☐ I don't know

Have you always accepted all audio descripton jobs that have been offered to you, even if they fall outside your AD specialization?

- ☐ Yes
- ☐ No

Do you have enough time to satisfactorily audio describe the products that are commissioned to you?

- ☐ always
- ☐ often
- ☐ sometimes
- ☐ rarely
- ☐ never

In your opinion, is the work of the audio describer an "art" (an innate talent that can be refined on the job) or a "craft" (an activity you learn, the result of specialized training)?

- ☐ definitely an "art"
- ☐ more of an "art" than a "craft"
- ☐ it is a bit of both
- ☐ more of a "craft" than an "art"
- ☐ definitely a "craft"
- ☐ I don't know

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How would you rate the following statements on a 1 to 5 scale (1 – strongly disagree; 2– disagree; 3 – undecided; 4 – agree; 5 – strongly agree)?

The work of the audio describer is prestigious
The work of the audio describer is well known by the general public
The work of the audio describer is well known by blind users
The work of the audio describer is stressful
The work of the audio describer is demanding
The work of the audio describer is well paid
The work of the audio describer is satisfying
The work of the audio describer is creative
The work of the audio describer is socially useful

In your opinion, which professional figure does a describer most closely resemble?
- ☐ Audiovisual translator
- ☐ Scriptwriter
- ☐ Author
- ☐ Artist
- ☐ Technician
- ☐ Actor
- ☐ Presenter - commentator
- ☐ Other, please specify:

Is there anything you would like to add? (Optional)

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SECTION 4: EDUCATIONAL BACKGROUND AND AD TRAINING
ONLY FOR AUDIO DESCRIBERS

This section includes 7 questions.

What is your educational background? (multiple answers possible)
- ☐ Language and linguistics
- ☐ Literature
- ☐ Translation
- ☐ Film and TV Studies
- ☐ Theatre studies
- ☐ Acting school
- ☐ Arts and/or museum studies
- ☐ Psychology
- ☐ Journalism or media studies
- ☐ Science
- ☐ Computer science and IT
- ☐ Other (specify)

Have you received specific AD training?
- ☐ Yes
- ☐ No

If so, in what form? (multiple answers possible)
- ☐ workshop
- ☐ vocational course
- ☐ university course
- ☐ internship
- ☐ in-house training (conducted at a company/institution, etc.)
- ☐ one-to-one instruction
- ☐ other, please specify:

Did you get a certificate after completing the training?
- ☐ Yes > go to following question
- ☐ No

If yes, have you ever been asked to show that certificate in order to get work?
- ☐ Yes
- ☐ No

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How do you continue to improve your skills and competences? (multiple answers possible)
- ☐ Experience in the field
- ☐ Participation in conferences, workshops, etc.
- ☐ Doing research (e.g. gathering information on product, discussion with film/theatre directors/producers or with museum staff and curators, etc.)
- ☐ In-house training (conducted at a company/institution, etc.)
- ☐ Analysis of existing ADs (focusing on the solutions adopted by colleagues)
- ☐ Study of existing material (guidelines, academic articles, books on AD, etc.)
- ☐ Not at the moment
- ☐ Other, please specify:

Have you ever taught AD yourself?
- ☐ Yes
- ☐ No

Is there anything you would like to add? (Optional)

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SECTION 5: SKILLS AND COMPETENCES
ONLY FOR AUDIO DESCRIBERS

This is the last section of the questionnaire, and it includes 5 blocks. We are interested in your opinion and views on the type of skills, competences and activities you consider most appropriate and needed by professionals looking to work in this area. Please, rate the following items in terms of their significance, and tell us in the spaces provided about anything we missed.

1.

On a scale from 1 to 5 (1 – of no importance, 2 – of minor importance, 3 – neither important nor unimportant, 4 – important, 5 – extremely important), rate the following statements. **To deliver a good quality audio description, an audio describer should be able to …** (Soft skills)

- … solve problems
- … have good communicative and interpersonal skills
- … be assertive and fight for the quality of AD provision
- … cope with time pressure
- … organize work efficiently
- … know when to call for expert help
- … actively seek, evaluate, and if appropriate incorporate feedback
- … work in a team with colleagues
- … work in a team with blind patrons
- … write quickly to a deadline
- … improvise
-

2.

On a scale from 1 to 5 (1 – of no importance, 2 – of minor importance, 3 – neither important nor unimportant, 4 – important, 5 – extremely important), rate the following statements. **To deliver a good quality audio description, an audio describer should possess solid theoretical knowledge and understanding in the following areas**:

- Audiovisual texts and multimodality (depending on your area of expertise, this can include for instance theatre semiotics, film studies, arts and museum studies, etc.).
- Media accessibility (standards, legislation, guidelines, principles and applicable scenario's, technologies, etc.)
- AD history, status, and applicable scenarios (e.g. museum AD, film AD, AD for live events, etc.)
- AD principles, guidelines and standards
- Target group: types of visual impairment, user perception and cognitive processing, disabled needs
- Translation studies and audiovisual translation

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- Language and linguistics (e.g. knowing the principles of text analysis, text cohesion and coherence; handling literary devices such as the use of similes, metaphors and figurative language; coping with different levels of formality in language; etc.)
- Scriptwriting
- World knowledge

3.

On a scale from 1 to 5 (1 – of no importance, 2 – of minor importance, 3 – neither important nor unimportant, 4 – important, 5 – extremely important), rate the following statements. **To deliver a good quality audio description, an audio describer should be able to possess solid technical knowledge and skills in the following areas**:

- AD script writing and textual editing
- Use of AD software
- Technology of AD provision
- AD voicing
- AD recording
- Mixing AD with original sound

4.

On a scale from 1 to 5 (1 – of no importance, 2 – of minor importance, 3 – neither important nor unimportant, 4 – important, 5 – extremely important), rate the following statements. **To deliver a good quality audio description, an audio describer should be able to** (textual and linguistic skills):

- … express meaning succinctly
- … select significant visual information
- … use language that sparks the imagination
- … compile an audio introduction
- … provide the listener with a way of "seeing" what is described
- … provide the listener with a way of "understanding" what is described
- … possess an excellent command of mother tongue
- … use non-ambiguous language
- … use language that is suited to the product
- … use language that is suited to the audience
-

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5.

What are the most difficult aspects you find when you audio describe? Rate the following items on a scale from 1 to 5 (1 – extremely difficult, 2 – difficult, 3 – neither easy nor difficult, 4 – easy; 5 very easy)

- solving problems
- communicating and cooperating with others (peers and blind persons)
- being assertive and fighting for the quality of AD provision
- coping with time pressure
- organizing work efficiently
- knowing when to call for expert help
- actively seeking, evaluating, and if appropriate incorporating feedback
- working in a team with colleagues
- working in a team with blind patrons
- writing quickly to a deadline
- improvising (e.g. for live ADs)
- expressing meaning succinctly
- selecting significant visual information
- using language that sparks imagination
- choosing the most appropriate wording
- compiling an audio introduction
- providing the listener with a way of "seeing" what is described
- providing the listener with a way of "understanding" what is described
- possessing excellent command of mother tongue
- using non-ambiguous language
- using language that is suited to the product
- using language that is suited to the audience
- AD script writing and textual editing
- using AD software
- using technology of AD provision
- AD voicing
- AD recording
- mixing AD with original sound
-

Is there anything you would like to add? (Optional)

This was the last section of the questionnaire. Thank you very much for completing it and helping us with our research. Results and updates will be available on the project website www.adlabproject.eu/

This section of the questionnaire is designed to gain knowledge on your frequency of use of 7 different types of audio description. For each type, you are given a choice of 5 possible answers. At the end of the questions you will find a text box where you can write your comments if your answer is not included on the list.

Question 1 of 7. When AD is available, how often do you use **film** audio description?
- ☐ very often
- ☐ often
- ☐ sometimes
- ☐ rarely
- ☐ never

Question 2 of 7. When AD is available, how often do you use **TV** audio description?
- ☐ very often
- ☐ often
- ☐ sometimes
- ☐ rarely
- ☐ never

Question 3 of 7. When AD is available, how often do you use **museum** audio description?
- ☐ very often
- ☐ often
- ☐ sometimes
- ☐ rarely
- ☐ never

Question 4 of 7. When AD is available, how often do you use **theatre** audio description?
- ☐ very often
- ☐ often
- ☐ sometimes
- ☐ rarely
- ☐ never

Question 5 of 7. When AD is available, how often do you use **opera** audio description?
- ☐ very often
- ☐ often
- ☐ sometimes
- ☐ rarely
- ☐ never

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Question 6 of 7. When AD is available, how often do you use audio description for **other live events**?
- ☐ very often
- ☐ often
- ☐ sometimes
- ☐ rarely
- ☐ never

Question 7 of 7. When AD is available, how often do you use audio description of **teaching materials**?
- ☐ very often
- ☐ often
- ☐ sometimes
- ☐ rarely
- ☐ never

Is there anything you would like to add? (Optional)

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There now follow 3 more questions. The first gives you a choice of 8 possible answers, the second gives you a choice of 6 answers. In each case, please choose the answer that applies.

In your opinion, which professional figure does a describer most closely resemble?
- ☐ Audiovisual translator
- ☐ Scriptwriter
- ☐ Author
- ☐ Artist
- ☐ Technician
- ☐ Actor
- ☐ Presenter - commentator
- ☐ Other, please specify:

In your opinion, is the work of the audio describer an "art" (i.e., an innate talent that can be refined on the job) or a "craft" (i.e., an activity you learn, the result of specialized training)? This question gives you a choice of 6 answers.
- ☐ definitely an "art"
- ☐ more of an "art" than a "craft"
- ☐ it is a bit of both
- ☐ more of a "craft" than an "art"
- ☐ definitely a "craft"
- ☐ I don't know

How would you rate the following 9 statements on the work of the audio describer on a 1 to 5 scale (where 1 = strongly disagree; 2 = disagree; 3 = undecided; 4 = agree; 5 = strongly agree)?

- The work of the audio describer is prestigious
- The work of the audio describer is well known by the general public
- The work of the audio describer is well known by blind users
- The work of the audio describer is stressful
- The work of the audio describer is demanding
- The work of the audio describer is well paid
- The work of the audio describer is satisfying
- The work of the audio describer is creative
- The work of the audio describer is socially useful

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This is the last and the longest section of the questionnaire. It includes 8 questions, each with a choice of several possible answers. The section closes with a text box for your comments, if any.

This is question 1 of 8. Overall, are you satisfied with the provision (quantity) of ADs in your country? This question gives you a choice of 5 answers.

- ☐ very satisfied
- ☐ satisfied
- ☐ neither satisfied nor dissatisfied
- ☐ dissatisfied
- ☐ Very dissatisfied

This is question 2 of 8. Overall, are you satisfied with the quality of ADs in your country? This question also gives you a choice of 5 answers.

- ☐ very satisfied
- ☐ satisfied
- ☐ neither satisfied nor dissatisfied
- ☐ dissatisfied
- ☐ Very dissatisfied

Is there anything you would like to add? (Optional)

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This is question 3 of 8. Overall, what are the things you appreciate most in an AD? This question gives you a choice of 10 answers. Multiple answers are possible.

- ☐ Selection and organization of the information
- ☐ Vocabulary of the audio description (vivid, imaginative, clear, adequate)
- ☐ Sentence structure of the audio description (clear and easy to follow)
- ☐ Grammatically correct language
- ☐ Language and style of the audio description that are suited to the audience and to the product (by product, we mean e.g. play, film, episode of a TV series or TV programme, work of art such as painting or artefact, etc.)
- ☐ Narrative of the audio description (the description helps you follow the story)
- ☐ Engaging audio description that gives the listener an emotional experience
- ☐ Audio description that really helps users to understand and enjoy the product

- ☐ Technical aspects of the audio description that the describer can control (e.g. AD timing, vocal skills)
- ☐ Technical aspects of the audio description that the describer cannot control (e.g. sound quality, mix of the AD with original sound

This is question 4 of 8. Overall, what are the things you most dislike in an AD as far as the overall **quality of the information** is concerned? This question gives you a choice of 12 answers, and multiple answers are possible.

- ☐ The audio description is not coherent (i.e. does not makes comprehensible links between visual images, between images and sound and between images and dialogue)
- ☐ The audio description is not well synchronized with the dialogue and sound effects or with the images
- ☐ The audio description does not convey the world of the product (by product, we mean e.g. play, film, episode of a TV series or TV programme, work of art such as painting or artefact, etc.)
- ☐ The audio description does not make the product easy to follow
- ☐ The audio description includes too much information
- ☐ The audio description includes too little information
- ☐ The audio description does not make the product more enjoyable
- ☐ The audio description does not give you independence
- ☐ The audio description includes significant omissions (e.g. unexplained noises; unidentified characters)
- ☐ The audio describer gives their own opinion and prevents you from drawing your own conclusions
- ☐ The audio describer does not know what to say, how to say it, where to say it
- ☐ The audio describer talks over the dialogue or critical sound effects

This is question 5 of 8. Overall, what are the things you most dislike in an AD as far as **language and style** are concerned? This question gives you a choice of 10 answers, and multiple answers are possible.

- Lack of grammatically correct language
- Lack of comprehensible vocabulary
- Lack of comprehensible sentence structure
- Lack of evocative vocabulary
- Ambiguous language
- Language not suited to the product
- Language not suited to the audience
- Inaccurate use of words
- Too many repetitions
- The description is not engaging
- Lack of specialized language and terminology

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This is question 6 of 8. Overall, what are the things you most dislike in an AD as far as the overall **technical aspects** are concerned? This question gives you a choice of 4 answers, and multiple answers are possible.

- ☐ AD timing
- ☐ Vocal skills of the describer (ability to deliver AD clearly and engagingly)
- ☐ The mix of the AD with original sound
- ☐ Technical sound editing (e.g. cutting our repeats so the recording flows smoothly)

This is question 7 of 8. Overall, what are the things you most dislike in an AD as far as the **textual aspects** are concerned? This question gives you a choice of 14 answers, and multiple answers are possible.

- ☐ General organization of the AD text
- ☐ Phraseology and wording
- ☐ Lack of details
- ☐ Excess of details
- ☐ Selection of visual information
- ☐ Inability to use imagery that appeals to senses other than vision (e.g. touch, taste, smell)
- ☐ Inability to use literary devices (e.g. simile or metaphor, etc.)
- ☐ Lack of audio introductions
- ☐ Lack of effective narrative (description fails to tell a story and engage the listener)
- ☐ Lack of background and contextual information
- ☐ Failure to provide an emotional experience
- ☐ Failure to engage you
- ☐ Failure to provide you with a way of "seeing" what is described
- ☐ Failure to provide you with a way of understanding what is described

This is question 8 of 8. What are your hopes regarding AD?
- ☐ More ADs will be offered in the future
- ☐ The overall textual and linguistic quality of AD will improve
- ☐ The overall technical quality of AD will improve
- ☐ Other, please specify:

Is there anything you would like to add? (Optional)

This was the last section of the questionnaire. Thank you very much for completing it and helping us with our research. Results and updates will be available on the project website www.adlabproject.eu/

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SECTION 2 FOR SERVEICE PROVIDERS

How long have you been working as a service provider (in any area of AD, e.g. film, TV, live events)?
- ☐ Less than one year
- ☐ 1-5 years
- ☐ 6-10 years
- ☐ 11-15 years
- ☐ 16-20 years
- ☐ over 20 years

What type of products do you offer most often as a service provider? (multiple answers possible)
- ☐ film
- ☐ TV
- ☐ museum
- ☐ theatre
- ☐ opera
- ☐ other live events
- ☐ AD of teaching materials
- ☐ other, please specify:

How much AD material have you provided over the years?
- ☐ Less than 50 hours
- ☐ 51-150 hours
- ☐ 151-300 hours
- ☐ Over 300 hours
- ☐ Other/comment:

Which of the following stages of the production process does your company have more experience with? (multiple answers possible)
- ☐ Writing and/or revising the AD script
- ☐ Translating AD scripts
- ☐ Using machine translation with post-editing
- ☐ Voicing the AD
- ☐ Assisting at recording the AD with voice talents
- ☐ Mixing the AD with the original soundtrack
- ☐ Quality control of the final product (e.g. checking the script or recording or both)
- ☐ Other, please specify:

In what language(s) do you provide audio descriptions?
Drop-down menu

Are you aware of the existence of audio description guidelines?
- ☐ Yes
- ☐ No

If so, what type of guidelines are they? (multiple answers possible)
- ☐ National guidelines
- ☐ In-house guidelines
- ☐ Guidelines from other countries
- ☐ Guidelines I created
- ☐ I don't know

In your opinion, is the work of the audio describer an "art" (an innate talent that can be refined on the job) or a "craft" (an activity you learn, the result of specialized training)?
- ☐ definitely an "art"
- ☐ more of an "art" than a "craft"
- ☐ it is a bit of both
- ☐ more of a "craft" than an "art"
- ☐ definitely a "craft"
- ☐ I don't know

How would you rate the following statements on a 1 to 5 scale (1 – strongly disagree; 2– disagree; 3 – undecided; 4 – agree; 5 – strongly agree)?

The work of the audio describer is prestigious
The work of the audio describer is well known by the general public
The work of the audio describer is well known by blind users
The work of the audio describer is stressful
The work of the audio describer is demanding
The work of the audio describer is well paid
The work of the audio describer is satisfying
The work of the audio describer is creative
The work of the audio describer is socially useful

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In your opinion, which professional figure does a describer most closely resemble?

- ☐ Audiovisual translator
- ☐ Scriptwriter
- ☐ Author
- ☐ Artist
- ☐ Technician
- ☐ Actor
- ☐ Presenter - commentator
- ☐ Other, please specify:

Is there anything you would like to add? (Optional)

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ONLY FOR SERVICE PROVIDERS

This is the last section of the questionnaire, and it includes 5 blocks. We are interested in your opinion and views on the type of skills, competences and activities you consider most appropriate and needed by professionals looking to work in this area. Please, rate the following items in terms of their significance, and tell us in the spaces provided about anything we missed.

1.

On a scale from 1 to 5 (1 – of no importance, 2 – of minor importance, 3 – neither important nor unimportant, 4 – important, 5 – extremely important), rate the following statements. **To deliver a good quality audio description, an audio describer should be able to …** (Soft skills)

- … solve problems
- … have good communicative and interpersonal skills
- … be assertive and fight for the quality of AD provision
- … cope with time pressure
- … organize work efficiently
- … know when to call for expert help
- … actively seek, evaluate, and if appropriate incorporate feedback
- … work in a team with colleagues
- … work in a team with blind patrons
- … write quickly to a deadline
- … improvise
-

2.

On a scale from 1 to 5 (1 – of no importance, 2 – of minor importance, 3 – neither important nor unimportant, 4 – important, 5 – extremely important), rate the following statements. **To deliver a good quality audio description, an audio describer should possess solid theoretical knowledge and understanding in the following areas**:

- Audiovisual texts and multimodality (depending on your area of expertise, this can include for instance theatre semiotics, film studies, arts and museum studies, etc.).
- Media accessibility (standards, legislation, guidelines, principles and applicable scenario's, technologies, etc.)
- AD history, status, and applicable scenarios (e.g. museum AD, film AD, AD for live events, etc.)
- AD principles, guidelines and standards
- Target group: types of visual impairment, user perception and cognitive processing, disabled needs
- Translation studies and audiovisual translation

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- Language and linguistics (e.g. knowing the principles of text analysis, text cohesion and coherence; handling literary devices such as the use of similes, metaphors and figurative language; coping with different levels of formality in language; etc.)
- Scriptwriting
- World knowledge

3.

On a scale from 1 to 5 (1 – of no importance, 2 – of minor importance, 3 – neither important nor unimportant, 4 – important, 5 – extremely important), rate the following statements. **To deliver a good quality audio description, an audio describer should be able to possess solid technical knowledge and skills in the following areas**:

- AD script writing and textual editing
- Use of AD software
- Technology of AD provision
- AD voicing
- AD recording
- Mixing AD with original sound

4.

On a scale from 1 to 5 (1 – of no importance, 2 – of minor importance, 3 – neither important nor unimportant, 4 – important, 5 – extremely important), rate the following statements. **To deliver a good quality audio description, an audio describer should be able to** (textual and linguistic skills):

- … express meaning succinctly
- … select significant visual information
- … use language that sparks the imagination
- … compile an audio introduction
- … provide the listener with a way of "seeing" what is described
- … provide the listener with a way of "understanding" what is described
- … possess an excellent command of mother tongue
- … use non-ambiguous language
- … use language that is suited to the product
- … use language that is suited to the audience

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5.

In your opinion, what are the most difficult aspects of the work of the audio describer? Rate the following items on a scale from 1 to 5 (1 – extremely difficult, 2 – difficult, 3 – neither easy nor difficult, 4 – easy; 5 very easy)

- solving problems
- communicating and cooperating with others (peers and blind persons)
- being assertive and fighting for the quality of AD provision
- coping with time pressure
- organizing work efficiently
- knowing when to call for expert help
- actively seeking, evaluating, and if appropriate incorporating feedback
- working in a team with colleagues
- working in a team with blind patrons
- writing quickly to a deadline
- improvising (e.g. for live ADs)
- expressing meaning succinctly
- selecting significant visual information
- using language that sparks imagination
- choosing the most appropriate wording
- compiling an audio introduction
- providing the listener with a way of "seeing" what is described
- providing the listener with a way of "understanding" what is described
- possessing excellent command of mother tongue
- using non-ambiguous language
- using language that is suited to the product
- using language that is suited to the audience
- AD script writing and textual editing
- using AD software
- using technology of AD provision
- AD voicing
- AD recording
- mixing AD with original sound
- other, please specify:

Is there anything you would like to add? (Optional)

This was the last section of the questionnaire. Thank you very much for completing it and helping us with our research. Results and updates will be available on the project website www.adlabproject.eu/

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