



A GUIDE TO THE EVALUATION OF TRAINING MATERIALS: ADLAB PRO A CASE STUDY

prepared by Utopian Voices for I05

PROJECT DETAILS

TITLE | Audio Description: A Laboratory for the Development of a new Professional Profile

ACRONYM | ADLAB PRO

EC PROJECT NUMBER | 2016-1-IT02-KA203-024311

NATIONAL PROJECT ID | GU10213041978

FUNDING SCHEME | Erasmus+

SUB-PROGRAMME | Cooperation for innovation and the exchange of good practices

ACTION | Strategic Partnerships for higher education

DURATION | 36 months

COORDINATOR | Università degli Studi di Trieste

BENEFICIARIES

Universitat Autònoma de Barcelona (ES)

Universiteit Antwerpen (BE)

Uniwersytet Im. Adama Mickiewicza W Poznaniu (PL)

Utopian Voices Ltd. (UK)

Soundfocus B.V. (NL)

Radiotelevizija Slovenija Javni Zavod Ljubljana (SI)

Royal National Institute of the Blind (UK)

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Funded by the
Erasmus+ Programme
of the European Union

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Preface: INTRODUCTION TO ADLAB PRO AND THE PURPOSES OF THIS HANDBOOK

ADLAB PRO is a consortium of eight partners from seven European countries. Four academic partners led by the University of Trieste (Italy) including the Universitat Autònoma de Barcelona (Spain), the University of Antwerp (Belgium), and the Adam Mickiewicz University (Poland) together with four non-academic partners, selected for their diverse expertise: Utopian Voices, a private UK company supplying high-quality AD, training, research and data analysis in the field of AVT. Soundfocus, an audio post-production studio specialising in media accessibility and AD in The Netherlands. RTV Slovenija, the national public radio and TV broadcaster of Slovenia that recently introduced AD to its programming and is disseminating good practice across the Balkan Regions, and The Royal National Institute for Blind people (RNIB), a renowned UK charity from a country where AD is long-established amongst sophisticated AD users and providers.

The project identified the problem that there are still few professional figures working in the field of audio description (AD), that they are often untrained and their skills are not clearly defined. The aim of ADLAB PRO has been to fill this gap by identifying those skills, defining a curriculum and promoting professional Europe-wide implementation of AD in all cultural and media sectors through the creation of online training materials allocated with ECTS and ECVETS. This will facilitate future accreditation and help develop the profile of the new AD professional.

The project runs from September 2016 – August 2019, and will produce 6 Intellectual outputs (IOs). To date it has produced a comprehensive snapshot of the current AD training practices in Europe (IO1) and outlined the AD professional profile, its required skills and competences (IO2). It has created an online curriculum for different types of AD (TV, cinema, museums, live performance) (IO3) and produced training materials in the form of online core videos, additional videos, transcripts, powerpoint presentations, reading lists and tasks for learners or students to undertake, to ensure they have acquired the required competences (IO4). This complete set of resources will soon be available to be downloaded from the project website by any trainer or teacher of AD, either to teach the complete course or to supplement their own training materials with ones produced by ADLAB PRO that are freely available, modular and fully customisable. Trainers can be reassured that the materials have been created and made available after thorough evaluation and testing (IO5). The materials have been allocated with ECTS and ECVETS (IO6) to facilitate accreditation.

This guide is part of IO5. It shows how the training materials of IO4 have been assessed, demonstrating their evolution and how they have been refined during the early stages of the project. The result is a digest of the research that has gone into them including methodological guidelines for evaluation, and analysis of the resulting qualitative and quantitative data that has been obtained from satisfaction surveys and measurable evaluation indexes. Its purpose is to outline the background to an evaluation process (Chapter 1) and explain how this has been implemented with respect to ADLAB PRO (Chapters 2-3). It might be of interest to anyone considering using the ADLAB PRO curriculum or wishing to undertake evaluation of training materials in the future. It might be thought of as the Who? What? Why? Where? When? And How? of evaluation, although not necessarily in that order.



1. WHAT IS EVALUATION?

The answer to the question “what is evaluation?” is inextricably bound up with understanding the reasons why we evaluate (what evaluation is for). This section explores various types and functions of evaluation in order that its purpose can be fully understood before going on to discuss how it is best incorporated into a project’s life cycle. Wigley (1988, p.21) defines evaluation as “a data reduction process that involves the collection of large amounts of data which are analysed and synthesized into an overall judgement of worth or merit.” Marsden (1991, p.31) found that “Evaluation is given a low priority in the instructional process, a contention that is supported by the small number of articles in the literature that deal with it.” She argues that evaluation should be given a high priority as it provides evidence that justifies the value and viability of training programmes. “Yet evaluation is often something of an afterthought for those whose main concern is with delivering training” (1991, p.31).

1.2. WHY EVALUATE?

Marsden identifies seven purposes of evaluation in education (1991, pp.36-37):

1. To validate needs assessment tools and methods.
2. To confirm or revise solution options.
3. To confirm or revise training strategies.
4. To determine trainee/trainer reactions.
5. To assess trainee acquisition of knowledge and attitudes.
6. To assess trainee performance.
7. To determine if organisational goals are met.

Eleanor Chemlinsky (1997) distinguishes between three broad types of evaluation: *for accountability* (to funders and other stakeholders); *for causal knowledge* “to generate strong evidence that the intervention causes the intended outcomes” and for *program improvement*. These broadly fall into one or other of two types of evaluation: formative and summative, each with a distinct aim.

1.2.1. Formative Evaluation

Formative evaluation equates to Chemlinsky’s third categorisation, for programme improvement. The aim of formative evaluation is to improve an outcome as it develops. For example tasting a dish while it is cooking in order to decide whether or not to add more seasoning. In terms of Marsden’s list above items 2 and 3 clearly fall within this category (To confirm or revise solution options and to confirm or revise training strategies) as they include the possibility of revision offering the chance to take remedial action if necessary. Formative evaluation is of most interest to project partners.

1.2.2. Summative evaluation

The aim of summative evaluation is to assess the final result. For example tasting a dish once it is ready to determine how well it has been cooked and to decide whether or not to use that recipe again. Items 5, 6 and 7 fall into this category (to assess trainee acquisition of knowledge and attitudes; to assess trainee performance; to determine if organisational goals are met). These are appropriate to ADLAB PRO at the end of the project once the materials have been completed. Summative evaluation allows the project to check that it is meeting its goals; to better communicate its achievements; to acknowledge any serendipitous gains or unexpected insights; to show what the project has done and to celebrate what it has achieved. Summative evaluation is of most interest to stakeholders in the project (see section 4.1).

1.3. WHEN? THE EVALUATION CYCLE

Before going on to discuss the concept of stakeholders and identify those relevant to ADLAB PRO, this section will explain a little about the timing of evaluation. Clearly this will depend on whether an evaluation is formative or summative. Most projects will contain both types, occurring at different stages of the project's life cycle. Scheirer and Schwandt (2012, p.2) identify the phases of a project's life cycle as follows: "(a) program planning and development; (b) testing the program for causal effectiveness; (c) normal continuous program delivery; and (d) dissemination and replication of effective programs to other organizations." Program is an umbrella term including everything from "the development and delivery of a specified set of activities intended to address one or more identified outcomes to "any intervention" or simply a "line item designating a program in the federal budget that allocates money for a broad purpose." Scheirer and Schwandt (2012) emphasise that evaluation is necessary at every stage, while cautioning that in reality these stages are not always discrete.

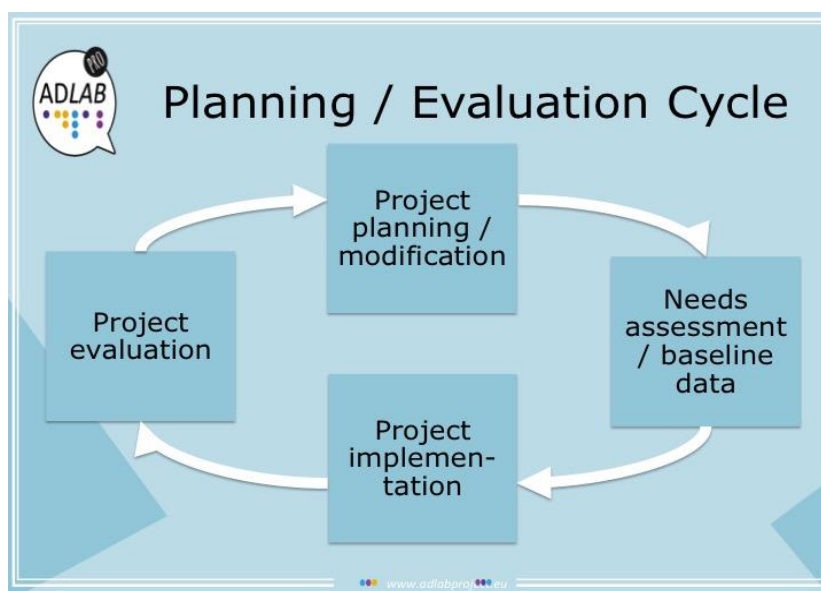


Fig. 1 Planning/evaluation cycle (after Frechtling, 2002)

Frechtling (2002) proposes a project planning and evaluation cycle as shown in Fig.1 such that after the project is planned, an evaluation process establishes the current situation, the status quo. This type of evaluation will collect baseline data from specialists and perhaps conduct a literature review at which point the project solution is modified if necessary before being implemented in a pilot phase. Having been implemented, the project is reevaluated, by comparing post-project implementation data with the baseline, allowing for any differences to be measured. In this way, the effect of the project can be ascertained. Summative evaluation is a one-off event at the final stage of the project. However, formative evaluation can take place repeatedly throughout the project's life to ensure component parts are satisfactory and in order to avoid any nasty shocks at the end. Using ADLAB PRO as an example: Before building the AD curriculum, and long before designing any course materials, the project began by assessing current AD training practices. This was achieved by means of a questionnaire that provided quantitative information concerning duration, target group, group sizes, types of training, teaching modes, the amount of theory and practice, trainer profile, entry requirements, pedagogical approaches, number of graduates. The questionnaire was supplemented by in-depth interviews with selected teachers (key informants). This data was analysed and collated to produce the project's first intellectual output (IO1) namely:

an overview of existing university courses, their duration, the modes of AD they focus on, the competences they develop, the materials and pedagogical approaches they use and evaluation methods. It also probed into and assessed AD training practices implemented by AD providers. The scope of this IO was to cover training that focuses on various forms of AD, not only recorded AD, but also live AD, AD provided in museums and galleries, as well as AD of visuals present in teaching materials to be made available to visually impaired learners/students.

This output created a snapshot of the current situation, which served as a starting point for obtaining a clear understanding of what is common to all AD training programmes and revealing what is required in the provision of a professional curriculum for an audio description expert. The aim of this phase was to study the problematic areas involved in the definition of the professional profile and in the development of a curriculum (ADLAB PRO, 2017a, pp. 1-2).

Once this IO was completed, it was itself evaluated as part of the project's internal evaluation process, before moving on to the next IO (IO2). From this it is clear that the evaluation cycle could be better thought of as a spiral than as a circle, as each rotation builds on the previous cycle as a project unfolds. This will be illustrated with reference to different types of training material in the case study that forms Chapter 2.

1.3.1. Timing

Evaluation must be thought about in advance with sufficient time given not only for the evaluation to take place but also for any findings or modifications to be implemented before that particular phase of the project is deemed complete and the project is allowed to move on. It should be noted that any extensions to project completion dates also have budgetary implications. Frechtling (2002, p.46) suggests 5 – 10% of the overall budget as a ballpark figure for evaluation costs. Time should be allowed for identifying potential evaluators; contacting potential evaluators; substituting evaluators in case of illness or unwillingness to take part; giving

evaluators sufficient time to complete the evaluation; collecting and analysing the completed evaluations; writing an evaluation report and implementing changes where necessary. It should also be noted that for those involved during a creative phase, few have the time or headspace to think about evaluation, unless it has been built into the timeline. This also raises the question as to who evaluates? This is addressed in the next section.

1.4. WHO EVALUATES?

Asking stakeholders to be evaluators is one common approach but not the only one. Wilkes & Bligh (1999) suggest that evaluations in education can take one of four orientations. They can be oriented towards stakeholders but they might equally be oriented towards students; the course or the institution. Each requires a different indicator such that *student oriented* evaluations rely mostly on measures of student performance whereas a *programme oriented* approach compares how the course performs with respect to its stated objectives and often involves descriptions of curriculum or teaching activities. It evaluates how elements of the course have contributed to student outcomes. A *Stakeholder oriented* approach takes into account the concerns and claims of those involved in and affected by the course. This is one way to bridge what is known as the “user-maker gap” that “places makers and users at opposite ends of the spectrum of creation and production” (Greco, 2018, p.212). This can result in a situation ‘with makers giving people “what [they] think they want or need or ought to want” (Thompson, 2003, p.79)’ (cited in Greco, 2018, p.212).

For ADLAB PRO, an institution-oriented approach was deemed inappropriate, as the consortium has control over neither the quality of teaching nor over the institution where the training takes place. ADLAB PRO has control only over the quality of the ADLAB PRO materials. A programme-oriented approach was also deemed to be problematic, as the materials have been designed to be flexible and modular such that they could either form a complete course, or offer a “pick’n’mix” selection from which a trainer could supplement their own materials. Any complete course evaluation would need to take account of the role played by materials external to the project.

In many disciplines, the ideal form of evaluation is thought to be a randomised control trial (RCT) of the type much prized in medical studies. Schreier and Schwandt note that “the extensive set of criteria for a valid RCT is not likely to be present within small non-profit agencies that are often the recipients of human service program grants” (2012, p.8) and conclude that a generalisable causal model is not feasible in such cases. In addition, a programme-oriented approach is necessarily a form of summative evaluation. Students attending a course could not ethically be taught exclusively using materials that had not been tested, nor could a complete testing of all the course materials take place until the very end of the project. For these reasons Utopian Voices (UV), the partner responsible for evaluating quality for ADLAB PRO, decided to combine stakeholder, student and programme oriented approaches, but with the emphasis on a stakeholder approach for the formative evaluations. By combining approaches, evaluations can be triangulated from different perspectives, adding to the reliability of the results. Determining the approach is a crucial first step in deciding what measures and indicators to use, as well as who should complete them.

1.4.1. Stakeholders in ADLAB PRO

According to Mitchell, Agle and Wood (1997, p.854) “stakeholder” is a term stemming from management theory. It was popularised by Freeman (1984) who defined stakeholders broadly as “any group or individual who can affect or is affected by the achievement of the organization’s objectives” (1984, p.46). Mitchell et al. (1997) also cite Windsor and his narrower definition of stakeholder groups as “those on which the organization is dependent for its survival” (1992, p.19). Clarkson narrows this still further to a division between “voluntary and involuntary risk-bearers.” For example, in ADLAB PRO, the EU as the funding body has taken a voluntary risk by investing capital in the project, while people with sight loss (PSL) are involuntarily “placed at risk by the project’s activities” (Clarkson, 1994, p.5) as they might suffer from exposure to poor description if describers trained using ADLAB PRO materials fall short. If that sounds alarmist, Clarkson asserts “without the element of risk there is no stake” (1994, p.5). Further categories of people with a stake to lose or gain from ADLAB PRO’s activities include students wanting to learn to the skills of audio description and anyone concerned with course delivery, that is teachers and trainers in a variety of settings and by extension, as stated above, anyone concerned with the AD produced by graduates of the course, namely AD providers and PSL, who are principally the intended beneficiaries of AD, and their advocates including organisations concerned with promoting equality of access. It should further be recognised, that stakeholder attributes are variable, socially constructed and that “consciousness and willful exercise may or may not be present” (Mitchell et al. 1997, p.868). For example, a student of description might progress to become a trainer and having absorbed the fundamentals of AD from ADLAB PRO materials, they might pass on those principles as part of their own practice without consciously recognising where they came from. The ADLAB PRO training materials could be likened to a stone thrown in a pond, rippling out to various stakeholders as shown in Fig. 2.

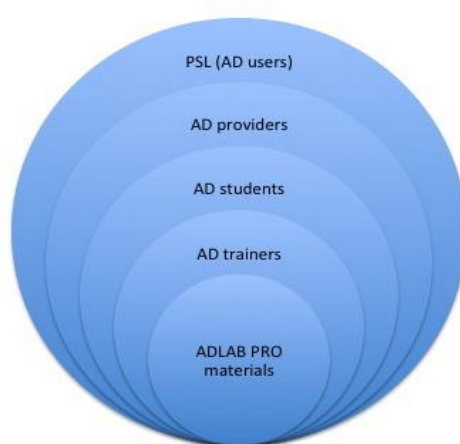


Figure 2. Stakeholders in ADLAB PRO

From Fig. 2 it can be seen that the primary stakeholders are AD trainers, a term which includes lecturers and teachers, in short anyone in any learning environment wanting to deliver a course in AD. The secondary stakeholders are the students who learn AD skills from these trainers, as the materials are not primarily designed for self-learning. Once students have completed their training and acquired the competences identified in IO1, confirmed in IO2, and specified in the ADLAB PRO curriculum (IO3) they will be able to make their skills available to AD providers. Providers might include a TV company wanting to broadcast its output with AD, a theatre company or venue wanting to fulfill its obligations under the European Accessibility Act (2018) or an agency or facilities house that provides access services to a variety of clients. Alternatively a newly qualified describer might set up their own company to provide AD services or volunteer for a charity or an NGO engaged in providing AD. Whichever way, the ultimate stakeholders are the PSL who will make use of the AD provided to engage with cultural products including (but not limited to) film and TV, live performances, heritage buildings and artworks.

Mitchell et al. (1997, p. 859) further distinguish between claimants and influencers whereby influencers “have power” whether or not they have any claims at all. In the case of ADLAB PRO, PSL might be deemed to have the strongest moral claim on the output of the project, with students and trainers having a little less, although the latter two groups may be broadly similar but all three might be thought to differ in the amount of influence they bear. For example, trainers might be thought to bear the greatest influence. As their opinions of the materials will determine whether or not they use them, or recommend them to others, trainers will have a major influence on the success and sustainability of the project. Trainers, in turn, will likely be influenced by student opinion, for they are unlikely to continue to use materials if students find them too complex, too simple or simply unengaging.

In this way influence can be thought of as reciprocal. Although trainers have more influence than students, they are nonetheless influenced by student opinion. Furthermore, the opinions of trainers of higher standing (those having more experience, teaching in more prestigious institutions or having published more widely, giving them greater global reach) might carry more weight in influencing any change in the form of the training materials following their evaluation compared with trainers relatively new to AD.

Reasons for determining a narrow view of stakeholders “are based on the practical reality of limited resources, limited time and attention” (Mitchell et al, 1997, p. 857). Taking a narrow approach allows ADLAB PRO to determine who should evaluate the project, without wasting time and resources pursuing evaluations from those with only a peripheral stake in what the project has produced, or minimal influence over how the project is received.

Reliability is also a consideration. For example, although students have been identified as secondary stakeholders, it has been noted above that student learning is a function of more than the quality of training materials alone. Further to the concerns raised above relating to lack of control over the quality of teaching, and over training materials other than those created by the project, student outcomes will be determined by a student’s age, ability and motivation as well as by learning environment, including peer group, the classroom and home (Fraser, Aldridge, & Adolphe, 2010). Similar difficulties were associated with using PSL as



evaluators. Although they have been identified as the ultimate stakeholders, it is acknowledged that PSL belong to a heterogeneous population that can be hard to reach (Cattaneo & Vecchi, 2011). Methodologically, it would be difficult to distinguish between the influence of the source material being described and the AD provided. Furthermore, it would not be ethical to expose PSL to potentially poor AD for the purposes of evaluation. Consequently, it was decided to focus on trainers as key informants as they are the primary stakeholders and greatest influencers in this project.

Key informants are those with special expertise (Marshall, 1996, p.525) who are able to provide an informed opinion of what they evaluate. This is obviously more valuable than choosing a random sample of people to provide an opinion. Sampling is discussed in detail below, as part of a discussion of measures of evaluation.

Before moving on, it should be noted that just as the stages in the evaluation cycle are not discrete, nor are the roles of stakeholders. IO1 sampled 86 AD teachers and trainers and found that 55% of them also identified as audio describers (ADLAB PRO, 2017a). Similarly some trainers and a few audio describers are also blind.

1.5. HOW? EVALUATION MEASURES

Having determined who should evaluate, the next important decision is to determine how that evaluation should be carried out. The next section examines possible measures and highlights their strengths and weaknesses by comparing their suitability for the purposes of the ADLAB PRO project. The main division in measures of evaluation is drawn between qualitative and quantitative methods. The differences between them are outlined below before the “via media” of mixed measures is discussed.

1.5.1. *Quantitative Measures*

Quantitative measures rely on the collection and analysis of numerical data. They are deemed to be objective as they are based on large sample sizes, thus overcoming subjective differences between individual respondents. This allows results to be derived from statistical analysis. Descriptive statistics are reported such as percentages and averages including standard deviations, as indicators of variability in the sample. The results give an indication of the extent to which the results can be generalized to the population at large. Quantitative methods are based on the principle of hypothesis testing (such as “these materials produce better results than existing materials”) with that hypothesis being accepted or rejected depending on the results. The precise statistical method used will depend on the size of the sample and the types of variable used as quality indicators (continuous or categorical). According to Borrego et al., (2009) quantitative measures are privileged over qualitative measures for appearing to be more “scientific” i.e. replicable and generalization compared with other methods. However, Stake contends that generalization equates to oversimplification, and is too far removed from the direct experience of individuals (Stake, 1978, p. 6) to be of value. Furthermore, Collins et al. (2006) suggest that quantitative measures are most appropriate to determine questions of cause and effect. It takes a qualitative approach to answer the questions “how” and “why”. More concerns over quantitative measures are addressed with regard to questionnaire responses below.



1.5.2. Qualitative Measures

Quantitative measures are contrasted with qualitative methods. These analyse textual data stemming from surveys, interviews, focus groups, observation and ethnographies (Olds et al., 2005). Qualitative research is based on small groups in order to uncover more detail. However, qualitative methods are often deemed to be less scientific than quantitative methods, and consequently less rigorous and less reliable. Not all scholars agree. Tonso (1996) differentiates robustly between qualitative research and anecdote, suggesting that while anecdotal research is acquired haphazardly by chance, qualitative research should be rigorously planned. Whereas quantitative methods depend on researchers developing a hypothesis and testing it, qualitative research reveals what those hypotheses should be. Tonso (1996) also argues that qualitative methods benefit from being based in the real world (ecologically valid) compared with the decontextualized nature of much quantitative analysis. Taking a hypothetical example, a RCT might discover that eating a certain foodstuff leads to a doubling of the risk of contracting particular type of cancer, without explaining that the initial risk is so low that, even when doubled, the risk remains extremely low and restricted to particular populations. Borrego et al. (2009, p.57) argue that qualitative findings can be generalised by providing “thick description of a specific context” such that the reader can apply the findings to their own situation.

1.5.2.1. Types of Qualitative Measure

1.5.2.1.1. Interviews

One –to–one interviews with selected informants allow for the collection of views within a personal context, giving a depth of focus. It is a method of data collection with its roots in anthropology and has been described as a “conversation with a purpose” (Webb and Webb, 1932, p.130). While some see it as mining an individual for information, others feel that the researcher and interviewee co-create the data. For this reason the results have sometimes been treated with suspicion (Ritchie and Lewis, 2003) although doubtless this depends on the type of study to which the interviews contribute. Douglass and Moustakas (1985), for example, regard the outcome as nothing more sinister than collaboration with the two parties sharing reflection and enquiry. This is particularly likely to be the case in evaluation when what the interviewer is seeking is an opinion set within a broader rationale. The interview allows the respondent to flesh out the bare bones of a number on a Likert scale in order to gain a fuller understanding of a response. As Ritchie and Lewis put it (2003, p.141) “this furnishes the explanatory evidence that is an important element of qualitative research.” Unlike focus groups (see 5.2.1.2) the individual will not be swayed by social biases, which might lead them to amend their own views to conform to those of the group. However, interviewees may be more prone to researcher bias, modifying their views to please the researcher. There are practical advantages to a one-to-one interview over a focus group when consulting very busy individuals, as they do not have to find a shared time to meet. (Ritchie and Lewis, 2003) The advantage of one-to-one interviews, especially where the results confirm those reached by other methods make those results not only “more believable to the evaluation team, but also to the decision makers” (Weiner et al., 1994, p. 238).

The main distinction between types of one-to-one interviews is the degree to which the questions are structured. The most flexible is the semi-structured interview. The key questions are determined in advance,



but the number of follow-up questions and to some extent the order in which the questions are posed will vary according to circumstance, to keep the conversation “flowing”.

1.5.2.1.2. Focus Groups

Focus groups were first used in the 1950s for research in American marketing, in order to elucidate the reasons why consumers reacted positively or negatively to certain products (Fern, 2001). During the 1980s and 90s researchers in the social sciences realised the value of focus groups for their own research.

As with qualitative measures generally, focus groups can help generate hypotheses in new areas of research (theory-building); interpret quantitative responses; aid evaluation and show whether or not a desired goal has been achieved (Merton & Kendal, 1946).

Focus Groups participants are usually recruited through purposive sampling (see section 6). However, opinion is divided as to whether it should constitute a homogeneous or a heterogeneous group of participants (Vaughn, Schumm & Sinagub, 1996). The ideal number of participants is also debated although Brown (1999) recommends between 4 – 12 participants if the group is homogeneous and 6-12 if it is heterogeneous.

The moderator running the focus group needs to establish a rapport with the participants and start by asking open questions, without inserting opinions into the discussion. Later questions can be more specific.

1.5.3 Mixed measures

In contrast to the disputed pros and cons of the two broad categories of evaluation methods discussed above, a third way is gaining ground, that combines quantitative and qualitative by using mixed methods. This approach enjoys both the depth of quantitative methods and the breadth of qualitative methods and has been gaining ground in numerous disciplines including education, psychology, social and health sciences (O’Cathain, 2009). In an editorial in the *Journal of Mixed Methods Research*, O’Cathain (2009) describes it as “a quiet revolution”. She notes the number of commissioned studies in health service research in the UK that are classified as “mixed methods” has increased from 17% in the mid-1990s to 30% in the early 2000s. According to O’Cathain this increase is justified on pragmatic grounds, reflecting the complexity of health interventions, such that qualitative methods enable quantitative results to be interpreted. She cites a report by the UK Medical Research Council (2000) that advocates the use of qualitative methods in the early stages of an intervention to understand the subject of study, and again at the end to help understand why an intervention did or did not work. This would be equally applicable to the needs of educational research. O’Cathain also cites examples of what are called intermethod discrepancies. For example Campbell, Quilty & Dieppe (2003) report instances where people who talked about an improvement in their health did not show an improvement on the quantitative scale. Amongst AD learners it may be imagined that after refresher training in AD, a describer may feel more confident in their abilities, although their AD may not be assessed more highly. One reason for the use of multiple methodologies is to control systematic biases. However, Collins, Onwuegbuzie & Jiao (2006) point out that reasons for under-use of a mixed methods approach include the greater labour intensity. They conclude that combining approaches requires “more time, resources and effort to organize” (2006, p.68) as well as greater expertise to design and implement such studies.



O’Cathain, Murphy and Nicholl (2008) outline 6 steps in their guidance for Good Reporting of a Mixed Methods Study (GRAMMS) as follows:

1. Describe the justification for using a mixed methods approach to the research question;
2. Describe the design in terms of the purpose, priority, and sequence of methods;
3. Describe each method in terms of sampling, data collection and analysis;
4. Describe where integration has occurred, how it has occurred, and who has participated in it;
5. Describe any limitation of one method associated with the presence of the other method;
6. Describe any insights gained from mixing or integrating methods.

Each of those steps will be fully addressed in the ADLAB PRO case study. First this guide considers the question of sampling before discussing ways to decide on quality indicators and issues of formatting and design.

1.6. SAMPLING

Quantitative methods rely on large numbers to obtain reliable results. By contrast, as Palinkas et al. (2016) point out, qualitative methods depend on purposeful sampling, for which there “are no clear guidelines”. Purposeful sampling means identifying and selecting particular cases based on the amount of information they are likely to yield. Bernard (2002) and Spradley (1979) note that not only must these key informants have the relevant experience and expertise but they must also be available, willing and sufficiently articulate to communicate their opinions.

While quantitative methods demand that a sample is sufficiently representative of the population of concern to be able accurately to reflect its views or the effects on it of a study’s intervention, qualitative methods are based around the idea of saturation – that sampling will continue until no new information is forthcoming. This is known as a grounded theory approach (Glaser & Strauss, 1967) as the data itself defines the extent of the process by enabling new theories to emerge. While it is valid to select typical cases in order to highlight the common response as well as reduce variation and facilitate group interviewing, it is equally acceptable to interview outlier or deviant cases in order to explore the boundaries of experience, capture the extent of heterogeneity of a particular population and to highlight the common experience by opposition, where the exception proves the rule. In order to avoid endless sampling and re-sampling, saturation may be determined in advance according to an existing theory or conceptual framework, although objections can be raised to any systematised approach. At the very least, a rationale should be offered for why certain participants were selected and not others. Patton argues that the logic and power of purposeful sampling lies in selecting information-rich cases for study in depth. Information-rich cases are those from which one can learn a great deal about issues of central importance to the purpose of the research, thus the term purposeful sampling. (1990, p. 169).

Purposeful random samples can also be used to increase the reliability of results by removing selection biases of the researchers. Purposeful samples are selective in contrast to another common type, opportunity samples.

These are most common at the start of a study, where anyone available is recruited in order to identify the population of interest.

1.7. SURVEYS

Different methods can be used to reach participants and determine their views. One of the most common is by survey. One meta analysis showed “an increase of survey research in social psychology” which has more than doubled in the past 15 years (Saris, & Gallhofer, 2014, p.4). The main advantage of a survey is that of ecological validity i.e. “It asks questions of real people in real situations” (Plumb and Spyridakis, 1992, p. 626). Surveys are also relatively cheap to create in terms of time and money and can elicit both quantitative and qualitative information from respondents in diverse geographical locations. They can be undertaken anonymously, which may prompt respondents to answer more freely. However, anonymity brings its own concerns, as the researcher may not know definitively who has submitted the data. Amongst other disadvantages, respondents are self-selecting. Consequently, having their own agenda, they may not be representative of the population of concern. Furthermore, questionnaires rely on self-perception and memory. Participants cannot always elaborate on their answers. They may misunderstand the direction of possible responses (whether a rating scale of 1-5 means that 1 is low or high) and “questionnaire length can negatively affect response rates” (Plumb & Spyridakis, 1992, p. 626). Having decided to conduct a survey, the researcher would ideally use an existing, validated measure, or in the absence of such construct their own questionnaire. The pleasures and pitfalls of questionnaire construction is the subject of the next section.

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1.7.1. *Constructing a Questionnaire.*

Despite the generic term “questionnaire”, it is common not to present items as questions at all. Instead they are presented as statements, with the respondent asked to indicate the extent to which they agree or disagree. In what follows the term “question” is used to refer to all items whether they are questions or statements.

The advantage of creating a project-specific questionnaire is that the questions can be tailored to the project’s aims or research question(s). The disadvantage is that without validation the answers may be less generalisable as there can be no assurance that the questions actually measure what they purport to measure.

The broad distinction between question types is whether they are open or closed. An open question allows for any length of response and is typically text-based. A closed question is typically numeric and provides answer options, predetermined by the researcher. A simple example can be provided using age. An open form might ask “How old are you?” leaving the respondent free to answer as specifically as they wish (e.g. 38 years, three months and 6 days; 45 next birthday). A closed form might provide a range of categorical options from which the respondent can select (30 – 39 years; 40 – 49 years etc.). The advantage of closed questions is that being consistent, they are easier to analyse by the researcher. It should be noted that open and closed responses give rise to different types of variable (continuous or categorical). Whether a variable is continuous or categorical will affect the type of statistical analysis that can be conducted.

1.7.2. Typical survey errors

Dillman & Bowker (2001) identify four errors that are typical of surveys. These relate to coverage; sampling; measurement and non-response. To avoid the first (coverage error) there should be a known nonzero probability that all units in the population of concern have been included in the sample. Complete coverage will avoid the possibility of a sampling error such that those surveyed represent only a sample of the entire population of interest. Various types of measurement error are discussed below (8.2) while non-response error reflects different responses that might have been received with a 100% response rate.

1.8. WHAT?

1.8.1. Demographic Questions

Demographic questions are commonly the first to be asked in a questionnaire. The researcher will need to decide how much demographic data and of what type is necessary for their research, to demonstrate they are reaching the desired sample.

Common indicators of demographic data include gender, age and education. They are used in nearly all surveys and mentioned in all attempted classifications of data (Bradburn and Sudman, 1988 cited in Saris & Gallhofer, 2014). Yet each of these categories carries a caveat as it might constitute a sensitive subject that can alienate a respondent before the substance of the questionnaire is reached (Fife-Schaw, 1995). Having looked at age above, gender and education are discussed below.

1.8.1.1. Gender

It is increasingly recognised that there is “a significant number of people who [...] identify outside of the gender binary. Although such non-binary gender identity or expression has been present over time and across different global cultures (Herdt, 1996)” (cited in Richards et al., 2016, p. 95), its prevalence varies between populations.

Often gender is included in a questionnaire, because it provides a default categorisation variable for analysis. Sinha (1987) traces its prevalence back to British colonial administrators in the Indian subcontinent and in Scott's (2007, p.1066) analysis of the use of gender as a category in historical analysis, she argues that

“an interest in class, race, and gender signaled first, a scholar's commitment to a history that included stories of the oppressed and an analysis of the meaning and nature of their oppression and, second, scholarly understanding that inequalities of power are organized along at least three axes.”

Scott notes that “gender as an analytic category has emerged only in the late twentieth century and concludes that it is part of “a shift from scientific to literary paradigms amongst social scientists.” This is because it reflects the shift from the predominance of quantitative to qualitative methods, from the causal to the explicative, from the “how many” to the “how and why”.



As stated above, variables for inclusion in a survey or questionnaire should be determined according to a rationale. This means that gender should not be a default category. Instead it should be included only if there is reason to believe there might be variance along gender grounds. In the case of ADLAB PRO, gender should be included because binary gender differences have been found to account for differences in “instructional approaches, class expectations, peer interaction, evaluation methods, and other factors affecting intellectual development in the classroom” (Magolda, 1992). However, as Soubrahmanian (2005, p.397) points out because gender is a social construct, it might capture differences but the results tell us little about the underlying cause. A further problem she identifies, is that

they are ‘static’ measures. A relational understanding of ‘gender’ requires recognition of the dynamic processes by which gender inequalities are constituted across different arenas of human life. Gender inequalities arise from the unequal power relations between women and men, and hence assessments of gender equality need to capture the relational dimensions of gender inequality.

If a binary division of gender is no longer socially acceptable, the current trend is to offer a tripartite response (M, F, Other/prefer not to say). This was the approach taken by ADLAB PRO and reflects “a move from an attributed surface-level approach towards a self-reporting attitudinal style (Harrison et al., 1998)” (cited in Matamala et al., 2018). Incidentally, Facebook’s recent (2014) initiative to provide an alternative to the binary resulted in 60 options (Bivens, 2017).

1.8.1.2. Education

Like gender, years spent in education may be thought to be a useful variable to measure as it might be expected to affect outcomes on any educational intervention in question. However, Bound, Jaeger & Baker describe it as an “endogenous variable” meaning one “influenced by some of the same forces that influence the outcome under study” (1995, p.443). Furthermore, in any cross-national study, differences in education systems are likely to result in answers that are not comparable, for example children in America are expected to enter school in the Autumn of the year in which they turn 6, whereas, in the UK, children are expected to enter school in the term in which they turn 5. As children in both countries may leave school aged 16, there may be almost two years difference in years of education between US children and UK children born in the summer quarter. A further concern comes from associating years of education and educational achievement. A UK study by Deary et al. (2007) found that the correlations between a latent intelligence trait and educational achievement varied across subjects, but accounted for a high percentage of variability between outcomes at GCSE. This is a set of examinations that are taken in the UK at a fixed point in a child’s education, generally (but not always) after 11 years in the UK education system. It will be slightly less for summer-born children, who may still be aged 15 at the time of a test, that the majority of children take aged 16.

1.8.1.3. Measures of visual impairment

Studies involving PSL generally ask participants about its extent. This can be problematic. If questions of age and gender are sensitive, how much more so are questions concerning what is perceived to be a disability?

Few sighted experimenters understand the relativity of sight (see Fryer, 2016 for a discussion). For example, in the UK, blindness is legally defined as “a person is so blind that they cannot do any work for which eyesight is essential” (Support 4 sight, n.d.). This is regarded as between zero and 10% of nominal visual acuity¹ but makes no mention of environmental factors. For example, what type of work is being attempted, under what type of working conditions and depending on how the individual is feeling at the time. Another limitation is that visual acuity is only one dimension of sight loss. Field of vision is another that is more or less important depending on the task in hand. For example loss of central vision might affect watching a film, or working at a computer, whereas loss of peripheral vision might have little effect on these activities but a larger effect on participating in a touch tour. As with years in education, years of experience of sight loss might be thought to have an effect on certain outcomes but can be hard to measure in any meaningful way, especially with conditions in which eyesight deteriorates. Furthermore, short of having an ophthalmologist on hand, most studies will rely on participant self-report. In a focus group conducted for ADLAB PRO one participant said “I’m registered blind but actually I’m partially sighted.” She was categorised as partially sighted for the purposes of the study.

1.8.2. Rating Scales

The danger of self-report is that it is subjective and may therefore be inconsistent. Any measurement method must be valid, measuring what it purports to measure; and reliable such that it is accurate and gives the same level each time. It must also be sensitive enough to record significant changes in the item of interest. For example, one dimension that is useful to determine in any ADLAB PRO questionnaire is the extent to which a participant is familiar with audio description. For this we developed a simple rating scale for self-report, using a Likert² scale of 1 – 5 where 1 is unfamiliar and 5 is extremely familiar. Rating scales are not without their limitations. Smith et al. (2003, p.371) point out

Despite the best intentions of scale developers, several problems may occur. Respondents may not use the rating scale as it was intended (i.e., choose socially acceptable answers, fall into a response set, misinterpret ambiguous content). In addition, respondents are only capable of interpreting a rating scale in terms of their own understanding of the response labels. Lack of clear definitions or labels may lead to idiosyncratic category use.

To illustrate the main concerns, in terms of socially acceptable answers a PSL might feel that they ought to be familiar with AD and may therefore exaggerate their familiarity. Falling into a response set most commonly relates to a tickbox questionnaire, where a participant enters the same response for a series of answers. This is likely to occur for reasons of speed and when the rating scale is the same for a series of questions.

¹ “nominal” visual acuity = 6/6 (formerly 20/20); acuity of 3/6 is considered half as good; acuity of 12/6 is twice as good.

² The Likert scale is the most widely used scaling technique in health research (Polit & Beck, 2004) and has been found to be reliable, valid and responsive.



Sometimes a rating scale is deliberately switched (e.g. from 1 = low to 1 = high) to prevent this. However, the difficulty is that the respondent might not notice. Even when a researcher suspects that the respondent has made a mistake because the reversed scale answer does not tally with the rest of their responses, it is not legitimate for the researcher to adjust the answer. Labelling responses may seem to provide a solution. However, even when labelled, definitions that seem clear to the researcher may be misinterpreted by a respondent. In addition, although numerical steps appear to provide a regular interval scale, in practice the gap between 3 and 4 may be perceived by some respondents to be larger than the gap between 9 and 10. Similarly, the gap between “not at all familiar” and “not very familiar” may be wider than that between “quite familiar” and “familiar”. Another factor to be taken into account is that of moderation, such that some respondents may have an aversion to ticking the answers at the extremes, labelled or otherwise (whether 1 or 5 or “not at all familiar” or “extremely familiar”). This has the knock-on effect of compressing the scores thereby lowering the standard deviation and giving the impression of less variability than is actually the case. A 1-5 scale can also lead to ceiling effects, and consequently decrease the sensitivity of the measure at the top end of the scale. Even the mid-point (3 or “neither agree nor disagree”) can be interpreted differently. Some respondents choose it when they deem the question as irrelevant and no answer really applies. A score of three would artificially inflate the mean in this instance, compared with leaving the question unanswered. Furthermore, Schwarz et al. (1998) point out that a scale of 1 – 5 may be interpreted as reporting the presence or absence of a positive characteristic, whereas a scale that starts at minus 5 includes the presence of its opposite.

One alternative to a Likert scale is to present a visual analogue scale (VAS). This consists of a straight line, usually 10cms long, anchored at each end by words denoting the opposite ends of a spectrum. In this case it would have “extremely familiar” at one end and a phrase such as “totally new to me” at the other. Respondents are asked to place a mark on the line where they feel their response lies. In theory this should remove some of the problems concerning a numerical scale as outlined above. However, inevitably, it introduces new ones. In particular it can be hard for the researcher to convert a mark on a line into a numeric value and researchers disagree as to whether the scale produced is ordinal, ratio or interval. Hasson & Arnetz (2005) comparing the two concluded “neither VAS nor Likert-based scales are superior to one another from a statistical point of view, rather the context of application and circumstances of use seems to be of greater importance.” (2005, p.7) In the context of ADLAB PRO a VAS presents particular challenges for respondents with sight loss. The author has previously developed a “haptic slider” (see Fig. 3) to get around this (Fryer, 2013, p. 213). This is described as

a wooden board, slightly larger than A4 size, made in two sections (a top-side and an under-side) with a narrow gap for an answer sheet to be slid between. The paper was printed with horizontal lines and positioned by the researcher so that each line in turn lay beneath a wooden pointer towards one end of the board. In response to a verbal question from the researcher, participants slid the pointer to one side or the other i.e. towards the positive or negative end of the scale. The final position was marked by the researcher.



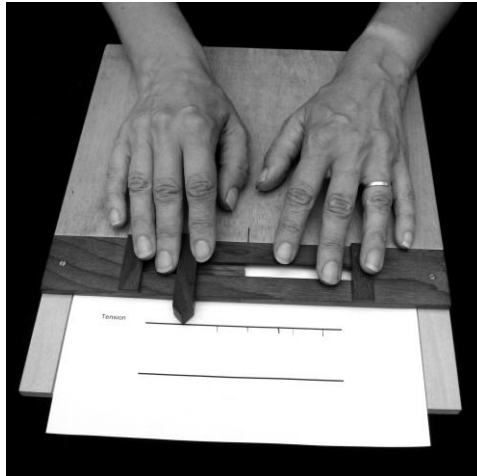


Fig. 3 The Haptic Slider

The practical difficulties of using such a device in anything other than a one-to-one experimental setting made it unsuitable for the evaluations required by ADLAB PRO. Consequently, Likert scales were used in preference to VAS so that evaluators with sight loss might be recruited.

An alternative to rating scales is to provide multiple answers and allow people to choose the most appropriate. For example in the survey evaluating the ADLAB PRO multiplier events (MEs), one item concerning the academic level of the content offered respondents three possible answers, asking whether it was too difficult/too simple/about right. Researchers disagree as to the optimal number of response categories with some dismissing differences relating to test-retest reliability as “trivial” (Preston & Colman, 2000, p.2). Preston and Colman’s own research showed that respondents found scales with fewer response categories easier and quicker to use but less good at allowing them to express their feelings adequately. This may explain why the researchers state that scales with 10, 9 or 7 response categories performed better than those with 2 to 4. Their ultimate conclusion is that “different scales may best be suited to different purposes” (2000, p.11). Having shown the limitations of measurement, the next section discusses quality indicators (QIs) that may be included in an evaluation questionnaire.

1.8.3. Choosing Indicators

McLafferty (2003) puts forward the self-evident suggestion that “Good questions are ones that provide useful information about what the researcher is trying to measure” (p.78). In her view, any question needs to convey the area of the researchers’ interest with enough clarity that it is easy for the respondent to understand. She warns against using jargon, complex sentences or double negatives. For example in evaluating reading lists created for ADLAB PRO, the statement “The reading list contained appropriate references” relies on evaluators using their own judgement to decide what is meant by appropriate. It is vital, therefore, that they have sufficient knowledge of the subject matter to decide if that is the case. For that reason, the questionnaire also asked respondents to rate their confidence in their ability to judge such matters: “I feel I have enough knowledge to assess this reading list.”

1.8.3.1. Indicators relevant to training materials

60 years ago, Donald Kirkpatrick (1959) proposed materials for management training programmes be evaluated on the basis of reaction; learning; behaviour and result. Mahapatra and Lai (2005, p.68) expand further on Kirkpatrick's ideas to explain that **reaction** "measures the satisfaction of the trainee with the learning material"; **learning** "measures the skill or knowledge learned"; **behaviour** refers to the "effect of the learning on the trainee's job performance" while **result** is a global outcome namely the "effect of the training programme on overall organizational performance". While Kirkpatrick's model takes an institution-oriented approach that does not entirely fit with the organisational set up of ADLAB PRO nonetheless the first two of his broad principles have formed the basis for the indicators chosen.

1.8.3.1.1. Reaction

Reaction was evaluated using self-perceived measures of interest, attention, confusion and ease of understanding as well as satisfaction with the way contents were structured and presented. Qualitative comments solicited what the respondent like best and least about the learning materials. One global measure of satisfaction was to ask whether or not respondents would recommend the training materials.

1.8.3.1.2. Learning

Learning was also self-assessed. Participants were asked the degree to which they felt the materials had developed their skills or increased their understanding of AD. At the formative stage trainers were asked to assess what they thought the response of their learners would be. Later, once all the materials were complete, a multiple choice task that was part of the materials provided a direct measure of comprehension. In addition learners were asked to rate the amount of mental effort they expended in following the materials. This was to give some idea of the cognitive load (CL) a concept relating learning to cognition that was developed some decades after Kirkpatrick came up with his model.

1.8.3.1.3. Cognitive Load

CL as defined by Sweller (1988) can broadly be defined as the amount of mental effort it takes to process information. It has particular application to learning materials as it integrates components of cognitive architecture which might affect how an individual learns. For example tasks may overload the learner if the load it places on their working memory (WM) exceeds the individual's capacity. This will depend on a combination of the individual student's WM, circumstances beyond the task itself such as classroom conditions (extraneous load) and demands that are intrinsic to the task. De Jong (2010, p.106) explains that

"intrinsic cognitive load relates to the difficulty of the subject matter. More specifically, material that contains a large number of interactive elements is regarded as more difficult than material with a smaller number of elements and/or with a low interactivity. Low interactivity material consists of single, simple, elements that can be learned in isolation, whereas in high interactivity material individual elements can only be well understood in relation to other elements (Sweller 1994; Sweller et al. 1998)."



Creators of learning materials must ensure that task demands are neither too high (overwhelming WM) nor too low (which leads to boredom and loss of attention). The ideal amount of CL is termed germane load.

1.8.3.1.3a. Measuring Cognitive Load

Ways of measuring CL range from complex neurophysiological assessments to more practical self-assessments of mental effort (for a discussion, see Kruger & Doherty, 2016). De Jong (2009) argues that there are three main problems with cognitive load measures. The first is that cognitive load measures are always presented as relative. The second is that an overall rating of cognitive load, does not differentiate between the contributions to learning of the different kinds of load (e.g. intrinsic versus extraneous). And the third is that the most frequently used measures are not sensitive to variations over time. Schnotz and Kürschner (2007, p.484) cite various studies, e.g. McNamara et al. (1996) which indicate that learning can be impeded not only by too high extraneous load, but also by too low intrinsic load, when the “learning tasks do not challenge the learner, either because they are too simple or because too much help is provided.” Instead, Schnotz and Kürschner (2007, p.485) suggest “instruction has to align learning task difficulty with the learner’s level of expertise.” Paas, Renkl and Sweller (2003, p. 4) point out “there now is strong evidence that, as levels of expertise increase, it is appropriate to decrease instructor control and increase learner control.” This would suggest that later tasks should involve more independence on the part of learners as they proceed through a course.

1.9. FORMATTING AND DESIGN

1.9.1. *Paper Questionnaires*

Once the indicators have been determined, decisions must be taken as to how they will be administered. Traditionally questionnaires are presented in hard copy for respondents to complete by themselves. This requires they be formatted to make them easy to read. Research cited by Fanning (2005) shows that questionnaires that are clearly laid out can increase the motivation of participants to respond and reduce apprehension in responding (Dillman, 2000). Layout can assist the participant to progress through the questions as intended, making it less likely that they will miss a question or misinterpret an instruction. Familiarity with the intended audience is also important. For example, a rating scale that presents low on the left and high on the right would be more appropriate for a culture that reads from left to right, than one that reads from right to left.

As a respondent’s motivation to complete the questionnaire is likely to be spurred by a desire to help, the purpose of the project should be made clear at the outset. This is also important for ethical considerations (see below). Dillman et al. (1995) also report that a personalized approach to a respondent such as a tailored letter or email increases the likelihood of participation.

Any instructions should be presented at the start but these should be kept short to save a respondent having to flick back and forth. Dillman’s (2000) research shows that adding colour to the cover of a survey increased the response rate by 2 – 4%. It is also important to ensure that multiple sheets of a questionnaire are fastened

securely, such that the page containing demographic information does not come adrift from the remaining responses.

1.9.2. Online Questionnaires

Paper questionnaires are increasingly being replaced by ones administered online (Zhang et al., 2017). Advantages of online questionnaires include lower costs, faster data analysis and greater reach. Although conclusive evidence of any difference in response according to mode of questionnaire is not yet available, Zhang et al. advise “testing for mode effects as a control variable” (2017, p.180). In the case of ADLAB PRO, one advantage of paper questionnaires has been a higher response rate. For example, participants were emailed a link to an online evaluation questionnaire after the first ME. Only 18 responses were received out of 35 participants, representing a return rate of 51%. This is necessarily an estimate, as participants sign in on arrival, but some may slip away or fail to attend all the sessions making the total number hard to ascertain. By contrast, paper questionnaires were used for later MEs. For ME3, forms were distributed in hard copy and collected at the door as attendees made their way out. From 82 attendees, 50 questionnaires were returned representing an improved return rate of 61%. However, this rate did not continue, the most recent ME (ME5 held in Barcelona in March 2019) saw it fall to 49%, despite providing the questionnaire in hard copy and online. One reason to do both is that online questionnaires may be more accessible to respondents with sight loss. This is because presentation parameters such as size and contrast may be adjusted to accommodate certain types of visual impairment, or the respondent may be able to use their own screen-reading technology. More ways to improve accessibility are addressed below (section 9.3). Another advantage of online questionnaires is that many providers give the creator the option to make an answer obligatory before moving on. This makes it less likely for a question to be missed or skipped, but might dissuade the respondent from completing the questionnaire and restricts the opportunity for a respondent to “browse the scope and content of the survey and the freedom to answer the questions in any order”(Norman et al., 2001, p.37).

Dillman (2000) further shows the importance of ordering your questions appropriately. It may be better not to put demographic questions first – partly to avoid alienating respondents with questions that might feel intrusive as described above but also because demographic information may be uninteresting to the respondent and may have little to do with the purpose of the survey, thus reducing their motivation to participate.

Questions should be worded so that they are unambiguous and objective and do not prime respondents towards a particular answer. They should be ordered logically, so as not to confuse. The number of questions should be determined according to the aims of the research, while bearing in mind the amount of time respondents might be able to devote to completing the questionnaire. According to Bradburn, Sudman & Wansink (2004) your priority should be the needs of your respondent.

1.9.3. Making your questionnaire accessible

Although making a questionnaire accessible is not complicated, it is worth noting that even sighted people who are familiar with working with PSL can overlook how much sight is relied upon to scan ahead and compare



possible responses in order to decide how to answer. It is also worth noting how simple changes can remove barriers resulting from impaired vision and facilitate a level of independence.

For ADLAB PRO relevant questionnaires were checked by PSL or by partners with experience in this area (principally RNIB and Soundfocus) to ensure their accessibility. In order to make the questionnaires easily read by PSL, it was necessary to remove graphics, such as the project logo, and to add a few explicit instructions that explained the layout. For example people were asked to type in a number rather than underline one on a pre-provided scale. Two examples are given below from the ME evaluation questionnaire. For questions using a Likert scale, the original contained the rubric

To what extent do you agree with the following statements?

Please use a scale of 1-5, where: 1 = disagree strongly; 2 = disagree; 3 = neither agree nor disagree; 4 = agree; 5 = strongly agree: 1 2 3 4 5.

This relies on respondents looking ahead to infer how to respond (by circling or underlining a number). The accessible version required an explicit instruction: “Enter the number at the end of each statement, after the colon.”

Similarly, for questions offering multiple choice-style answers more explicit information about layout is used to alert PSL to the fact that optional answers are available.

Original

The academic level of the content was (please choose one): too difficult/too simple/about right

Accessible version:

The next two questions give you a choice of 3 possible answers. Please choose the one that applies:

The academic level of the content was: too difficult/too simple/about right.

The use of additional verbal information to prepare PSL for how to respond was necessary for both online and paper questionnaires. In addition, questions and responses using a grid format are best avoided as these are difficult to decode. According to the latest figures available, about 81% of PSL are aged over 50 (Bourne et al., 2017). It should be noted that given the older demographic of the population of PSL, the exclusive use of online data gathering methods might restrict the number of respondents. Paper-based alternatives require more researchers to read the questions aloud and record the answers, which in turn might influence the social acceptability of the responses.

Once the questionnaire has been designed, it should be piloted to pick up any errors. For example UV prepared a short survey designed as a pop-up for visitors to the ADLAB PRO website (<https://www.adlabpro.eu/>). Other partners spotted typographical errors and inconsistencies, such as ADLAB PRO being written differently and inconsistent capitalization, as well as more substantive concerns about possible answers and formats. As

one partner expressed it: “The question about AD interest allows for only one answer. I think multiple answers should be possible here” and another asked “Is the distinction between the mother tongue and the most frequently used language relevant?” These concerns were addressed before the survey went live.

1.10. ETHICAL STANDARDS

All research involving human beings must have a beneficial aim, with any risks balanced by potential benefits. In order to minimise risk, a number of ethical practices have been developed. These are outlined in this section as is the role played by an ethics committee in ensuring standards are in place.

1.10.1. *Consent*

Participants must give informed consent. They should have the aims of the project explained to them and be given the opportunity to ask questions. What is being asked of respondents should be explicitly stated in advance. Following the implementation of the General Data Protection Regulation (GDPR, 2018), granting consent should be an informed decision and an active step and can no longer be inferred from proceeding with the survey or questionnaire (Portal, 2018). The principles underlying GDPR are that processing of personal data should be lawful, fair and transparent. This will generally be accounted for by ensuring that the research has been given ethical approval by, for example, a university research governance system. In the case of ADLAB PRO, approval was granted by the ethical committee of the University of Trieste.

There are six **lawful** bases for conducting research activities. The most likely for university-based research is that it is a “task in the public interest.”

Transparency simply means that information must be concise, easy to find and easy to understand. This is more easily accomplished when researcher and participant meet face-to-face, as clarity can be sought by further questioning. In the case of online research more careful thought must be given to this aspect.

Participants have a right to remain anonymous and certainly for their data to be analysed and reported anonymously. This includes pseudonymisation as long as the severance between the pseudonym and the actual identity is robust so that the former cannot easily be linked to the latter.

1.10.2. *Ethical Committees*

Studies using human participants are reviewed by ethics committees³ (ECs) to ensure that they conform to internationally and locally accepted ethical guidelines. Ecs may approve, reject or require modifications to research protocols. They are required to weigh up the benefits of the proposed research with its concomitant risks to participants as well as the standard of the research design. According to the WHO (2009) “a badly designed study that will not result in usable data cannot support any level of risk.”

³ In some countries the accepted abbreviation is REC (Research ethics committees). In the USA, ECs are called Institutional Review Boards (IRBs)



The same document identifies the following 4 principles on which ethical considerations should be based:

1. individual autonomy (the ability to make decisions for oneself)
2. beneficence (the obligation to do good for others)
3. nonmaleficence (the obligation to avoid causing harm to others)
4. justice (the obligation to distribute benefits and burdens fairly)

To these, Guillemin & Gillam, (2004 p.270) add “Respect for persons” (concern for the dignity of others) and “Respect for privacy” (see section 10.0.1 above)

The intervention of Ecs is not without controversy (see Sikes & Piper, 2010; Coomber 2002) given the variability between countries (Hearnshaw, 2004) and the different levels of risk for different types of research (Coomber, 2002).

1.11. A SUMMARY OF EVALUATION

To summarise, the process of evaluation involves a number of steps, as follows:

1. Decide on the purpose of your evaluation: **what** are you evaluating and why?
2. Determine **who** will evaluate?
3. Decide **how** you will evaluate: will your methodology be quantitative; qualitative or mixed?
4. Determine **when** the evaluation will take place, in terms of the life cycle of the project: will it be formative or summative or both?
5. Set concrete, practical, achievable deadlines.
6. Determine **where** the evaluation will take place: face-to-face or online.
7. Choose your quality indicators according to your project aims and hypothesis.
8. Format your evaluation tool appropriately, checking for issues of accessibility.
9. Seek ethical approval.
10. Contact your key informants to determine their willingness to participate and their availability.
11. Collect the data.
12. Analyse the data.
13. Act on the analysis.

1.11.1. Evaluating the evaluation

Once the evaluation tool has been launched its success can be evaluated by reach and response rate (Fanning, 2005). Pinsonneault and Kraemer (1993, p.94) suggest that a response rate lower than 51% “is considered inadequate in the social sciences.” It should be noted that response rate should be calculated not only for the questionnaire as a whole but also for individual questions. Any systematic failure to address particular questions suggests an error of formatting or design, rather than a general problem with reach.

In order to calculate reach Sivo et al. (2006) propose comparing demographic characteristics of the respondents with those of the target population. However, this method is only possible when the demography of a target population is known. One solution to this is to compare the demographic characteristics of early

respondents with those of later respondents, to ensure consistency. This is more effective if a questionnaire is sent out in two or more waves to avoid an arbitrary distinction between early and late respondents (e.g. 1 month versus 2 months).

Another option is to specifically target non-respondents by another means. However, this may lead to modal differences resulting in answers that cannot be compared. For example studies show that responses given to health assessments are more positive when solicited via telephone than by questionnaire (Hochstim, 1967).

2. ADLAB PRO: A CASE STUDY

This chapter aims to make the theory concrete. It takes the principles explained in Chapter 1 and demonstrates how they have been applied with regard to the evaluation of teaching materials created by ADLAB PRO. In doing so, it seeks to explore the gaps between theory and practice. Outputs of ADLAB PRO are presented in the order they were evaluated so that the evolution of the evaluation process can be followed. Although, everything was subject to an internal evaluation process, it is the external evaluation that is addressed in what follows.

CASE STUDY 1: EVALUATION OF MODULES IN IO3

This section takes the 13 steps above and reflects on how they were implemented in one evaluation carried out as part of ADLAB PRO.

2.1. Step 1. Decide on the purpose of your evaluation: what are you evaluating and why?

As stated in the preface: ADLAB PRO identified the problem that there are still few professional figures working in the field of audio description (AD), that they are often untrained and their skills are not clearly defined. The aim of ADLAB PRO is to fill this gap by identifying those skills, defining a curriculum and ensuring professional Europe-wide implementation of AD in all cultural and media sectors through the creation of online training materials.

Identifying those skills was the subject of the first two IOs. An internal evaluation process was implemented to gauge their success. It is not discussed here. However, it was felt that an external evaluation was preferable for the third IO (defining a curriculum) which for each of the 6 modules (Module 1: Introduction and transferable skills; Module 2: Screen AD; Module 3 Live events; Module 4: Static Arts and environments; Module 5 additional service and specific contexts; Module 6: Technological Issues, New developments) established the main competences, specific subcompetences and Learning outcomes. External evaluation had the dual benefit of widening the pool of expertise and disseminating information about the project to key influencers.

2.2. Step 2. Determine who will evaluate

As explained above, it was decided that the key stakeholders in ADLAB PRO are trainers wishing to implement AD training in a variety of contexts. Partners were asked to nominate suitable individuals to act as evaluators

and contact them to determine their general willingness to participate in the evaluation process. This created a pool of 16 potential evaluators. However, it needed to be borne in mind that not all would be appropriate or available and that many evaluators would be needed for subsequent phases of the project. Utopian Voices (UV) selected from this pool, giving greatest consideration to mode of AD expertise in order to pair the most appropriate evaluator with each module. The aim was to balance other considerations such as geographical location and relationship to AD over the project as a whole.

The evaluators are discussed in more detail under Step 10.

2.3. Step 3. Decide how you will evaluate

ADLAB PRO decided to adopt a mixed methods approach with the balance tipped towards qualitative data. This was because the number of responses was likely to be small and because obtaining suggestions for improvement were more helpful at this early stage of the project than obtaining statistically significant results. Although Partners were concerned with whether or not trainers wanted to use the materials that ADLAB PRO created, it was more important to understand the reasons behind their decision be that positive or negative. In particular Partners were keen to absorb suggestions from key informants on ways to improve the materials as part of the formative evaluation process. Partners were also aware that triangulation from different methods leads to thicker, richer data allowing stakeholders to be more confident of the results.

2.4. Steps 4 – 5

Steps 4 and 5 are intricately connected. For that reason they are discussed together. Although all the steps are necessary, they are not necessarily discrete, nor do they have to be carried out in a particular order.

In terms of step 4 (when it would take place) project timescales were tight and predetermined by the GANTT⁴ chart submitted with the project's funding application. Only a small window was available between the curriculum being designed and IO3's completion. The need to start IO4 (creating the training materials see below) was also pressing. This had a further impact on Step 5 (set concrete, achievable deadlines). A three-day turnaround was given to evaluators. This was concrete but not necessarily achievable. The evaluation was intended to be formative, but this had the effect of tightening the deadline still further as time needed to be made available for possible revision with a knock-on effect on Step 6.

2.5. Step 6. Determine where the evaluation will take place

Given the need for a swift turn around and the geographical spread of respondents, there was no opportunity to carry out a face-to-face evaluation. This in turn had an impact on the distribution style of the evaluation measure, making an electronic means preferable. This would be swift and meant a respondent could complete the evaluation at a time convenient to them, making it more likely they would respond. An online questionnaire could have been created. However, email was deemed to be a more personal form of communication. Email

⁴ A Gantt chart is a type of bar chart that illustrates a project schedule, named after its inventor, Henry Gantt (1861–1919)

has the advantage that the respondent had all necessary documents to hand, without having to activate a link to an online questionnaire site. Once a respondent had replied to confirm they were willing to evaluate, they were emailed a questionnaire (see Appendix).

2.6. Step 7: Choose your questions according to your project aims and hypothesis

8 items were developed as follows. These were taken from the framework for IO3 taking indicators from Kennedy et al. (2007):

- The module's competence framework encompasses the essential skills that should be learned by every describer.
- The module's learning outcomes provide a clear statement of what the learner should know, understand and be able to do as a result of completing the course.
- The module's learning outcomes are confusing.
- The module's learning outcomes are sufficiently broad not to limit learning.
- The module's learning outcomes cover all the essential things a describer needs to know in this AD context.
- The module caters to a range of learning styles.
- The demands the module makes on learners seem appropriate.
- Are there any learning outcomes or competences you would add or remove?

For each question evaluators were given a binary (Yes/No) closed response option coupled with a text box to provide a comment or evidence for their decision. A final text box allowed for any other comments to elicit more qualitative comments if desired or time allowed. This style of evaluation form was created to ease the process for the evaluators, the limited number of response categories making it quick and easy to use, while the text boxes provided space to express feelings, in line with the findings of Preston and Colman (2000) discussed in section 8.2

2.7. Step 8. Format your questionnaire appropriately

The questionnaire was formatted in line with the ADLAB PRO project identity, including the logo and font chosen for all project documents. It was crisp and clear. There were no instructions as the form was designed to be self-evident to complete. It would have required minor reformatting to be made accessible. This would have altered the tabular format that made it visually pleasing, but although one potential evaluator with sight loss was contacted, she did not respond to the first email requesting participation. Consequently no formatting changes were implemented.

In addition to the module information and the evaluation form, a glossary was prepared to avoid any danger of confusion through the use of specific terminology. This is included in the Appendix.

2.8. Step 9 Seek ethical approval

As stated above this had been forthcoming from the University of Trieste.

2.9. Step 10 Contact your key informants

In total 11 potential evaluators (see section 2.1.10) were contacted using the following text, with details of the specific module to be evaluated. Parts of the information [in square brackets] could be adjusted as appropriate.

Dear [x],

I am writing to you on behalf of ADLAB PRO. [As you know] it is a research consortium that aims to create free-access, flexible, didactic materials of a modular and customisable nature, for training audio describers. The idea is to create a curriculum and training materials that can be used by existing trainers in academic and workplace settings.

As part of this, we would be grateful if you would help by evaluating the basic module (module 1), and module [4] which is devoted to [Museums].

Unfortunately, the turn-round time is very tight.

With your agreement, on Tues 13th March I will send you the curriculum and a tickbox evaluation sheet to make your evaluation as quick and easy as possible. I would need it returned by Friday 16th.

Please let me know if you are able to participate.

Many thanks

This text was adapted depending on the degree to which the evaluator was known to the researcher, demonstrating the ideas of Dillman et al. (1995), and others that responding to questionnaires is a form of social exchange. Research has long established that increasing the number of contacts between respondent and researcher results in a higher return rate (e.g. Heberlein & Baumgartner, 1978; Goyder, 1987). The use of prenotification has also been shown to result in higher rates of return (Fan & Yan, 2010). Making an initial approach could be regarded as corresponding to a technique termed “compliance without pressure” in line with the hypothesis that “if people agree to comply with a small request, they will be subsequently more willing to comply with a more difficult one” (Dolinski, 2011, p.1514) although the exact psychological mechanisms underpinning this effect are disputed.

2.10. Step 11. Circulate the questionnaire

Following a positive response to the initial approach, the questionnaire was immediately emailed to the respondent.



2.11. Step 12. Analyse the questionnaire

One PSL did not reply to the initial request. This resulted in 10 evaluators, representing a 91% response rate. They are not named here to preserve their anonymity in line with the GDPR. They encompassed a diversity of stakeholders, all of whom were extremely familiar with AD and 7 of whom were active AD trainers. 6 of them were personally known to the researcher, meaning their qualifications did not need to be verified. Their experience is shown in Table 1.

ID	Familiar with AD	Known to the researcher	Relationship to AD	Mode of AD expertise	Trainer	From	Proposing partner	Sighted/PSL
001	✓	X	Provider	screen		NDL	UA	sighted
002	✓	X	Lecturer	screen	✓	NDL	UA	sighted
003	✓	X	Provider	Theatre		NDL	UA	sighted
004	✓	✓	Describer	Theatre	✓	UK	UV	sighted
005	✓	✓	Provider	Theatre & museums		UK	UV	sighted
006	✓	✓	Researcher	Theatre	✓	NDL	UA	sighted
007	✓	✓	Researcher	Museums		UK	UV	sighted
008	✓	✓	Multiple roles	screen	✓	GER	UA	sighted
009	✓	X	Provider	screen		NDL	UA	sighted
010	✓	✓	Describer	mixed	✓	NDL	UA	sighted

Table 1. Evaluators for Modules in I03

All were asked to evaluate Module 1 as well as one domain-specific module relating to their area of expertise as shown in Table 2.

Evaluator ID	Modules evaluated
001	2
002	2
003	3
004	3
005	3
006	4
007	4
008	5
009	6
010	6

Table 2. Evaluator by module

2.12. Discussion

As stated above, for each question evaluators were prompted to give a binary (Yes/No) response, coupled with a text box to provide a comment or evidence for their decision. However, as the evaluation form was an emailed word document, it was possible for evaluators to amend it as they saw fit, although it had not been anticipated that they would do so. This is illustrated by responses to Q6 which asks about learning styles. Learning styles information was not specifically addressed in the module material sent to evaluators. This led to a range of responses: 2 evaluators left the answer blank; 2 answered Yes and two answered with one or two question marks. One respondent preferred to sit on the fence for Q5 and answered “Y/N”. Another chose to say “Yes – no further comment”.

Quantitative data was derived from the number of respondents (dis)agreeing with the questions. They were scored as follows: Yes=1; No=0; Y/N = 0.5; ?/?= 0.5; left blank = 0 giving a range of 0 – 6. The results are shown in Table 3.

Question Number	Q1	Q2	Q3	Q4	Q5	Q6	Q7	Q8
summed responses	5	5	1	6	3.5	3	6	0

Table 3. Quantitative Results from IO3 evaluation

As expected these quantitative results are of limited use. Two of the questions (Q4 and Q7) received the maximum score of 6. This might be assumed to mean that Partners could rest assured that “The module’s learning outcomes are sufficiently broad not to limit learning” and that “The demands the module makes on

learners seem appropriate”. However, even Yes did not come without reservations. One respondent who answered yes, suggested:

Perhaps the outcomes are a bit too broad, for example LO 20 ‘students can list at least 4 existing AD guidelines’ seems to be a bit too much. I think being able to compare two (or more) existing AD guidelines should be enough for beginning audio describers.

Another commented: “Yes – in terms of breadth and scope, although I don’t know how these will be assessed.”

Q3 received a low score of 1. This question (The module’s learning outcomes are confusing) was worded negatively, making a low score desirable. Yet, this in turn raises the question as to whether it is only a unanimous result that gives no cause for concern? The evaluator who answered “Yes” offered some useful suggestions for improvement:

Yes: I think competence 7 should be rewritten, for example as ‘knowledge of the basic skills for the delivery and voicing of AD for different types’. LO28 can be skipped (I think) and LO29 can be limited to ‘the student can recognise good microphone technique’. After all, if a student is only interested in learning how to write AD, being able to recognise a good recording should be sufficient.

The response to Q8 (Are there any learning outcomes or competences you would add or remove?) is hard to interpret. Although the zero could imply that none of the respondents wanted to implement any changes, in fact this reveals a limitation of the scoring system. The zero score was reached by two respondents answering “Yes” to this question, two answering “No” and two leaving it blank. The aim of the question was to remain unbiased and to prompt suggestions. As a result it falls foul of McLafferty’s (2003) stipulation that questions be formatted unambiguously, discussed above.

As an evaluation tool aiming at simplicity and seeking to acquire a binary response set, the evaluation of IO3 mainly served to show that Yes/No is not as binary as it may appear. There were in fact 7 different types of response. These are shown in table 4. They show that Yes/No could be considered a spectrum that might have been more sensitively analysed using a 7 point Likert scale as conscientious evaluators seem to prefer to respond in shades of grey.

Yes	Yes, no further comment.	Yes but...	Yes/No	Left blank	?/??	No
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Table 4. The Yes/No dichotomy expressed in shades of grey

Although this might be seen as a failure of the evaluation process, it could also be seen as a sign of the high commitment of the evaluators, wanting their contribution to be as valuable as possible.

The effect of inconclusive quantitative data is to prompt the researcher to explore the qualitative data more deeply. What the qualitative data revealed, reflected the breadth of expertise of the evaluators and the

differences between modes of AD, and between how it is practised in different countries. For example, in response to Q1, one respondent commented:

The module provides much more than what most AD'ers are actually doing (the AD'ers who work for the VRT⁵ for instance, prepare their AD in 'Word' and leave the technical part to the technicians).

Another explained:

Practical skills aren't really discussed in this module (which in itself doesn't need to be a problem, since it's the general module), except for vocal skills (Competence 7). However, not all audio describers will voice their own descriptions or work in live AD, so it's a bit odd that good vocal skills are specifically mentioned as a Learning Outcome.

Respondents also made some very practical suggestions.

I would recommend to separate [s/c] the writing of an AD text from the voicing. Describers should know about the skills of voicing but not necessarily do it themselves.

After the data has been analysed, the key question is what is done with it? In the case of ADLAB PRO, the qualitative data for each module was collated without discussion and circulated to the partner responsible for the relevant module. This allowed any concerns or suggestions raised by the evaluation process to be incorporated into the creation of the training materials as deemed necessary by the creator of that content. In addition, the following points were raised:

2.12.1. General observations

- Not all evaluators were aware that pre-requisite skills have been specified.
- Not all evaluators were aware that this is designed as a modular course.
- Not all evaluators were familiar with the language (jargon) despite being experts in AD.

2.12.3. Points for consideration

Does the documentation for IO3 need to clarify the following:

- Course pre-requisites in terms of existing skills required by/expected of learners;
- Evaluation methods
- Language

⁵ VRT – is the Flemish Radio and Television Broadcasting Organisation (**Vlaamse Radio- en Televisieomroeporganisatie**)



- Should LOs for all modules be reviewed with regard to evaluators' comments, even if no actual revision is deemed necessary?
- Can/should the number of LOs be reduced?
- Can/should the number of practical tasks be increased to improve the balance between theory and practice?

2.12.4. Conclusion

From this examination of an evaluation in practice, there are a number of lessons that can be learned. It is clear that evaluators should be given enough contextual information, even if they are evaluating only a small part of it. Although this particular evaluation intended to use a mixed methods approach, in practice it became purely qualitative. Attempts to reduce certain statements to a binary categorical response were not successful. Tight time constraints have a negative effect on many aspects of the evaluation process, even though they are beneficial to the project overall.

CASE STUDY 2: EVALUATION OF TRAINING MATERIALS (IO4)

3.1. The evaluation process in IO4

The evaluation process in IO4 comprised multiple evaluations both formative and summative, using a mixed methods approach including both qualitative and quantitative measures. Following the GRAMMS recommendations (O'Cathain, Murphy and Nicholl, 2008) listed above, good reporting of a mixed methods approach requires that "the decisions behind this approach are explained". As mentioned above, this approach was justified by the desire to make use of specialist knowledge which required qualitative information, while minimising the demands on busy experts to help ensure their participation, for which quantitative responses were more appropriate. The next requirement is to "describe the design in terms of the purpose, priority, and sequence of methods."

3.1.1. The Purpose and Design

The purpose of the evaluation was to guarantee the quality of the training materials created, to ascertain their effectiveness, usability, and consequent longevity. The priority was to ensure that they would achieve their purpose of equipping students with the skills required by an audio describer. The next consideration was that the evaluation could be carried out within the available timeframe. In discussion with Partners, it was decided that evaluating a prototype⁶ of each material was the most practical solution for formative evaluation. Any revisions necessary could therefore be made before the final format was determined and then replicated in the multiple versions produced by Partners. This approach was a response to the sheer volume of materials produced (60 core videos + associated ppt. slides and transcriptions; over 100 additional videos; 6 reading

⁶ The term "prototype" has been adopted here in preference to "sample" which is used in other reports. This is to avoid confusion with the methodological meaning of "sample".

lists; 196 tasks). Where possible both formative and summative evaluations were conducted. The various types of evaluation are shown in Table 5 and discussed below. It should be noted that the quality evaluation and the accessibility checks were carried out simultaneously. This was partly to ensure that everything could be produced within the timeframe but also to simplify the revision process to ensure that any revisions could be carried out together.

Material type	Formative Evaluation	Completed By	Supplementary evaluation	Summative evaluation
Core video prototype	External survey (mixed)	2 key informants	Accessibility (RNIB & SF) Technical & formatting checks UAB	Field testing (mixed)
Introductory video prototype	External survey (mixed)	3 key informants	Accessibility (RNIB & SF) Technical checks UAB	Field testing (mixed)
Task (prototype)	External survey (mixed) Field testing (mixed)	3 key informants	Accessibility (RNIB & SF) formatting checks (UAB)	Field testing (mixed)
Reading lists	Internal (qual)	partners	6 key informants	Field testing (mixed)
Additional videos (final)		PSL	Technical checks (UAB)	External Focus group (qual)
Trainer's guide (prototype)	External survey (mixed)	3 key informants	Accessibility (RNIB & SF) formatting checks (UAB)	External trainers (mixed)
Task sample		Students /learners		survey (mixed)
Material type	Formative Evaluation	Completed By	Supplementary evaluation	Summative evaluation
Materials (general)		Participants at ME5		External interviews (qual) Questionnaire at ME5 (mixed)
Materials (general)		Students /learners		Workshop (mixed)

Table 5. Methods of evaluation used in production of Training Materials (IO4)

3.1.2. Methods of Evaluation

The surveys were evaluation forms (EFs) of the type described for IO3 with different QIs as appropriate. Field testing involved incorporating selected materials into courses where possible, with evaluations collected from students and trainers. One of these was formative, using material that would later be incorporated into tasks and additional videos. Most were summative using opportunity samples of learners participating in courses that took place after the materials were ready and before the end of the project. Sampled courses were conducted at partner universities (UA; UAM and UNITS) and responses from professional audio describers were obtained from freelancers working at RTV-SLO. In addition participants at the Multiplier Event (ME5) held in Barcelona in March 2019 were asked to provide a “shop window” evaluation, meaning they were shown selected materials and asked to complete questionnaires, with no opportunity to explore the materials in depth. This approach was supplemented by semi-structured interviews with selected participants. In addition a focus group was conducted with PSL at the RNIB in London. The methodologies are presented in more detail by material type before a general discussion. This will consider the results in terms of the evaluation of the IO4 training materials in particular and lessons to be learned in the evaluation of training materials in general.

3.2. Evaluation by Material type

3.2.1. Core videos: Prototype

The first type of training material to be evaluated was a prototype core video produced by UAB. This was sent to 2 external evaluators. Both were highly regarded AD trainers in academic environments, one from Poland and one from Spain. More information is given in Table 6. Both evaluators responded positively to the request. A mixed methods approach was taken, again with an emphasis on the qualitative. The timing was dictated by the production timetable produced by UAB, with a small window available between the prototype being ready and the definitive example being produced in time for multiple versions to be created by partners. The location of the evaluation /style of distribution was remote. A similar process was adopted as for the IO3 evaluation.

ID	Familiar with AD	Known to the researcher	Relationship to AD	Mode of AD expertise	Trainer	From	Proposing partner	Sighted /PSL
E01	✓	✓	lecturer/researcher	screen	✓	ESP	UAB	sighted
E02	✓	✓	lecturer/researcher	screen	✓	POL	UAM	sighted

Table 6. Evaluators of the core videos

In broad terms, it was decided to test the acceptability and usability of the training materials. The evaluation form is included in the Appendix (4.2). The specific quality indicators are given in Table 7. They were designed

in line with the aims of the project and include user experience indicators such as engagement and attention. Although these are psychological indicators, they are known to be linked to student success (Christenson, Reschly, & Wylie, 2012) and correspond to the category of reaction proposed by Kirkpatrick (1959) explained in section 8.3.1.1.

	Quality Indicator
QI01	The video makes a useful contribution to understanding the practice of AD.
QI02	The video gives a good overview of the module to students of AD.
QI03	The video held my attention.
QI04	The video was succinct.
QI05	The audio (voiceover) was engaging.
QI06	If I were running a training course on AD, I would include this video (please give your reasons).
QI07	The duration of the video was about right.
QI08	The video is well structured.
	Other comments

Table 7. Quality indicators for core videos

In response to the limitations of a binary yes/no response encountered in the evaluation for IO3, only one question (QI06) retained this format (If I were running a training course on AD, I would include this video [please give your reasons]). For the other questions, evaluators were asked to award a mark from 0-10 (0 – not achieved to 10 – fully achieved). This resulted in a total score out of 70. Both evaluators awarded the prototype high scores (59/70 and 67/70 respectively, giving it a mean average of 63, equating to 90%). It is interesting to note that the evaluator awarding the higher score had more suggestions for improvement. The results are given in Table 8.

Results (Core video, prototype)

The responses of the evaluators are given below:

Quality Indicator	Mark in black (E01) in red (E02)		Comment/evidence
The information in the video is clearly presented	8	9	Yes, but it is read too fast. It should sound more like a presentation, not reading out to make it easier.

			<p>The example given at the very beginning may be a bit confusing, since it seems that audio subtitling would help you understand the subtitles in Norwegian even though you don't speak the language. The video says you "live" in Norway, but I was imagining my own case (I can speak English but I cannot understand Norwegian, as may be the case for most students). Since the video is in English and is addressing to "you" (someone who speaks English), I would add that "you are a Norwegian speaker" to make it clearer. Another option would be changing the country-language combination and using an English-speaking country and subtitles in English.</p> <p>When speaking about delivery and synchronisation strategies, I would use "narration speed" instead of "reading speed", since you are dealing with the speed in which subtitles would need to be read out.</p> <p>In the "identifying AST" slide, when you say "guidelines suggest divergent techniques, go and check them" it may seem there are some other techniques apart from "voice, prosody and descriptive words". Maybe it would be clearer saying something like: "Check the guidelines for specific situations/ to know which technique is better in each case", or something like that.</p> <p>When giving references, it'd be interesting to include short links to be able to get them (if they have a stable, open access)</p>
The video gives a good overview of the topic to students of audio description (AD).	5		No further comment
		10	As a suggestion, I would try to include a couple of short video examples (10-15 seconds?). The best place may be the slide dealing with "voice-over effect" and "dubbing effect". It'd be great to have the same clip with both effects. Another option would be presenting a single video at the very beginning showing an example of what AST is. In my lessons, some students don't understand the concept until they are shown a video with AST.



The video makes a useful contribution to understanding the practice of AD	7	10	Yes, but it would be more useful if it gave more examples with actual films
			No further comment
The video held my attention	5	10	To be honest, the visuals are not very engaging. Maybe we should see Anna for a bit? At least at the beginning? Or give some examples (even a few seconds) of AST? In min. 2 when talking about the examples, maybe add a screenshot of the Swedish TV or a picture from Inglorious Basterds?
			No further comment
The video was succinct	10	9	Maybe even too succinct. I'd prefer a 10-minute video including some video examples which allowed internalising at least the basic concepts.
The audio (voiceover) was engaging	5	10	You can hear it's a text which is read out, not spoken. The reading pace is much too fast. Is the transcription of the narration going to be available as a text file? It should! Is the narrator and the beginning and end a TTS? Maybe it should be a human narrator?
If I were running a training course on AD, I would include this video (please give your reasons)	Yes/	Yes	Yes, as a resource not to be listened to in class, but to listen at home
			No comment (but see any other comments below)
The duration of the video was about right	9	9	Yes, though I assume most people wouldn't finish listening to all the bits at the end
			As I said, I would[n't] mind a 10-minute video including some examples.
The video is well structured	10	9	Perfect structure. The only way I can think of improving it would be adding a slide at the beginning summarising the different parts that are going to be dealt (What is AST? / Types/ Delivery / Users / Delivery / Identification issues / References
Any other comments			I don't think full stops are necessary at the end of lines in bullet points if they are not full sentences. The references at the end should include links and full reference details.

		Very good material. My comments are just suggestions that may help improving it, but the video is great as it is and I would use it in my lessons. No doubt. Great job!
Total	59/70	67/70

Table 8. Evaluations of Core videos

Acting on the Analysis

It was agreed that UAB should adopt the evaluators' suggestions or justify why they had not done so. For example copyright restrictions might make it difficult to act on the suggestion: "In min. 2 when talking about the examples, maybe add a screenshot of the Swedish TV or a picture from Inglorious Basterds?

By contrast this suggestion

I would try to include a couple of short video examples (10-15 seconds?). The best place may be the slide dealing with "voice-over effect" and "dubbing effect". It'd be great to have the same clip with both effects. Another option would be presenting a single video at the very beginning showing an example of what AST is. In my lessons, some students don't understand the concept until they are shown a video with AST.

was incorporated into an additional video produced for the module. This had already been planned but the evaluation reinforced the justification.

Discussion

The comments again show the commitment of the evaluators. They were critical in the sense of providing a thorough critique and went into considerable detail e.g. "I don't think full stops are necessary at the end of lines in bullet points if they are not full sentences." Asking for a numerical score proved to be more sensitive than simply requesting a Yes/No response, reflecting the shades of grey described in the analysis of the IO3 evaluation. For example in answer to the question "The video was succinct", E02 awarded it 9/10 but added

Maybe even too succinct. I'd prefer a 10-minute video including some video examples which allowed internalising at least the basic concepts.

This is an example of what O'Cathain describes as "intermethod discrepancies" (see section 5.3) justifying the use of a mixed methods approach. The high numerical score (mean = 9.5/10) was contradicted by the qualitative information. While the numbers allow for an instant assessment, the comments were more useful in providing explanations for the scores. They resulted in richer data of practical use to improve the quality of what was being produced.

It is worth reflecting for a moment on whether the Quality Indicators (QI) needed weighting. QI06 "If I were running a training course on AD, I would include this video" is of most interest to stakeholders in ADLAB PRO, especially voluntary risk-bearers such as the partners and Erasmus plus. However, at this early stage, comments relating to format and user experience were useful to be able to maximize the appeal in the design

of the final videos. Although it may be thought to be problematic that a sample was evaluated in isolation, it may be argued that this is important as any potential user must like the look of the materials at first glance if they are to make the commitment to explore further.

3.2.2. Core videos: Final examples

A selection of final core videos was subject to numerous evaluations: the “shop window” evaluation at ME5 via the evaluation questionnaire and also the interviews carried out with selected participants; the focus group at RNIB and also evaluations with learners and professionals at UNITS, UAM, UA and RTV-SLO. The results are summarised here to give a thorough indication of their reception in terms of Kirkpatrick’s categories of reaction and learning.

3.2.2.1. Core videos, Final Examples: Reaction (ME5)

Methodology

On 21 March 2019 Multiplier Event 5 took place in Barcelona. Its aim was to present and evaluate ADLAB PRO training materials, and discuss AD training. The event included a general overview by project leader Elisa Perego (UNITS) and 5 invited presentations by trainers from different backgrounds and countries: Joel Snyder, from Audio Description Associates in the USA; Bernd Benecke, from Bayerischer Rundfunk in Germany; Zoe Partington, from the UK; Kari Seeley, from University of Adelaide, in Australia, and Cristóbal Cabeza-Cáceres, from Universitat Autònoma de Barcelona/Universitat d’Alacant. During the event there were two evaluation sessions: The first session was led by Anna Matamala who introduced the rationale for IO4, the typology of materials and their main features. Examples of: (a) reading lists, (b) trainer’s guides, and (c) an introductory video were shown. In the second session, led by Carme Mangiron and Anna Jankowska, the materials presented in more depth were: (a) core videos, (b) tasks, and (c) additional videos. Data was obtained from a questionnaire, which was made available to the ME participants both online and in hard copy. A copy of the questionnaire is included in the Appendix.

Participants

Questionnaires were received from 68 participants, 36 from session 2 and 32 from session 1. They have been analysed separately as it is not known the extent to which they overlap. Most responses for Session 2 were obtained via paper copies, although 4 participants replied using the online survey.

Results

36 participants completed the questionnaire. Their relationship to AD is shown in table 9. 40% of participants described themselves as having multiple links to AD. Of those with only one link, (22%) described themselves as academic/researchers followed by student (14%) and practicing describer (8%). In the open field for “Other”, they specified “partner”, “artist using AD”, “blind/consultant/software” or left the field empty. The majority came from Europe (29 or 91%) and one participant came from each of the following continents:

Australia, Asia, North America. These results are shown in table 10. Over 90% (29) of respondents did not speak English as their first language.

	N	%
Practicing describer	3	8%
AD user	1	3%
Academic/researcher	8	22%
AD Tutor/Teacher/Lecturer	1	3%
Provider of AD content	3	8%
Student	5	14%
Other (specify)	2	6%
Multiple	14	39%

Table 9. Question 1: What is your relationship to AD?

Africa	0	0%
Asia	2	5.5%
Australia	2	5.5%
Europe	30	83.3%
North America	1	2.7%
South America	1	2.7%

Table 10. Participants' region of origin

Reaction

2 core videos were shown. Participants were asked to respond to 5 items using a 1 - 5 Likert scale labelled as follows: 1 = strongly disagree; 2 = disagree; 3 = neither agree nor disagree; 4 = agree; 5 = strongly agree. Most of the replies were very positive. The mean average for each statement was above 4.3. The only exception is Statement 3, which was phrased negatively and where the value below 1.5 represents positive feedback.

1. I find the core videos interesting $m = 4.58$; $s.d. = .649$, mode = 5
2. I find the core videos well-structured $m = 4.57$, $s.d. = .85$, mode = 5
3. I find the core videos confusing $m = 1.42$, $s.d. = .906$, mode = 1
4. I find the core videos easy to understand $m = 4.50$, $s.d. = .941$, mode = 5
5. I find the core videos increased my understanding of AD $m = 4.39$, $s.d. = .899$, mode = 5

Correlations

Relationship to AD was significantly linked to the following variables:

I find the core videos interesting $R = .612$, $p < .001$



The core videos increased my understanding of AD $R = .448, p = .01$

Non-parametric tests showed that practising describers were significantly less likely to find the core videos interesting compared with researcher/academics, students and those with multiple links to AD. Researchers/academics were more likely to agree strongly that the core videos increased their understanding of AD compared with all other groups except students.

Qualitative

In terms of qualitative feedback about the core videos, participants were asked to state what they liked best and least. Most liked the fact that the video was clear and easy to understand, as well as the fact that it contained examples. 4 participants left this answer blank. Some of the aspects participants liked least were the fact that there were not many images and that the videos were a bit static. In total 13 participants failed to answer this question: 9 left the answer blank, 3 drew a line to indicate nothing and 1 wrote n/a meaning not applicable.

The detailed opinions for the things participants liked best and least are provided below:

UAB 33. Good reflection of some basic values.

UAB34 Simple and straight-forward.

UAB35 Practical examples and subtitles.

UAB36 Clear, relevant and well-structured.

UAB37 Their simplicity. They are really easy to understand.

UAB38 I liked the different examples given in the first video – it was a nice reference point I specific would use these materials.

UAB39 That is divided in different topics and is not too long.

UAB41. The two videos showed were on two different topics and gave an essay of the variety of materials.

UAB42 Videos are very useful, simple and understandable.

UAB43 They explain the modules in a simple and clear way.

UAB45 The easy step-to-step approach.

UAB46 Clear graphics.

UAB47. Clear & succinct.

UAB48. Reading and hearing parallel.

UAB50. They are short and cover the most essential issues.

UAB51 It helps you remember what you have been taught + gives you time to reflect + then review your own learning.

UAB52 Their clarity and open-access.

UAB53. The (illegible)---- is very easy to understand.

UAB54 Its clarity, simplicity, without forgetting the richness of the content.

UAB55 Short and sweet.

UAB56 Quite clear.

UAB57 They are short.

UAB58 It's clear information, a nice voice.

UAB59 Clear, uncluttered slides. Helpful visual material supports video text content very well.

UAB60 Everything actually! How “to the point they go”, the references of actual ADs to different films, the great amount of info included in such a clear way.

UAB601 The useful examples.

UAB62 Clear voice, visually polished videos.

UAB63. Their clarity.

UAB64 The clarity and pace of information delivered was good, and the voice was pleasant and engaging.

The thing I liked least about the core videos was (please write in):

UAB 33. Some of the English errors bothered me but it was nothing major. Also why use academic language (i.e. “temporal”) perhaps if the target is non academic use simpler language.

UAB 34 We first watched two, but they could have been a bit longer as well.

UAB 35. To have actual videos with the AD, not only sentences. In the flashforward-flashback videos it’d have been nice to provide strategies to do the AD, not only to have written examples. I’d appreciated to have more in-depth analysis of the techniques used and not only ----- that it must be described.

UAB 36 Sometimes visuals and audio are basically the same, a repetition. I could also just hear it as a podcast. I like the slides in which (sic) images were showed.

P6. The second one was a bit more generic so I didn’t enjoy it as much as the first.

UAB 41. Sometimes graphics is a bit too cheap.

UAB 42. Subs cover images sometimes and this impairs legibility. V2 voice a bit too fast.

UAB 43. N° 2 was a little fast.

UAB 44. A bit quick between slides but I suppose you can pause the video.

UAB 45. Nothing. M6U6 had a typo.

UAB 50 The second core video was a bit fast in terms of reading speed.

UAB 52. More creative commons images could be inserted, because if intended for sighted (self) trainers.

UAB 53 Sometimes (only sometimes) the explanation seems to be some “naïve” (perhaps it is the used intonation voice). Sometimes it seems to be addressed to children. For instance, the first video we have seen (not the second, with Pilar Orero speaking). I have not heard the other videos, I am sorry!

UAB 54. The slides are a little boring.

UAB 55 No video or image provided together with the AD examples/solutions.

UAB 56. It’s a bit boring to look at, but that is not the intention of the video, so it’s okay.

UAB 57 Could the videos be revoiced by Australian voice for Australia use? The fast Spanish accent could be confusing/challenging for Australian students.

UAB 60 Video1: Maybe that there was only one reference at the end of the ppt. There are plenty of references in the reading lists, though. Video 2: Well, I liked everything. Yet, the pics in the second video are a tiny bit boring? I mean, the way they are put, don’t make me add any relevant info... But I loved the video!

UAB 62. They are quite static.

UAB 63. The sound quality could be improved.

Summary of results for Core videos from ME5 Questionnaire.

The quantitative data produced excellent results. The most common response (mode) to all the positive QIs was the top value of 5, meaning most respondents strongly agreed that they found the core videos interesting,

well-structured and easy to understand. The most common response (mode) was to strongly agree that the core videos increased their understanding of AD, although this was more so for students and those with multiple connections to AD, than for practicing describers. Most of the respondents strongly disagreed that they found the videos confusing, awarding it 1. The qualitative results showed appreciation for the simplicity, succinctness and clarity of the videos. Fewer participants specified the things they liked least. Those that did picked out that the videos were a bit dull in terms of visuals and that the delivery of the presentation was a bit fast. One person was concerned by the use of a linguistic register that was overly academic.

3.2.2.2. Core videos, Final Examples: Learning (student evaluations) Trieste

An Evaluation session with students took place on March 14, 2019 at the University of Trieste, at the Department of Legal, Language, Translation and Interpreting Studies, Section of Studies in Modern Languages for Interpreters and Translators (SSLMIT).

The following materials were shown and evaluated:

- 1 Core Video (Module 4 Unit 3: AD for static arts) <https://ddd.uab.cat/record/202471>
- 1 Additional Video (Module 4 Unit 4 (Strategies): AD of churches)

Both videos were presented in English without subtitles.

Participants

The participants were 119 Italian students studying Theory and history of translation. They were not AD students and had a very basic knowledge of the subject, which had been introduced to them during a 2-hour lecture. The session was conducted in Italian. After a brief introduction to the ADLAB PRO project, students were given instructions on the session. They were asked to watch the Core Video and to complete a Multiple Choice task followed by the evaluation form. Then, they were asked to watch the Additional Video and to fill in the evaluation form. For both the Core and the Additional videos, 6 items were tested using a 5-point Likert scale:

To what extent do you agree with the following statements?

Please circle the number that applies in the box below:

(1 = disagree strongly; 2 = disagree; 3 = neither agree nor disagree; 4 = agree; 5 = strongly agree)

The contents are clearly presented	1	2	3	4	5
The contents are effectively organised	1	2	3	4	5
The contents are easy to understand	1	2	3	4	5
The contents provide appropriate guidance on the topic	1	2	3	4	5
The contents increased my knowledge of the topic	1	2	3	4	5
The contents developed my skills on this subject	1	2	3	4	5

Participants were also asked if they would recommend the Core Video.
Five multiple-choice questions based on the Core Video were used as a direct test of comprehension.

Results

1. The contents are clearly presented $m = 4$; $s.d. = .64$, $mode = 4$
2. The contents are effectively organised $m = 4$, $s.d. = .56$, $mode = 4$
3. The contents are easy to understand $m = 3.9$, $s.d. = .68$, $mode = 4$
4. The contents provide appropriate guidance on the topic $m = 3.78$, $s.d. = .78$, $mode = 4$
5. The contents increased my knowledge of the topic $m = 3.9$, $s.d. = .71$, $mode = 4$
6. The contents developed my skills on this subject $m = 4.0$, $s.d. = .79$, $mode = 4$

Reliability statistics for the last 4 items that were associated more with learning than reaction, produced a Cronbach's alpha of .589 which suggests their reliability as a single construct is relatively low (methodologists recommend a value $> .65$).

Multiple Choice

Student performance in the Multiple Choice (MC) test are reported in Table 11 and illustrated in Fig. 3.

Question Number	Correct	Incorrect
1	108 (91 %)	11 (9%)
2	110 (92%)	9 (8%)
3	114 (96%)	5 (4%)
4	119 (100%)	0
5	112 (94%)	7 (6%)

Table 11. Student performance in the Multiple Choice test by question

97 (81.5%) students answered all 5 questions correctly; 14 (12%) answered 4 out of 5 correctly; 6 (5%) answered 3 out of 5 correctly and 2 (2%) only got 2 correct. This spread of results is shown in Fig. 3. With the exception of question 4 with its 100% success rate, reliability statistics showed that the remaining questions enjoyed internal cohesion generating a Cronbach's alpha of .742.

Bivariate Correlations

Bivariate correlations showed that achievement in the MC is significantly positively linked to agreeing that the contents of the core video:

provided appropriate guidance on the topic ($R = .348$, $p < .001$)

increased my skills ($R = .349$, $p < .001$)

developed my skills ($R = .287$, $p = .002$)

The total score was significantly negatively linked to agreeing that the contents are easy to understand ($R = -.217$, $p = .018$).

Most of the students (59) who got full marks found the contents neither easy nor difficult to understand (3) whereas most students overall 72 or 60% awarded it a 4.

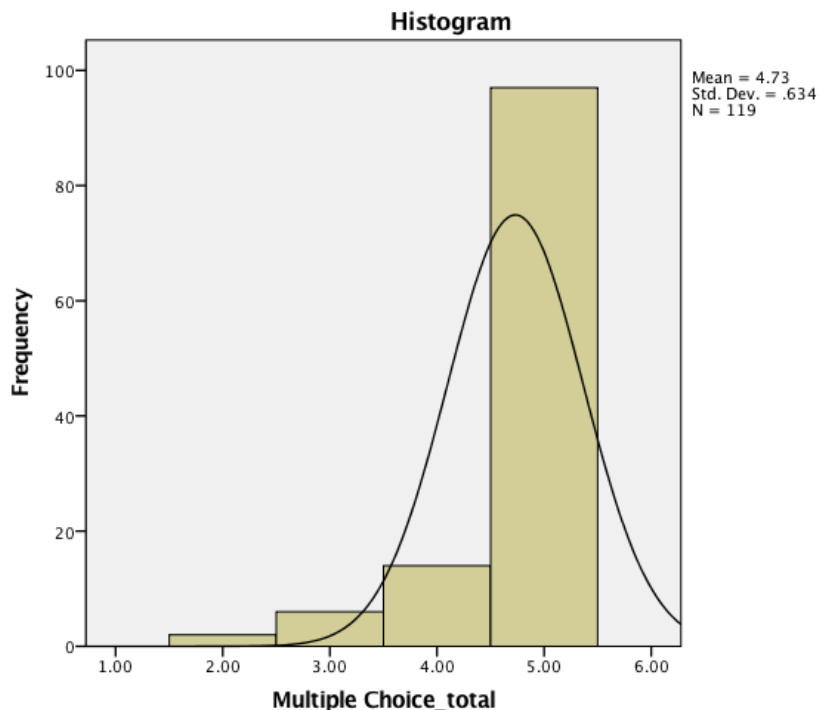


Fig. 4 Total score for multiple choice

Recommend? (core video)

When asked if they would recommend the Core Video, 5 students failed to supply an answer. Of the remainder, 7 (6%) answered no and 114 (94%) answered yes.

Qualitative answers

Participants were also asked what they liked best and least about the Core Video and asked to give a reason for their choice. Their comments are summarized through some key words listed below:

- Key words for positive answers: clear, good organization and/or structure, easy to understand, general increase of knowledge, interesting content and/or topic, short, easy vocabulary; pleasant voice and/or presentation, good pace
- Key words for negative answers: boring, monotonous, no pictures, not enough examples, not very catchy, too fast pace, not enough information written down, graphics, layout, rather bad audio quality

Often, participants expressed their appraisal or dislike vaguely, stating for example that they liked least “the length” or “the voice” or “the pace”. Most of them did not clarify whether the video was too long or too short, what was wrong with the narrator’s voice, or if the speaker went too fast or too slow.

A complete list of answers to the three open questions is included in the Appendix.

Comparing results (reaction)

The students at UNITS and participants in ME5 evaluated the core videos only on one identical variable: The contents are easy to understand. An independent samples t-test showed the responses were significantly different ($F(23, 119) = 3.61, p < .001$) between the Italian students ($m = 3.92$) and ME5 participants ($m = 4.48$), with the students rating it less easy.

Discussion

In terms of reaction the Core Videos received positive scores from the Italian students most of whom agreed they were clearly presented and effectively organized. The Core Videos also received positive scores in terms of learning with the students mostly agreeing that they were easy to understand, provided appropriate guidance on the topic, increased knowledge of the topic and developed skills in this subject, although the low Cronbach's alpha casts doubt on the extent to which these variables are related. In total 94% of those who responded to the question would recommend the video. One can conclude from the Multiple Choice answers that the Core Video is fairly comprehensible. 81.5% of students answered all questions correctly and the curve on Fig. 1 suggests, that rather than a normal spread of results, they are clustered towards the upper end. This could be interpreted in two ways - either the video is an excellent teaching tool, or that the multiple choice is too easy. It is likely that only Q4 is too easy, as it was answered with a 100% success rate. The correlations suggest that the students regarded the core video as an excellent teaching tool, as those who did best were more likely to agree that the contents of the video are effectively organised; that the video provided appropriate guidance on the topic, increased their knowledge of the topic and developed their skills. Of the students who got full marks most (59) found the contents neither easy nor difficult to understand. It is not surprising that the Italian students considered it slightly less easy to understand than the participants at the ME, as the Italian students had only just been acquainted with AD. Consequently it can be concluded that CV_M4U3 is a successful teaching tool.

The qualitative results are remarkably consistent with those of the interviewees and participants in the ME5 in Barcelona, although there were some contradictory opinions as to whether the pace was good or too fast. Short emerged amongst the students as a positive attribute. The Italian students were not asked to evaluate the amount of mental effort they put into following the Core Videos. Instead, this measure was used in evaluations with a small cohort of students at the Adam Mickiewicz University in Poznan and with AD professionals at RTV-SLO. Further results are expected from students at UA. These are not yet available and will be incorporated into a later version of this guide.

3.2.2.3. Core videos, Final Examples: Learning (student evaluations) UAM.

The Polish evaluation took place at the Faculty of English, Adam Mickiewicz University in Poznan during a course called 'Audio Description'. The course is an optional module for one semester in year two of a two-year specialisation in translation at Master's level. Since it is an elective course, the number of students is lower than usual (eight students have signed up for the course in question). As two were absent, six students took part in the evaluation. All were aged 18 – 49; all were from Europe and none spoke English as their first



language. As for familiarity with AD, responses ranged from 1 “completely new” to 5 “familiar”. This was probably due to the fact that some students had taken a course ‘Introduction to Audiovisual Translation’ two years before taught by the same lecturer, where AD was discussed. Other students were completely new to AD. This constituted a significant challenge in course design and materials selection, to suit both levels of knowledge. The lecturer is Polish and an experienced trainer in translation. The languages of instruction were Polish and English.

Materials tested

The following materials were evaluated:

- 1 Core Video (Module 2 Unit 2: Process) <https://ddd.uab.cat/record/201952>
- 1 Additional Video (Module 2 Unit 2: Workflow 01)
- 1 Task (Module 2 Unit 2: Prioritising information)

The Core Video and the Additional Video were presented and then discussed. The Task was done in Polish.

For this unit (AD process) this represented some 80% of materials used. The results for the Core Video are presented here. Those for the Additional Video and for the Task in sections 3.2.5.3 & 3.2.7.2 below. The evaluation form is in the Appendix.

Participants

For familiarity with AD, responses were given using a 7-point Likert scale. This was labelled from 1 “completely new” to 7 “extremely familiar”. Responses ranged from 1 to 5 (“familiar”). Table 12 shows distribution of results.

		1	3	4	5	Total
ID	UAM001	0	0	0	1	1
	UAM002	0	0	0	1	1
	UAM003	0	1	0	0	1
	UAM004	0	0	1	0	1
	UAM005	1	0	0	0	1
	UAM006	0	1	0	0	1
Total		1	2	1	2	6

Table 12: Familiarity with AD

Out of the total of the six respondents, one claimed that AD was “completely new” to them, two claimed that they were “not at all familiar” with it, one was “not very familiar” and two were “familiar”. The results seem to reflect the respondents’ previous experience with AD, as some of the students had attended an introductory course on AVT, where AD had been discussed and practiced, though at a rather basic level.

Core video

9 questions were asked concerning the core video. A 7-point Likert scale was used to measure 8 QIs: attention; comprehension; accuracy of recall (general); accuracy of recall (specific); how easy the Core Videos were to follow and on pace; interest; difficulty. All the points were labelled. A 9-point unlabelled scale was used for mental effort. This was to conform with the evaluation of CL by Paas et al. (2003). Responses are given in tables 13 – 17. Because the cohort is so small only the following statistics are reported Min; Max and mode.

How much attention did you pay the Core Videos? Min = 3; Max = 7; mode = 3; mean = 4.83

Responses ranged from “some” (3) to “a great deal” (7), with the most commonly chosen answer being “some” and the mean average 4.83 (corresponding most closely to “quite a lot”). Detailed results are presented in table 13.

		Some	Quite a lot	A lot	A great deal	Total
ID	UAM001	1	0	0	0	1
	UAM002	0	0	1	0	1
	UAM003	1	0	0	0	1
	UAM004	0	1	0	0	1
	UAM005	0	0	0	1	1
	UAM006	0	1	0	0	1
Total		2	2	1	1	6

Table 13. Attention paid to core video

Did you think your comprehension of the core video was...

(1 = “very poor”; 7 = “very good”): Min = 5; Max = 7; mode = 6

How accurately can you remember general information in the core videos?

(1 = “not at all”; 7 = “extremely”): Min = 3; Max = 7

How accurately can you remember specific information in the core videos?

(1 = “not at all”; 7 = “extremely”): Min = 1; Max = 7; mode = 5

How easily were you able to follow the core videos?

(1 = “not at all”; 7 = “extremely”): Min = 3; Max = 6; mode = 6

In terms of pace did you find them

(1 = “very fast”; 7 = “very slow”): Min = 4; Max = 5; mode = 4

How interesting did you find the core videos?

(1 = “very boring”; 7 = “very exciting”): Min = 2; Max = 7; mode = 4

In terms of difficulty did you find them...

(1 = “very difficult”; 7 = “very easy”): Min = 5; Max = 6; mode = 6

How much mental effort did you put into following the core videos?

(1 = “minimal effort”; 9 = “extreme effort”): Min = 2; Max = 8; mode = 2

The tables below present frequency distributions with percentages for the questions concerning the pace (Table 14), declared interest (Table 15) and difficulty level (Table 16) of the Core Video. The mental effort put into following the Core Video is shown in Table 17.

	Frequency	Percent
Neither fast nor slow	4	66.7
Quite slow	2	33.3
Total	6	100.0

Table 14. Core video pace

	Frequency	Percent
Boring	1	16.7
Fairly boring	1	16.7
Neither boring nor exciting	2	33.3
Fairly exciting	1	16.7
Very exciting	1	16.7
Total	6	100.0

Table 15. Core video interest

	Frequency	Percent
Quite easy	1	16.7
Easy	5	83.3
Total	6	100.0

Table 16. Core video: difficulty

	Frequency	Percent
2	2	33.3
4	1	16.7
5	1	16.7
7	1	16.7
8	1	16.7
Total	6	100.0

Table 17. Core video: mental effort

Discussion

This was a small cohort but the respondents were surprisingly consistent in evaluating comprehension of the core video and the ease with which they were able to follow it. In the first case responses ranged from “quite good” to “very good”, with the average being “good”. Results for the latter aspect were slightly lower: from “fairly” to “very”, with the average response being “quite”. Similarly, the level of difficulty was evaluated from “quite easy” to “easy”, the mean evaluation being “easy”. Most of the respondents found the pace of the video “neither fast nor slow”.

For the other tested aspects there was much more variety in the answers. For example, respondents were able to devote “little” to “a lot of” attention to the video (the average being “neither little nor a lot”), some of them found retaining the general information to be “reasonably” easy, others “extremely easy” (on average: “quite easy”). Even more variety was found with the follow-up question about retaining specific information. Here responses ranged from “not at all” to “extremely”. When it comes to the interest in the video, responses ranged from “boring” to “exciting” (the average being: “neither boring nor exciting”). Similar discrepancies were found for the question about the mental effort invested in the video (scores from 2 to 8 on a 9-point scale, the mean being 4, where 1 = “minimal effort” and 9 = “extreme effort”).

Overall the Core Video was evaluated positively, although it was quite easily comprehended and did not pose a significant cognitive challenge to the students. Also, some did not find it interesting. An issue to consider here is the make-up of the group – as already mentioned, some students were already familiar with AD and chances are the materials were not properly suited to their level. The results indicate that video was more positively assessed by beginner students. This would be consistent with the positive response given by the students in Trieste who were all new to AD.

3.2.2.4 Core videos, Final Examples: (professional evaluations) RTV-SLO

Four experienced audio describers at RTV Slovenija were asked to go through a selection of training materials (Core Videos, Additional Videos, Tasks, Reading lists and Trainer’s Guide) and fill in the evaluation forms. They were all familiar with the ADLAB PRO project so they did this individually. They were sent the materials so that they had time to go through them and to analyse them thoroughly without time pressure.

Materials tested

2 Core videos; 4 Additional videos; the Reading list for each module; 6 tasks and a trainer’s guide. More detail is given in the relevant section for each type:

Core Videos:

CV_M3_U3. This is from the unit for AD of live events and is designed to help learners to select what to describe in a live performance. <https://ddd.uab.cat/record/202310>

CV_M6_U2 concerns the technology used to deliver AD. <https://ddd.uab.cat/record/202681>

Results

The results for the various types of training materials are given in the relevant section for each type. The results for the Core Videos are given below:

Participants

All 4 of the respondents are practicing describers, 1 is also an academic/researcher. They are freelancers at RTV-Slovenia. For none of the respondents is English their first language, they are all native Slovene speakers. They had some of the training in English, and watched the materials in English without problems. 3 of them are in the age range 18-49, one 50-64. All of them are very familiar with AD. The partner who organized this evaluation (a journalist analyst specialist at the Department for Accessibility at RTV-SLO) commented: The respondents of the questionnaire are all experienced audio describers, one of them is also doing a PhD in accessibility – mainly in AD at University of Primorska in Slovenia, two of them are also teachers of pronunciation for the radio. All of them are writers of AD and also voice talents. They are familiar with the topic and they have done some training but not in an academic way as in Slovenia there is (yet) no such programme at the university.

QIs

Because the cohort is so small only the following statistics are reported Min; Max and mode.

- How much attention did you pay the core videos? Min= 4; Max= 5; mode= 5;
- Did you think your comprehension of the core video was... (1= “very poor”; 7= “very good”): Min= 5; Max= 7; mode= 5
- How accurately can you remember general information in the core videos? (1= “not at all”; 7= “extremely”): Min= 3; Max= 7; mode= 5
- How accurately can you remember specific information in the core videos? (1= “not at all”; 7= “extremely”): Min= 4; Max= 5; mode= 4
- How easily were you able to follow the core videos? (1= “not at all”; 7= “extremely”): Min= 4; Max= 5; mode= 4
- In terms of pace did you find them (1= “very fast”; 7= “very slow”): Min= 4; Max= 4; mode= 4
- How interesting did you find the core videos? (1= “very boring”; 7= “very exciting”): Min= 4; Max= 4; mode= 4
- In terms of difficulty did you find them... (1= “very difficult”; 7= “very easy”): Min= 4; Max= 4; mode= 4
- How much mental effort did you put into following the core videos? (1= “minimal effort”; 9= “extreme effort”): Min= 5; Max= 6; mode= 5
-

Comments:

The thing I liked best ...

- Theoretical concepts are explained on practical examples
- Structure, content
- Systematically organized and structured materials
- Very good materials to use in different courses

There were no negative comments.

Further Analysis

As this cohort was so small no further analysis was pursued. However, independent samples t-tests were carried out comparing responses of the Slovenian professionals with the students from Poland on the following variables: attention; comprehension; accuracy of recall (general); accuracy of recall (specific); how easy the Core Videos were to follow and on pace; interest; difficulty and mental effort. Significant differences were found for pace $F(4,6) = 1.265$, $p = .001$ and mental effort $F(4,6) = 6.741$, $p = .032$ with the professional describers finding the pace slower, yet feeling they had to expend more mental effort than the students.

Taken together, the two groups most commonly rated their attention as 5 (quite a lot); comprehension as 6 (good); accuracy of recall (both general and specific) as 5 (very accurate); the pace as 4 (neither fast nor slow); interest as 4 (neither boring nor exciting); difficulty as 6 (easy) and mental effort as 5 (un-labelled).

Discussion

This small group of professional describers all agreed or strongly agreed that contents of the Core Videos that they watched are clearly presented; effectively organised; easy to understand; increased their knowledge of the topic and developed their skills on this subject. Their reaction to the content and structure is in line with others who have seen examples of Core Videos. However, their response to the “learning” aspect is more surprising as they are already professionals working in the field of TV AD. It is perhaps less surprising for CV_M3_U3 which deals with the differences between AD for live events and AD for screen, than for CVM6_U2 which addresses technical delivery of screen AD but this might be because all the respondents are creators of AD content rather than being involved in the technical side of AD. Although this cohort is extremely small it is valuable because it suggests the Core Videos can be valuable in a professional as well as an academic setting. It is interesting that the students and professional were significantly different only on 2 out of 9 variables. One limitation with such small group sizes, is that it is hard to remain anonymous. Both groups might have been tempted towards researcher bias, the students wanting to please their teacher, the professionals wanting to please their superiors, who are responsible for offering them work. The advantage of combining the two groups is that the results become more reliable while also negating some of the extraneous influences such as teacher input and environment that are known to affect the impact of training materials on learner attainment. From this we can be quietly confident that, with a mode of 5, the mental effort required by these 2 Core Videos is neither too little nor too much. Although it is not possible to generalise from this about all the Core Videos, a common pattern is beginning to develop. This provides justification for the decision to subject a prototype to formative evaluation, creating a model that all final versions followed.

3.2.2.5 Core videos, Final Examples: Focus Group

Given that the knowledge of the needs of visually impaired people was found to be one of the most important skills needed by an audio describer (IO1; IO2) some of the core and additional videos produced for IO4 contained information about the following: the heterogeneity of the blind audience (CV_M1_U6: <https://ddd.uab.cat/record/200115>); information about touch tours (M3_U5_1) and how to guide PSL (AV_M3_U5_4) and what PSL found most helpful and least helpful when they were being guided (AV_M3_U5_3 and AV_M3_U5_2) (all M3 AVs can be retrieved from here: <https://ddd.uab.cat/record/202312>.) It was important therefore to evaluate whether PSL felt they were fairly



and appropriately represented in these videos and whether or not the videos achieved their objectives. For this reason a focus group was organised by the Royal National Institute for Blind People (RNIB) and facilitated by Utopian Voices (UV) at RNIB's London headquarters.

Participants

5 people attended (see Table 18). All were either employees of RNIB, or worked there as a volunteer. All but one was female. Two of the five identified as trainers, giving talks to community groups and to staff at Transport for London and Transport for All. In fact all were engaged in this type of advocacy. Having enjoyed a cup of tea and a slice of cake, participants signed a consent form which was read aloud. They were asked to state whether they were blind or partially sighted and to rate their familiarity with audio description (AD) using a scale of 1 – 5 (where 1 is extremely unfamiliar and 5 is extremely familiar). The results are shown in Table 18. In addition, the group convenor attended as an observer. This was Sonali Rai, who is the RNIB's representative in ADLAB PRO. Heather Temple also attended as part of UV to facilitate the recording.

ID	Degree of sight loss	AD familiarity
P01	blind	2
P02	Registered blind (PS)	3
P03	Registered blind with light perception	4
P04	Blind	5
P05	PS	5

Table 18: Focus Group Participants

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The Stimuli (Core Video)

This section gives more detail about the Core Video shown at the focus group:

CV_M1_U6 is a core video for Module 1 that introduces the Target audience for AD. Like all the Core Videos it is in the style of a lecture with a ppt. presentation. It lasts 6 mins 45s and was created for IO4 by UA.

The Process

The focus group began at 4pm, with information about ADLAB PRO being read from the consent form by the researcher who was unknown to all but one of the participants. After every participant had signed a consent form, an audio recording device was turned on and an introduction to the project was given.

Despite the researcher's original intention to start with M1_U6, the videos were in fact presented in the following order:

M3_U5_1; M1_U6; M3_U5_2; M3_U5_3; M3_U5_4

After each video, participants were invited to comment. Selected comments referring to the Core Video are presented in the findings below. Comments referring to the Additional Videos are presented in the relevant section (3.2.5). A full transcription is provided in the Appendix. A rough transcription was initially made using an online app called Speedscriber. This output was refined by the researcher. It should be noted that participants' names have been redacted to retain anonymity; some repetition has been edited to improve readability but most hesitations and repeats have been retained. These illustrate that people were thinking as

they made their comments and reflect their way of speaking. For that reason, comments are not always grammatically correct. Other markings are explained in the key below:

Key

... denotes a pause or hesitation

/ denotes where one person's sentence is cut off by another person speaking over them.

Explanatory notes are [either included within square brackets] or added as a footnote.

Italics have been used to denote emphasis or stress in the speaker's voice.

Speech marks indicate where a participant adopts a different tone of voice.

Findings (Core videos)

M1_U6. This introduced the TA for AD. It explained how AD is useful not only for PSL but by a wider audience. The content of this video received a mixed response. Some participants were enthusiastic, others felt that by presenting a broad target audience it was minimizing the importance of AD to PSL. For example:

I think personally it's a really, it was a really good video that describes what audio description is and all who can benefit (P02)

I think the emphasis should be more, well not *should* be but some more emphasis *could* be put on blind people. (P02)

for us the thing is that you know we don't have a choice that we have to use it ... Other people they have a choice. (P02)

Participants also had reservations over the explanation, presented in the video, that the purpose of AD was to help PSL *understand* a TV programme and also over the language used in the video which was not always politically correct:

For me, there was a couple of bits of the language which made me [sharp intake of breath] a little bit so we don't typically say people *suffering* from a condition. Yes that's really old school language. (P04)

A couple times he used the terminology using audio description to help people *understand* the programme. And again I could imagine that that's kind of thorny language to a lot of people because it's more you know enhancing the description and the detail of a program and I think he would get quite a few visually impaired people going [voice raised in mock agitation] "I don't have a problem understanding Coronation Street, I just want to know what they're doing!" It's not a hugely complicated plot. I think those. Those were the things that kinda stood out for me.

However, one participant defended the video.

I kind of agree with the language as you said but I believe it's because he's from Belgium? Sometimes obviously translation makes it different. (P03)

Another participant confirmed the view expressed in M1_U6 that there were situations where sighted people can benefit from AD.

My husband's fully sighted and I have to say he uses audio description on his own because when he watches *Game of Thrones*⁷ he has no idea who anyone is. So he has to watch, he will only watch it with audio description because they tell you who people are and he can't understand otherwise. And the other thing he loves to do now is he'll watch Netflix with audio description while he's driving. Because they want to hear everything Yeah or if he's cooking and you know it mentioned that in the end of the video there. And for him it's, it's really useful because he doesn't have to just sit and stare at his phone. (P04)

When the Researcher solicited opinions as to the pace of the video, only one participant expressed an opinion.

I thought it was the right pace for five minutes. I wouldn't want it to be longer. (P04).

It's quite a lot to catch or maybe should I say, it's well said you know, it covers most of the things that visually impaired who would like to listen or even sighted people. It's kind of like a little bit of awareness as well... (P03).

Some of the information in the video made a lasting impact. Memorability has been used as a measure of success of training materials and as a direct variable in the evaluations given by students. The figure relating to the number of people around the world with sight loss given M1_U6 was recalled by one participant well over an hour after it was shown.

I'm sitting here all evening since I've been here and that figure of two hundred and fifty three million across the world⁸. Yeah I just thought that was... that's unbelievable. I just, I know there's not as many people getting the support that we get. Yeah. And it's just really sort of quite tragic. (P01).

Discussion

The focus group comprised participants with varying experience of AD. However, they were all experts in the field of sight loss, both from personal experience and in their professional roles at the RNIB as advocates for PSL and as trainers of sighted people who need to learn how to interact with and assist PSL. The group did not shy away from giving critical feedback but it was clear that videos touched them enough to provoke discussions relating to issues of concern, namely the audience for AD and the language used to describe disability. The

⁷ Game of Thrones is a television series created by David Benioff and D. B. Weiss. It is an adaptation of A Song of Ice and Fire, George R. R. Martin's series of fantasy novels.

⁸ This refers to the number of people globally with a visual impairment that was mentioned on one of the first videos shown (M1_U6)

amount of information in the video was also appreciated and its potential to be used for advocacy for AD and to promote the needs of PSL.

Core Videos were also evaluated as part of responses to training materials in general and will be revisited in section 3.2.8. For now, attention turns to the evaluations of other types of training materials.

3.2.3. Reading Lists

3.2.3.1. Internal evaluation (Reading lists: formative)

Reading lists underwent an initial internal evaluation as shown in Table 19. Partners were given a deadline to comment on all lists. Once all had taken the opportunity to comment, Partners were asked to comment on the refined version of a specific list as shown in Table 20. No evaluation form was produced and no quality indicators were given. Instead, Partners were simply invited to comment on whether or not references were appropriate and invited to add any they felt may have been overlooked.

Module number	Topic	Reading list produced by	Reading list assessed by
Module 1	Intro to AD	UA	UNITS
Module 2	Scriptwriting for recorded AD	UAM	UAB
Module 3	(semi) live AD for dynamic performances and events	UV	UA
Module 4	(semi) live AD for static arts and environments	UNITS	UV
Module 5	Additional services	UAB	UAM
Module 6	Additional technical issues, developments and change	UAB	UAM

Table 19. Internal evaluation of Reading Lists schedule

3.2.3.2. External Evaluation (Reading lists: formative)

Following this internal evaluation, an external evaluation took place. This was to avoid the project becoming too inward looking, and for the purposes of openness, dissemination and extending the reach. UV matched each list with an appropriate evaluator (Table 10). Of the six evaluators approached one was unable to complete the evaluation due to illness (003). Consequently a seventh was recruited (007). Of the final six, three of the evaluators are based in the UK, one in Italy, one in Canada and one in Australia. All are actively

engaged in AD research and are Professors or have a doctorate in a discipline related to Audiovisual Translation (AVT).

ID	Known to the researcher	Relationship to AD	Mode of AD expertise	From	Sighted / PSL
001	✓	Lecturer/researcher	live events	UK	sighted
002		Professor	Screen/live events	CAN	sighted
003	✓	Lecturer/researcher	live events	UK	sighted
004	✓	Researcher	Museums	UK	sighted
005	✓	Professor	screen	AUS	sighted
006	✓	Researcher	AD sound	UK	sighted
007	✓	Professor	Screen/live events	ITA	sighted

Table 20. Evaluators for Reading lists.

Method (Reading Lists, external, key informants)

The evaluation form (see Appendix 4.3) completed by each evaluator comprised 5 statements to which evaluators were asked to respond using a 1-5 Likert scale (from 1: strongly disagree – 5: strongly agree). One question “The references were in APA format” became redundant as UAB had taken care to ensure that all the lists were correctly and consistently formatted, so responses to that question are not reported here.

Results

The mean results of responses to the remaining questions were as follows:

The reading list contained appropriate references $m = 4.8$; (1 evaluator agreed; 5 agreed strongly)

The number of references was sufficient: $m = 5$ (all evaluators agreed strongly)

I feel I have enough knowledge to assess this reading list. $M = 4.4$ (3 evaluators agreed; 2 agreed strongly)

I would use this reference list if I were teaching a relevant course $m = 4.5$ (1 evaluator agreed; 4 agreed strongly; 1 neither agreed nor disagreed). By Module the responses are shown in Table 21:

M1	Agree strongly
M2	neither agree nor disagree
M3	Agree strongly
M4	Agree strongly
M5	Agree strongly
M6	Agree

Table 21. Responses by module to “I would use this reference list”.

In addition to the quantitative section, evaluators were asked to list any references that they would remove and any missing references that they felt should have been included. These are listed per module as shown in Table 22:

Module Number	Refs to remove	Refs to add
1		1. States, B. (1987) <i>Great Reckonings in Little Rooms</i> 2. McKinney, J. and Butterworth, P. (2009) <i>The Cambridge Introduction to Scenography</i>
2	1. Unit 2, # 6 – Palomo-Lopez, A. (2008). 2. Unit 3, #4 – Kobayahsi, M. et al (2009). 3. Unit 4 and 5, #5 – Greening, J. et al. (2010). Move to unit 2 or remove	13 suggestions were listed (see Appendix 4.3.1)
3	Unit 8, item 9 (Orero, P. (2007). Audiosubtitling: a possible solution for opera accessibility in Catalonia. <i>Tradterm</i> , 13, 135-149)	
4		1. Levent, N., & Pascual-Leone, A. (2014). <i>The Multisensory Museum: Cross-Disciplinary Perspectives on Touch, Sound, Smell, Memory, and Space</i> . Lanham, Maryland: Rowman & Littlefield. 2. Dudley, S. H. (2012). Encountering a Chinese horse: Engaging with the thingness of things. In S. Dudley (Ed.), <i>Museum objects: Experiencing the properties of things</i> (pp. 1–15). Abingdon: Routledge. 3. Falk, J. (2016). <i>Identity and the Museum Visitor Experience</i> . London and New York: Routledge
6		1. Fels, D.I. et al. (2006) 'Odd Job Jack described: a universal design approach to described video', <i>Universal Access in the Information Society</i> , 5, 73-81. 2. van der Linden, J. et al. (2011) 'Haptic reassurance in the Pitch Black for an Immersive



		<p>Theatre Experience, UbiComp, 17-21 September 2011, Beijing, China.</p> <p>3. Whitfield, M. and Fels, D. (2013) 'Inclusive Design, Audio Description and Diversity of Theatre Experiences', <i>The Design Journal</i>, 16 (2), 219-238.</p> <p>4. Rai, S. (2015) Audio Description App User Trial: Report, in partnership with MovieReading, published by RNIB Solutions, September 2015.</p> <p>5. Cavallo, A. and Oshodi, M. 'Staring at blindness: Pitch black theatre and disability-led performance', 2017 in <i>Theatre in the Dark</i> (Alston and Welton, Ed).</p>
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Table 22. Suggested references to add/remove by module.

Other comments from evaluators (module specific)

M1: "The two suggestions given above are for Unit (sic) 1, to help expand the idea of how meaning is made in live performance (with a phenomenological as well as semiotic approach), and multisensory aspects that might support the audiovisual. I wonder if the reading for this unit should focus on the basics of film/performance analysis, leaving discussion of audio description to the following unit?

Overall, the material on the reading list is at a very high level and students might be expected to have some background in linguistics or psychology to tackle some of these texts. Would it be useful to provide one or two shorter 'introductory' readings for each unit? (Presumably the course material will also contextualise the readings.)

For example, for Unit 6, it might be valuable to include some non-academic accounts as a slightly easier way into understanding the diverse experience of users of AD, perhaps Hannah Thompson's blog

<http://hannah-thompson.blogspot.com/2012/03/audio-description.html> or

<https://www.theguardian.com/lifeandstyle/2016/nov/14/the-way-i-see-it-living-with-partial-blindness-rp> or an extract from Kleege, G. (1999) *Sight Unseen*.

Similarly, though some of the texts will reference the social vs medical model of disability, it would be useful to provide a simple introductory text to provide a context.

Elam, K. (1980) *Semiotics of Theatre and Drama* is slightly less daunting alternative to Erika Fischer-Lichte (in length and style)."

M2: "Most of the references are from a limited set of European sources; there are very few from North American sources. It would be good to have a broader perspective as indicated.

I also believe that some foundation about Inclusive Design as a theoretical foundation to the module would be helpful (e.g. reference 4 from question 7)."

M3: “Very good work, a lot of references I didn’t even know of! “

M4: “I think this is an excellent reading list with thorough coverage of the field and the multiple disciplines involved in it.”

M5: “This seems a comprehensive and current reading list.”

M6: “Thanks for sharing the reading list for this module. I think there are some very interesting items listed and I have certainly learnt about sources I wasn’t aware of. I think that there could be more sources that deal with more experimental approaches to accessibility (I’ve listed some ideas as suggestions above) – these include forms of 1st person AD, accessible theatre through haptic devices and sound design and others. I think it’s important for people taking the course to have a deeper awareness of what’s being done out there that is new.”

General comments

In addition to practical suggestions for which references to add or remove, several of the evaluators made comments about the reading lists in general. As these are not module –specific, they are gathered here, for ease of reading.

“Should the reading list perhaps contain info as to the amount of hours to be dedicated to 1) all readings, 2) a selection of readings from each section? Depending on the course aims and the time to be devoted to reading, it may be useful to identify an “essential list” of readings within all the items listed. This is only a suggestion of course!”

“I don’t know the amount of hours for self-study envisaged within this module. It may be worth considering it in relation to the number of references, which is indeed quite high.”

Reading Lists Discussion

With regard to the quantitative results, the mean averages are high (and therefore positive) being consistently above 4.5 for all indicators, suggesting the references are appropriate, relevant and sufficient. However, they only give a general indication as each evaluator was responding to a different stimulus. Qualitative data particularly important with multiple suggestions of references to be included. As this was a formative evaluation, the evaluators’ comments raised the following issues for partners to discuss:

- Should all evaluators’ suggestions be adopted?
- Are there too many references per list?
- Should some be identified as essential, others as less so?
- Should information be included in the trainer’s guide as to how the reading lists are to be used?
- Are all lists too Eurocentric? (N.B. M2 was the only list evaluated by an expert from N. America; the only other expert not based in the EU evaluated M5.)

Acting on the Analysis

It was decided that either all evaluators’ suggestions should be adopted, or the partner should write a short justification of why not. Currently there are 10 references per unit. It was agreed that 10 should be retained, of which 5 should be highlighted as essential texts. All Modules should check they have included some non-EU references, although it is acknowledged that this will not be possible for all units, as so much research in AD has been conducted in Europe. Beyond the reading lists, the evaluators’ comments had a knock-on effect on

other types of training material namely the content of the Tasks, which introduced a time estimate for required and recommended reading. The trainer's guide also gave an opportunity to explain more about the need for the localization of the materials that the trainers would have to implement themselves.

3.2.3.3. Reading Lists (ME5)

An example of a Reading List was shown at Session 1 of the ME5 in Barcelona and subject to the same “shop window” evaluation process described above (section 3.2.2.1). The results from 32 participants are reported below:

Quantitative

72% strongly agreed with Statement 1. I find the reading lists interesting. Mean: 4.71.

78% strongly agreed with Statement 2. I find the reading lists well-structured. Mean: 4.9.

72% strongly disagreed with Statement 3. I find the reading lists confusing. Mean: 1.3.

Statement 4. I find the reading lists easy to understand. Mean: 4.6

Statement 5. I find the reading lists increased my understanding of audio description. Mean: 4.4

Qualitative

Respondents were asked to answer the open questions (the thing I liked best/liked least about...) in EN if possible. 16 people left the answer to this blank and one answer was scribbled out.

Key words for positive responses include: varied, rich, curated, pre-selected, complementary, the combination of basic and additional references; comprehensive.

They are reproduced verbatim here:

The thing I liked best about the reading lists was...

We did not actually have the chance to go through it but from the slides it seemed the lists were very useful and very varied and rich.

curated lists of current, relevant references - a brilliant resource!

I particularly enjoyed ADLABPRO including the link to the publication. I think it will really facilitate the readers' chances.

Pre-selection of important articles of free access

I didn't read this list

Their technical structure

The quantity

The reading lists are very well-structured and it is very easy to follow it.

The idea of choosing basic and crucial material for starters

It's complimentary material.

Many items. Congrats!

Arrived late missed this part



I would have loved to see or read some of the references before answering. It look (sic) really interesting through.

Basic references were very useful (well selected).

I liked the great number of references

That they give 5 basic and 5 additional reading suggestions

Comprehensive

Not only about AD but also AVT in general

The thing I liked least about the reading lists was...

In terms of negative responses: 17 were left blank; 2 had a line to indicate nothing, one had the response n/a. and 3 people wanted a longer look to be able to evaluate the reading lists in full. In total 22/32 (69%) did not identify a negative aspect. Of those who replied, negative keywords include: Difficult to access, it's only a selection; the layout, graphic presentation; too long.

The negative responses are reproduced verbatim here.

It's more a suggestion: Did you consider including a 3 line summary of the content for each publication? Also, I completely understand the materials being in English, but I would also be interested

I would need to go through the lists to provide more feedback

non-availability in electronic formats

No time to analyse them yet

Difficult availability of references

Obviously, it has been necessary to make a selection of reading. I am not sure if it is the very best (I am not very specialist in AD).

I haven't had access to them so I cannot evaluate the choice of the material.

the layout, the graphic presentation of the list.

I'd prefer to find further additional references.

Nothing

Line to indicate nothing

n/a

Too long

Discussion

The quantitative data was good with all the positive QIs rated above 4.7 out of 5 meaning participants stated the lists were interesting, well-structured and easy to understand. Conversely, most participants strongly disagreed that they were confusing. As for the qualitative comments, there was disparity between those who thought the reading lists were "Too long" (UAB29) and those who liked the variety and richness and found them comprehensive e.g. "I liked the great number of references." (UAB25). It was interesting that two



respondents praised "That they give 5 basic and 5 additional reading suggestions" (UAB26) and "The idea of choosing basic and crucial material for students" (UAB17) as this was a change introduced following the formative evaluation process described above (section 3.2.3.2). There was also a degree of misunderstanding. For example UAB007 liked the "preselection of important articles of free access" which suggests they understood the fact that all ADLAB PRO materials are shared on a free access basis via their Creative Commons Licence to mean that this applies to everything to do with the project. In fact this applies only to some of the external material (videos and images). Similarly the negative comment "Non-availability in electronic formats" (UAB10) refers to an element over which ADLAB PRO has no control (copyright). At this stage of the project some of the suggestions e.g. "Did you consider including a 3 line summary of the content for each publication?" (UAB005) were too late to act on. In any case some people already felt the reading lists were too long (UAB029). However, there were many positives; respondents liked that the lists were curated, well-selected and comprehensive, rich and varied. This discussion highlights one of the limitations of a questionnaire-style evaluation in that misapprehensions cannot be corrected. This is the case both for respondents and for those analyzing the data. For example, it is unclear whether the comment "I'd prefer to find further additional references" means that the respondent thought there were too few or whether they would prefer to find their own.

3.2.4. Introductory Video (prototype)

A prototype of an introductory video was created by RTV-SLO. After being commented on by partners (formative, internal evaluation) the video was sent for a formative evaluation to three external evaluators with an evaluation form (EF) containing 6 QIs evaluated on a 1-5 Likert scale:

- 1) The video was a helpful introduction to the module:
- 2) The video was well structured.
- 3) I found the video interesting.
- 4) I found the video confusing.
- 5) I found the video engaging.
- 6) The video made me want to find out more about this module and the ADLAB PRO course.

Evaluators were also asked to state what they liked best/ least about the video and to complete the sentence This video could be improved by... The EF is contained in the Appendix.

The evaluators had all previously been approached and asked if they would be willing to evaluate for ADLAB PRO. They were sent the following request:

Dear,
 Thank you for agreeing to help evaluate some of the training materials created for ADLAB PRO. You can find out more about the project here [<https://adlabpro.wordpress.com>] We would like you to evaluate an introductory video for one of the training modules. It involves you watching a 2 minute video available here: <https://www.dropbox.com/sh/4xx3mtpl7rns5w/AAD1FNEmCkH4eDWuN3l6aVK7a?dl=0> and completing a short evaluation sheet comprising 10 questions (attached) which should be returned to me by 30th November.
 Please let me know if you have any questions.
 Thanks again.
 Louise

2 of the evaluators were from the UK and one was from Italy, all were highly familiar with AD. Two were based in academic settings, one described himself as an Audio Description Projects Manager and trains his own staff in AD. Their characteristics are shown in Table 23.

ID	Familiar with AD	Known to the researcher	Relationship to AD	Mode of AD expertise	Trainer	From	Proposing partner	Sighted /PSL
E01	✓	x	lecturer/researcher	screen	✓	IT	UNITS	sighted
E02	✓	✓	AD provider	screen	✓	UK	UV	sighted
E03	✓	x	lecturer/researcher/PhD student	mixed	✓	UK	UV	sighted

Table 23. Evaluators for the introductory video prototype.

Results

The results were as follows

- 1) The video was a helpful introduction to the module: $m = 4.67$; (1 evaluator agreed; 2 agreed strongly)
- 2) The video was well structured: $m = 3.67$ (2 evaluators agreed; 1 neither agreed nor disagreed)
- 3) I found the video interesting: $m = 4.33$ (2 evaluators agreed; 1 agreed strongly)
- 4) I found the video confusing $m = 2$ (1 evaluator disagreed; 1 evaluator disagreed strongly; 1 neither agreed nor disagreed)
- 5) I found the video engaging: $m = 4.33$ (2 evaluators agreed; 1 agreed strongly)
- 6) The video made me want to find out more about this module and the ADLAB PRO course: $m = 4.33$ (2 evaluators agreed; 1 agreed strongly)

Qualitative Feedback

The thing I liked best about the video was:

- The clear explanation about the different contents of the units showed.
- The simple, straight-to-the-point style and friendly delivery.
- I like the warmth and softness in the Voiceover's tone and her clear speech. I also like the uncluttered style of the video with text and messages that are big and clear to read. I also like the unobtrusive background images.

The thing I liked least about the video was:

- The structure of the module is clear at the beginning explaining the three units (audio subtitling/dubbing/ voiceover), but then the video show another word: 'audio description', so it is possible to think that the contents are four.
- The woman's image, in my opinion the way she is dressed is not the appropriate for this presentation.
- I had to listen to the audio several times to catch the phrase: 'Deals with additional services'.
- There are a couple of typos 'it's practise' should read 'its practice' (in Audio Subtitling, at 1:07)
- The grammatical mistake at 01:04 where 'it's' should be written without an apostrophe?! Also, spelling mistake at 00:39 where 'transferred' should have two Rs.

This video could be improved by:

- Introducing first the audio description concept and content and then the other three contents (audio subtitling/dubbing/ voiceover) that are, I think, inside this modality.
- Using a voice-over
- I would suggest saying 'audio subtitling' rather than just 'subtitling' since this is a newly introduced concept and students may initially turn their thoughts to standard subtitles.
- Consistency with wordings – is it 'Voice-over' or 'Voice over' as both are used? I had to watch the video a couple of times to be sure of the message coming through. I stated that the video doesn't necessarily increase my understanding of AD because there's no explanation of what it is; only how it functions. If it's explained before and there's no need to know, fine. But if someone watching this video would hope to learn what AD actually is, then perhaps something should be added to help them.

Discussion

The video was evaluated by three high-profile persons: Two from academia and the third a trainer within the industry. Two were native English speakers and the third a native Spanish speaker, working in Italy. The quantitative results were good. All the positive indicators (that the video was well-structured; interesting, engaging and a helpful introduction to the module) were rated at 3.67 or above (a mean of 4 would be achieved if all evaluators agreed). A mean of 4.33 was achieved by two of the indicators (interesting, engaging) and also by the most significant indicator for the purpose of the introductory video and for the project overall: The video made me want to find out more about this module and the ADLAB PRO course.

In order to maintain a balance and to check that the evaluators were paying attention and understood the scale correctly, one statement was phrased negatively (I found the video confusing). The mean for this indicator was pleasingly low ($m = 2$).

The qualitative comments were also helpful, although arguably more context should have been given to the evaluators as to how the introductory video would be used i.e. that this is module 5 and the concept of AD would have been adequately introduced by this stage in the course. Two of the evaluators picked up on typographical and grammatical errors that had been identified during the internal evaluation. One evaluator also noticed an inconsistency (both voice over and voice-over are used) that had gone unnoticed by Partners. There was a discrepancy between the evaluators in terms of the audio. One liked "the warmth and softness in



the Voiceover's tone and her clear speech", and another liked "The simple, straight-to-the-point style and friendly delivery" while the third "had to listen to the audio several times to catch the phrase: "Deals with additional services."

In terms of the video (as opposed to the audio), one evaluator suggested that "the way [the cartoon presenter] is dressed is not appropriate for this presentation." However, as the other comments on the visuals were positive ("I like the uncluttered style of the video with text and messages that are big and clear to read. I also like the unobtrusive background images."), it is suggested that they are left unchanged.

Suggestions to take forward

1. Following the external evaluation, RTV-SLO should make the orthographical rendition of voice over consistent (my recommendation is voice-over, in line with most of the references in the Reading list for Module 5.)
2. I also found some of the audio hard to catch. The phrase "Deals with additional services." should be improved.
3. In line with the internal evaluation, a shortened version of the disclaimer may be read out in the voice-over.
4. Otherwise RTV-SLO are to be congratulated on a job well done.

In terms of the EF, it is noticeable that this form changed the yes/no + evidence format of earlier EFs in favour of separating the quantitative and qualitative information. This will be considered in the general discussion (3.3.3) below.

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3.2.4.1. Introductory Video, Final Example: Shop window evaluation (ME5)

Methodology

An introductory video was among the items evaluated at the ME5 in Barcelona. As the background and methodology has been described above in section 3.2.2.1, only the results for the introductory video are reported here.

Results

One introductory video was shown. Participants were asked to respond to 5 items using a 1 - 5 Likert scale labelled as follows: 1 = strongly disagree; 2 = disagree; 3 = neither agree nor disagree; 4 = agree; 5 = strongly agree. Most of the replies were very positive. The mean average for each statement was above 4.3. The only exception is Statement 3, which was phrased negatively and where the value below 1.5 represents positive feedback.

I find the introductory videos:

Interesting. Mean: 4.71, SD= .581, min = 3, mode = 5

Well-structured. Mean: 4.83, SD= .379, min = 4, mode = 5

Confusing. Mean: 1.19, SD= .792, min = 1, max = 5, mode = 1

Easy to understand. Mean: 4.7, SD= .651, min = 3, max = 5, mode = 5

Increased my understanding of AD. Mean: 4.31, SD= .651, min = 3, max = 5, mode = 5.

Qualitative results

When asked “The thing I liked best about the introductory videos was”, 13 (41%) respondents left this blank. Of those who answered, the simplicity, ease of understanding and good structuring were praised. The full list of comments is given below:

UAB002. Clarity, simplicity and conciseness.

UAB005. Their clarity and structure + content.

UAB007. Simple and straight-forward.

UAB008. Short and easy to understand the service.

UAB010. They are vivid.

UAB013. I like the way the video is made and things explained.

UAB014. The script.

UAB016. Videos are very interesting and useful for me in order to improve my knowledge about AD and teach it.

UAB018. A well structured slides.

UAB019. Contents.

UAB21. Visually, appealing and engaging. The material it covers, very well thought from many different angles.

UAB022. Clear voice.

UAB023 Without seeing the videos it's hard to tell but it looks really good from what I have seen.

UAB024. Clarity.

UAB025. The explanation was very very clear. Even for a non-professional user. I found it clearly structured and the units/modules were clear!

UAB026. They are clear, simple, vivid, nice voice and attractive animated character.

UAB028. Easy to understand.

UAB029 Clear and easy to understand.

When asked “The thing I liked least about the introductory videos was”, 17 respondents left this blank, 2 wrote n/a, meaning that 19 (60%) gave no useful response. Those who replied, expressed some concerns about the visual aesthetics in which not everybody agreed (see positive comments above). The negative comments are given below:

UAB003. Subs cover text on screen

UAB005. Maybe the anthetic (sic) “register” of the avatar, a bit “party-looking” :) I'm not sure whether it matches the context = AD

UAB007. I would need to access them to provide more feedback.

UAB011. No time to analyze this.

UAB014. The visual side: the main character and the background.

UAB016. I don't know if it possible to find videos in different languages. I should try to see.

UAB018. It could (have been) a podcast too.

UAB019. If possible, I would suggest a dynamic image (I mean the girl should slightly move: arms, lips...).

UAB022. The animated video I feel it is not necessary to have a “doll” talking, you could spare her.

UAB024. Static.

UAB025. There wasn't a definition of AD, so maybe who approaches the course has already to know (generally) what AD is.

UAB028. The background.

Discussion

The purpose of the introductory videos is to provide an enticing overview to each module, to encourage visitors to the ADLAB PRO website to find out more. Consequently, the “shop window” evaluation of ME5 was more suited to these videos than to any of the other types of IO4 material. Despite this some of the qualitative comments indicate that some participants would have appreciated a longer look before giving an evaluation. Some of their concerns about the visuals echo those raised by the evaluators of the prototype, although this was not universal and there was even specific praise for the video being “visually, appealing and engaging”. The problems with typographical and grammatical mistakes had been ironed out. There was a high number of non-responses for both the “liked best” (41%) and “liked least” (60%) questions. It is unclear whether there were more responses for “liked best” because fewer respondents could find anything to complain about or whether this was the result of fatigue, or a desire to support the project.

The quantitative results were very positive. The most common response (mode) was 5 for all QIs, except for finding them confusing, to which the most common response (mode) was 1. This was a desirable outcome (strongly disagree).

3.2.5 Additional videos

Over 100 additional videos were created as part of IO4. They were extremely diverse and some made use of material originated elsewhere that was sourced for use by ADLAB PRO. Given such diversity, no prototype was created and no formative evaluation was carried out. The videos were subject to an internal assessment for technical quality carried out by UAB and selected videos were evaluated by participants at ME5 (session 2), by students and learners at various courses, by Slovene professionals and by PSL at the focus group organized at the RNIB. The results from each evaluation are given below.

3.2.5.1 Additional videos (ME5)

3 Additional videos were shown at the ME (Session 2), as follows:

M1, U6: The target audience of AD. This video shows interviews with PSL talking about their response to AD. It was created by RNIB and lasts 5 mins and 11” and can be accessed here:

<https://ddd.uab.cat/record/202686?ln=ca>

AV_M3_U2: Technical skills. This video explains some of the technical skills needed by a describer of live events. The video lasts 5 mins 13” and can be accessed here:

<https://ddd.uab.cat/record/202308?ln=ca>

AV_M5, U1: Audio subtitling. This video explains the concept of audio subtitling and gives some examples. The video lasts 3 mins 30" and can be accessed here:

<https://videodigitals.uab.cat/almacen/downloads/461/11161.mp4>

Results

Quantitative:

Responses were given using a 1-5 Likert scale to 5 QIs evaluating interest, structure, confusion, ease of understanding of the video and whether it increased understanding of AD:

I find the Additional Videos

Interesting $m = 4.83$; $s.d. = .453$, $min = 3$, $max = 5$, $mode = 5$

Well-structured $m = 4.71$, $s.d. = .622$, $min = 3$, $max = 5$, $mode = 5$

Confusing $m = 1.49$, $s.d. = 1.147$, $min = 1$, $max = 5$, $mode = 1$

Easy to understand $m = 4.71$, $s.d. = .572$, $min = 3$, $max = 5$, $mode = 5$

Increased my understanding of AD $m = 4.71$, $s.d. = .572$, $min = 3$, $max = 5$, $mode = 5$

Qualitative Feedback

When asked what they liked best about the additional videos, 9 (25%) participants left the answer blank. Of those who responded, most found the additional videos interesting and liked the fact that they are varied and provide additional information from different perspectives: users and professionals. In terms of aspects that participants liked least, 15 people left the answer blank, 3 drew a line indicating nothing and 2 wrote n/a (not applicable) meaning 50% of participants did not complete this section. Of those who did, one concern was the lack of time to assess the videos properly and also they would have liked to be able to see them within the context of the whole unit.

The detailed opinions by the participants about the things they liked best and least are provided below.

The thing I liked best about the Additional Videos was:

P1. The diversity being shown (all aspects).

P2. They were very interesting and gave an "external" overview of AD and AST.

P3. Nice! They provide extra info, ----- personal experiences from professionals and users, and that's something very valuable. Here strategies were provided, so it's very illustrative.

P4. –

P5. –

P6. I got a bit emotional watching the first video – it's wonderful to see how much AD enhances people's lives. Liked seeing live AD + how that works as I do screen AD.

P7. Presents other areas related to AD. Really interesting to know about describers. Practical work.

P8. –

P9. RNIB video was very nice! The tag video was fun and clearly explained the point.

P10. –

P11. –

P12. Variety, topics talked.

P13. The variety.

P14. Varied-stimulating.

P15. Well chosen illustrations.

P16. They include examples of real AD.

P17. –

P18. A great variety of additional videos. Different vantage points: AD users, audio describers, etc.

P19. Blind persons voice.

P20. Graphic use of actual examples and users' experiences.

P21. It's good to know the end-users' experience. It's informative and helpful for the learners to quickly understand some issues.

P22. It is necessary to complement the "basic" videos about AD in order to see/learn about other points of view related to AD: skills, technologies, etc.

P23. Additional information from different stakeholders in the field.

P24. Subtitles of the AD in the video. Examples of audio subtitling.

P25. There is so much information.

P26. -----!

P27. Curated content – may not have found on my own. Very interesting personal stories/experiences – providing different "voices" add interest + ----

P28. They might be a very good opportunity for further research and practice. They seem very entertaining too!

P29. –

P30. –

P31. –

P32. It gives a sense of importance this modality has.

P33. –

P34. –

P35. They are support for the contents learnt in each module.

P36. They're great – context is so important to practice.

The thing I liked least about the Additional Videos was:

P1. The "same voice" in the AST video. Is there a way to describe what "same" means or a different word, like match? I found this confusing.

P2. –

P3. –

P4. –

P5. –

P6. Third video a bit too quick in its introduction.

P7. –

P8. –

P9. The invisible describer video was a bit difficult to understand without subtitles.

P10. –

- P11. –
- P12. –
- P13. –
- P14. –
- P15. Very varied. Will need to watch them all when choosing what to use.
- P16. Quality of the audio is sometimes very poor. Narrators recorded per smartphone?
- P17. –
- P18. –
- P19. –
- P20. AST video minor comment: difficult to assess for students/viewers not used to AST (e.g. Spanish). Probably clearer if viewed together with corresponding module/unit.
- P21. –
- P22. The first video I have seen it is “realized” too from the point of view of blind people. It is fundamental to take in account the ----users in the AD. This point of view is mixed with the point of view of professionals.
- P23. –
- P24. –
- P25. Sometimes, they are too fast – too much info into less time.
- P26. –
- P27. –
- P28. I would need to see more to be able to help here, sorry!
- P29. –
- P30. –
- P31. –
- P32. –
- P33. –
- P34. –
- P35. –
- P36. Why is the user experience/expectations an additional video!? This should be core material.

Discussion

The quantitative results were very positive. Of all the materials shown at ME5, the additional videos were the materials that participants rated mostly highly. The mean average for each statement was always above 4.7 on a 5-point Likert scale. The only exception is Statement 3, which was phrased differently and where the value below 1.5 represents positive feedback. Of most concern is the high number of non-responses to the qualitative questions, especially to what participants liked least. This means that the opinions of those who did respond are overrepresented. As noted for the Core Videos above, it is unclear whether there were more responses for “liked best” than “liked least” because respondents struggled to find anything to complain about or whether this was the result of fatigue or some other reason. It may be because they wanted to be supportive of the project or, because they could see the value of the materials overall, were unwilling to criticise. Whatever the reason, this is the first time any comment had been made about engagement and emotional involvement in

the training materials. As this response was unexpected it was not covered in the QIs assessed by the evaluation forms.

3.2.5.2 Additional videos: Student evaluations (Trieste)

Evaluation sessions with students took place at the University of Trieste, as reported above (section 3.2.2.2). One additional video was shown: AV_M4_U4 (Strategies): AD of churches. It was presented in English without subtitles. The students completed the EF assessing the videos on 6 QIs using a 1 – 5 Likert scale. The results are reported below.

Results (Quantitative)

The contents are:

1. Clearly presented $m = 4.57$; $s.d. = .55$, $min = 3$, $max = 5$, $mode = 5$
2. Effectively organised $m = 4.6$ $s.d. = .52$, $min = 3$, $max = 5$, $mode = 5$
3. Easy to understand $m = 4.4$ $s.d. = .52$, $min = 3$, $max = 5$, $mode = 5$
4. Provide appropriate guidance on the topic $m = 4.3$, $s.d. = .61$, $min = 2$, $max = 5$, $mode = 5$
5. Complemented my knowledge of the topic $m = 3.9$, $s.d. = .79$, $min = 1$, $max = 5$, $mode = 4$
6. Developed my skills on this subject $m = 3.6$, $s.d. = .09$, $min = 1$, $max = 5$, $mode = 4$

Further Analysis

As this was a large cohort of 119 students, further statistical analyses were carried out. Bivariate correlations showed strong correlations between the “reaction” items. Participants agreeing that the contents were clearly presented were also likely to agree that they were effectively organized ($R = .703$, $p < .001$).

There were also strong correlations between the elements related to learning. Participants agreeing that the contents were clearly presented were also likely to agree that they were easy to understand ($R = .342$, $p < .001$); provided appropriate guidance ($R = .518$, $p < .001$); complemented my knowledge of the topic ($R = .358$, $p < .001$); and developed my skills ($R = .278$, $p = .002$).

Asked if they would recommend the additional video, 112 students replied yes; 1 student replied no and 8 did not respond. This corresponds to an approval rate of 99.1%.

Results (Qualitative)

Participants were asked what they liked best and least about the Additional Video and to give a reason for their choice. Their stance is summarized through some key words listed below:

- 106 (89%) students expressed what they liked the best, with the remainder leaving this question blank. Key words for positive answers: useful, easy to understand, clear, broadening knowledge (about churches and/or AD), interesting, good organization, simplicity, particular topic, nice pictures, complementarity of knowledge, exhaustive, slow pace.



- 62 (52%) students expressed what they liked the least with the remainder leaving this question blank. Key words for negative answers: too static, length (too long), voice, too slow pace, monotonous, repetitive, boring, layout, too detailed.

Often, participants expressed their appraisal or dislike vaguely, stating for example that they liked least “the length” or “the voice” or “the pace”. Most of them did not clarify whether the video was too long or too short, what was wrong with the narrator’s voice, or if the speaker went too fast or too slow.

Discussion

The Additional Video was highly rated with 70 of 117 students (58%) agreeing the contents were clearly presented and 62% that they were effectively organized. 49% understood the contents quite easily and 90% agreed or strongly agreed that they provided appropriate guidance on the topic. Overall, participants showed a more positive attitude to the Additional Video compared with the Core Video. Quantitative responses to the QIs evaluated on the Likert scale were broadly similar but 112 participants (99.12%) would recommend the Additional Video, compared with 107 (94%) who would recommend the Core Video. Seven students stated they would not recommend the Core Video. Only one would not recommend the Additional Video.

Regarding qualitative answers, positive answers were similar for both types of video (both are considered, for example, to be easy to understand, to concern an interesting topic, broaden knowledge). The pattern was repeated of negative answers being less frequent compared with positive ones.

3.2.5.3. Additional videos: Student evaluations (UAM)

The six students at UAM watched AV_M 2_2: Workflow and reported the following on a 7 point Likert scale. Because of the small cohort, the statistics reported are the minimum, maximum and mode.

How much attention did you manage to pay to the additional videos?
(1 = “very little”; 7 = “a great deal”): Min = 3; Max = 7; mode = 5

Did you think your comprehension of the additional videos was...
(1 = “very poor”; 7 = “very good”): Min = 5; Max = 7; mode = 7

How accurately can you remember general information in the additional videos?
(1 = “not at all”; 7 = “extremely”): Min = 3; Max = 7; mode = 7

How accurately can you remember specific information in the additional videos?
(1 = “not at all”; 7 = “extremely”): Min = 2; Max = 7; mode = 5

How easily were you able to follow the additional videos?
(1 = “not at all”; 7 = “extremely”): Min = 3; Max = 7; mode = 6

In terms of pace did you find them...
(1 = “very fast; 7 = “very slow”): Min = 3; Max = 5; mode = 4



How interesting did you find the core videos?

(1 = “very boring”; 7 = “very exciting”): Min = 2; Max = 7; mode = 4

In terms of difficulty did you find them...

(1 = “very difficult”; 7 = “very easy”): Min = 5; Max = 6; mode = 6; mean = 5.83

How much mental effort did you put into following the additional videos?

(1 = “minimal effort”; 9 = “extreme effort”): Min = 1; Max = 7

Discussion

The exact same tendencies in variation in responses were found for the Additional Video as for the Core Video. Most of the scores have been mostly repeated, with modes being practically the same. This may be due to the fact that the students filled in the questionnaire at one sitting, and thus the answers for the Additional Video may have been influenced by those already given for the Core Video. As explained above, this small data set is of little value on its own consequently it has been combined with the responses from the 4 audio describers at RTV-SLO.

Results (combined UAM/RTV-SLO)

The combined responses showed some interesting bivariate correlations.

The attention paid to the additional videos was significantly linked to perceived accuracy of recall of general information about the topic: $R = .915$, $p < .001$; and to accuracy of recall of specific information ($R = .769$, $p = .009$). Accuracy of recall for both specific and general information were themselves strongly linked ($R = .841$, $p = .002$). Attention was also strongly linked to finding the videos easy to follow: $R = .805$, $p = .005$ and comprehension was linked to pace ($R = .745$, $p = .013$). Ease of comprehension was also linked to accuracy of recall of specific information about the topic $R = .698$, $p = .025$.

Discussion

Despite this small cohort comprising very different types of learner (Polish students and Slovene audio describers) and assessing a different video, the combined results show a surprising consistency with those of the larger groups (the Italian students and the participants at ME5) in expressing a preference for the Additional Videos over the Core Videos. This might be because the additional videos are more varied and didn't suffer the same constraints as the Core Videos in terms of timing and presentation style.

3.2.5.4 Additional videos (focus group)

Three Additional Videos were shown to the focus group of PSL at the RNIB:

M3_U5_1 is an additional video for Module 3 that provides more information about touch tours. It lasts 13 mins 26s and was created for IO4 by UV, using part of the film *Joining the Dots* directed by Pablo Romero Fresco. This video charts a man's experience of sight loss and follows his participation on a touch tour.

M3_U5_2 is an additional video for Module 3 that is one of three giving information about guiding. It shows a series of PSL answering the question “What information do you find most helpful when you are being guided?”



The video lasts 8 mins 45s and was created for IO4 by UV, using a short film created by VocalEyes and Tate Art Galleries.

M3_U5_3 is another of the additional videos for Module 3 giving information about guiding. It shows a series of PSL answering the question “How do you feel when you are guided badly?” The video lasts 4 mins 15s and was created for IO4 by UV, using a short film created by VocalEyes and Tate Art Galleries.

M3_U5_4 is the third additional video for Module 3 giving information about guiding, with basic tips on what and what not to do. It is in the style of a lecture with a ppt. presentation. The video lasts 4 mins 15s and was created for IO4 by UV.

Findings

Responses to these videos are discussed in turn below:

AVM3_U5_1

In general participants felt it was useful for students of AD to learn about touch tours and the importance of touch for some PSL but there was a lot of negative discussion around the portion of the video that showed a blind man at a touch tour as his narration left no room for the images to be described, as this comment illustrates

I would say that for that bit I did get a little bit disengaged because I felt it needed more description. So I felt like he was getting the experience with touching it that I wasn't getting with listening to it (P04).

M3_U5_2 Helpful guiding.

This video shows a number of PSL talking straight to camera about what they find most helpful when being guided. One participant suggested this could be improved by showing somebody demonstrating how to guide well. On the negative side, the expression of at times contradictory views by the PSL in the video was thought to be potentially confusing but this opinion was not universal

I like how it showed each person talking, explaining their point of view, the guiding and what they like. Yes. But I also agree that they should have said at some point that you should ask the person first. (P05)

Generally this video was well received. Positive key words and phrases included: useful; relevant; very good; a lot of information; helpful. 2 participants expressed a wish for it to be seen by a wider audience and the others agreed:

And I just wish that more people could see it [this video]. Especially at the train stations. Yeah. You know it really does need to be out there. And even in families. My daughter's the worst guide. (P01)

I personally really liked it and I'd like a copy of it. Yeah it was very good. (P02)

[general agreement]

AVM3_U5_3 Bad Guiding

This video shows PSL talking about how they feel when they are guided badly. This video did not meet with instant approval.

Well. I think that's going to freak sighted people out. I do. I think the first thing that's on that video is how dangerous it is if you get it wrong. And it kind of takes that thing away of "Look just take it easy" Just ask them what they need. I mean. It just makes it such a big deal. (P04)

Although some participants recognised it allowed for learning by being shown what not to do.

This is a kind of you know like they don't do it perfectly kind of an interview. (P03)

M3_U5_4 Guiding

This was a didactic video, using a ppt. presentation, in the style of the Core Videos but longer. It received universal approval when the Researcher asked if it was an acceptable way to talk about PSL.

I think that's acceptable. (P01)

Yeah, I thought there were some really good points in there actually. (P05)

I'd like to be reading the [tran]script so we could mark them all down cos there are some really, really good ones in there (P02)

It's really good. (P01)

I think that was the best one. (P03)

I think it covered everything. (P05)

Very, very good. (P02)

The Researcher then solicited feedback on the order in which the videos should be shown and suggested starting with M3_U5_4

I think I would, yeah. Because I think it gives more context and takes away some of the fear because it's sort of summed up. It's not that big a deal. Here's some stuff. And then it goes on to explain why it's important. You know. (P04)

But that is the gold standard of what it should be. (P02)

The Researcher tried to bring the focus group to an end with the same general question that had been posed to participants at the ME5 in Barcelona asking how curious participants were to see the rest of the ADLAB PRO materials. At this point two of the participants expressed a desire to see more.

I'd be interested to see them. (P02)

I think I'd be keen to know more, to see more other than the sight issues. I'm really keen to know what else they do to be honest. (P03)

The Researcher summarised the materials, then asked for more information from P02:

So when you said you were interested in having that video what would you use it for? (Researcher)

Well I liked it because for my work I do campaigning and I go out and do talks to people. And just kind of change society's perceptions and there'll be times when you do have to provide training material and teach them. So I work really closely with Transport for London and Transport for All to improve their customer service. I mean I say that I wouldn't show it you know obviously without your permission or something. (P02)

But you can. I mean they're under a Creative Commons licence. So anyone can download them anyone can show them anyway. (Researcher)

OK. Yeah. And I would definitely be keen because some of... It just adds detail and then you wouldn't... I think. (P01)

Just change how it's starting. (P03)

It needs re-branding! (Researcher, jokingly)

I don't know. I know I'm not one of those people who, if there's somebody who's done a better job I'm happy to say that. (P02)

Before the session ended, the researcher solicited general comments.

Oh, I really appreciated it. I do think it's really useful. I mean. (P01)

So how would I get the videos? (P02)

I can send them to you or Sonali's got them. (Researcher)

So can they, can they be hosted elsewhere? (P04)

So the reason I'm asking is. Through the service that I run here where there'll be what's going to be called perhaps the professional's hub. And it's going to have you know documentation and videos for professionals working primarily with children and young adults in education. And it's basically to help them get informed about all kinds of things to do with visual impairment. (P04)

I've also thought about some of the local societies. Yeah because when they do have their events. You know the amount of people that are just not getting that kind of information (P01)

Discussion

The focus group comprised participants with varying experience of AD. However, they were all experts in the field of sight loss, both from personal experience and in their professional roles at the RNIB as advocates for PSL and as trainers of sighted people who need to learn how to interact with and to assist PSL. The group did not shy away from giving critical feedback but it was clear that videos touched them enough to provoke discussions of issues of concern, namely audio description, touch, good and bad guiding and the vulnerability of PSL when sighted people with no training offer help. Their comments revealed potential users of ADLAB

PRO materials that had not previously been considered, such as anyone concerned with advocacy for PSL. Those mentioned by participants include local blind societies, workers who are public-facing such as railway staff and even friends and family members of PSL.

Not to be ignored was the negative feedback concerning a lack of engagement with the content of one video (M3_U5_1). This stemmed from minimal AD at certain points calling into question the accessibility of the video. However, it should be noted that this stemmed from one of the constraints of AD, that it has to be woven around the existing soundtrack. At the point of concern, Trev, the narrator, is talking all the time, his words illustrated by footage of the touch tour. Trainers might like to use this as a point of discussion when showing this video to learners.

The most positive aspect for ADLAB PRO was the unanimous interest expressed by participants for incorporating the videos into their own training programmes. This was a huge acclamation which demonstrates how well these videos fit not only with the aims of the project but also go beyond it into the realms of advocacy for PSL and training for sighted people in assisting PSL. This augurs well for the project's sustainability.

It should be noted that following a tweet about the reception of these videos, the researcher was contacted by a PSL who is the business and innovations manager at Vision West of England. Having watched the video, he commented. "Really liked it!" and expressed an interest in developing training and standards around orientation and mobility training for PSL.

3.2.6. Trainer's Guides

The process for evaluating the trainer's guide used an evaluation form sent to 3 key informants who were asked to evaluate a prototype. The EF used 4 QIs on a 1-5 Likert scale in addition to evaluating their own confidence as evaluators as follows:

The trainer's guide was clear and informative.

The trainer's guide was confusing.

I feel I have enough experience in teaching/training to assess this guide.

The trainer's guide would help me decide whether or not to use the ADLAB PRO training materials if I were teaching a relevant course.

The trainer's guide is fit for purpose.

In addition they were provided with a text box to supply any other comments. The results are reported below.

Evaluators

All the evaluators agreed to the request. 2 are from the UK and are highly experienced trainers and members of the Audio Description Association (ADA), the third is an audio describer and PhD student in Slovenia. Their

characteristics are shown in table 24. The two from the UK mostly run vocational training courses while the Slovene evaluator is from academia.

ID	Familiar with AD	Known to the researcher	Relationship to AD	Mode of AD expertise	Trainer	From	Proposing partner	Sighted /PSL
E01	✓	✓	Audio describer/trainer	stage	✓	UK	UV	sighted
E02	✓	✓	AD provider/describer/trainer	stage	✓	UK	UV	sighted
E03	✓	x	lecturer/researcher/PhD student/ describer	mixed	✓	SLO	RTV-SLO	sighted

Table 24. Evaluators for the prototype Trainer's Guide

Quantitative Feedback

The trainer's guide was clear and informative. $m = 4.3$

The trainer's guide was confusing. $m = 1.3$

I feel I have enough experience in teaching/training to assess this guide. $m = 4.3$

The trainer's guide would help me decide whether or not to use the ADLAB PRO training materials if I were teaching a relevant course. $m = 4$

The trainer's guide is fit for purpose. $m = 4.3$

Qualitative Feedback

"I would like to say that I find Module 5 of Trainer's guide very systematic and clear. I did not see other 4 modules but with this one I would get a wider perspective of what could be and should be done to create and maintain high level of audio description and other tasks concerning that matter."

"Straightforward and uncomplicated information"

"Assessment criteria to accompany the learning outcomes?"

Results

Three external evaluators read the prototype Trainers' Guide and completed an evaluation form. Two were from the UK and one from Slovenia. All agreed they had enough experience in teaching/training to assess this guide (mean = 4.3). Despite their different backgrounds their responses were broadly consistent.

The quantitative results were exceptionally good. A mean of 4.3 was achieved by all but one of the positive indicators (clear, informative and fit for purpose). A mean of 4 was achieved for the remaining indicator in response to "The trainer's guide would help me decide whether or not to use the ADLAB PRO training materials

if I were teaching a relevant course .” In order to maintain a balance and to check that the evaluators were paying attention and understood the scale correctly, one statement was phrased negatively (The trainer’s guide was confusing). The mean for this indicator was pleasingly low (m= 1.3).

The qualitative comments mostly supported the quantitative results. Only one evaluator made a concrete suggestion for improvement– that the LOs should have accompanying assessment criteria.

Acting on the analysis.

Acting on the suggestion that UAB should consider adding assessment criteria for each LO, partners considered it but decided not to proceed, given that those using the materials would be doing so in different learning environments, to which different assessment criteria might apply.

3.2.6.1. Trainer’s Guide Accessibility Evaluation

All training materials were subject to an internal accessibility evaluation. The one for the prototype trainer’s guide was carried out by RNIB who reported:

Add a line break between each content line e.g., Add a line break between “Introduction and Module Structure and Learning Outcomes. Reason: At the moment, screen reader is reading consecutive lines as one straight line e.g., Introduction and Module Structure 22 Learning Outcomes 53..

Structure 2. The document isn't structured properly for screen reader users. List bullets must be used throughout the document but what we have now is a combination of different styles including list bullets and bullet points. E.g., right now, the following bullet icon is read as ‘o’ by the screen reader. So the sentence reads - O An additional video with dubbing examples. And so on... Honestly, I think this is just an oversight as the author has stuck to the accessible style in all other respects.”

Acting on the analysis:

The guide was reformatted in line with RNIB’s suggestions.

3.2.6.2. Trainer’s guide (ME5)

A Trainer’s Guide was introduced and shown at the ME5 in Barcelona. Participants evaluated following the process outlined above.

Results (Quantitative)

84% strongly agreed with Statement 1. I find the trainer’s guide interesting. Mean: 4.8

78% strongly agreed with Statement 2. I find the trainer’s guide well-structured. Mean: 4.9.

72% strongly disagreed with Statement 3. I find the trainer’s guide confusing. Mean: 1.19.

Statement 4. I find the trainer’s guide easy to understand. Mean: 4.7

Results (Qualitative)

“The thing I liked best about the trainer’s guide was...”

14 participants left the answer blank and one person did not feel qualified to comment. This represents a non-response rate of 47%.

The following keywords summarise the positive answers of those who did respond: logical, helpful, good resource; clear; accessible; useful.

The verbatim comments were as follows:

Very logical and helpfully planned and set out. Excellent content list – easy to navigate.

no further comments on this

clearly list the trainings included

I didn't see this also

practicality

well-structured

My answer about this aspect is similar to the previous one about reading lists.

looks like a good resource for teachers. It may help a lot.

very helpful for trainer's overview

very clear structure, very clear wording and style

the wide coverage of the materials and the practical tasks

very clear & well-structured

it is accessible

It is trainer’s oriented, which I appreciated.

Very well structured, clear, easy to understand and follow. Very useful to create a teaching course

wide range of topics

there is a guide for trainers

“The thing I liked least about the trainer’s guide was...”

15 respondents left this answer blank; 2 drew a line to indicate nothing and two were answered as n/a. In addition 2 people wrote in “Nothing” or “no further comments on this” and one replied “haven’t found one” This means that 22 (69%) of participants failed to comment on what they liked least. The remaining replies are given below:

I would need to go through them to provide more feedback

inability to restructure into other languages

no time to analyse this in depth

the same

too long, too many details and boring. User manuals are often hard to read. To avoid this you should synthesize. Otherwise nobody will read it.

Discussion

The quantitative data are good, with means above 4.7 on a 5 point scale for the positive indicators suggesting that participants agreed or strongly agreed the guides were interesting, well-structured and easy to understand. Most strongly disagreed they were confusing with a mean of 1.19. There was a high number of non-responses to the qualitative comments. Slightly fewer people articulated “what they liked least” compared with “what they liked best” and the responses of those who did reply were conflicting, with some people liking the wide range of topics and others feeling the lists were boring, being too long with too many details. It is unclear whether people find it easier to find points to praise rather than criticise because the guides are good or because of the novelty of having resources available for trainers. As one respondent expressed it what they liked best: “there is a guide for trainers”

3.2.7. Tasks (prototype)

A prototype task sheet was created by UAB, based around Module 6. It comprised a series of multiple choice (MC) questions based on the core video, followed by a more active task designed to engage students and develop their skills in the topic of concern. UV sent it to three external evaluators who teach AD in academic institutions together with the Core Video. The evaluators were from three EU countries, namely Poland, Spain and Italy. All are Professors or have a doctorate. The evaluators were asked either to use the task in class or to imagine doing so. The evaluation report also incorporated Partners’ comments from the internal evaluation process, so that all feedback could be considered together.

The evaluation form was similar to that used for the Core Video. It comprised 8 statements to which evaluators were asked to respond yes or no with space to provide evidence or a comment. One statement offered three possible answers (too many; too few; about right). In addition the evaluators were asked to make an estimate of CL using a 1-9 Likert scale (from 1 = minimal effort – 9 = extreme effort). The evaluation form is available in the Appendix.

Results

These tasks

would improve my students’ understanding of the needs of AD users: 2 evaluators agreed, 1 disagreed.

Are well structured: all 3 evaluators agreed.

My students would find these tasks interesting: all 3 evaluators agreed (comment: “ I tested them with my students and they found them very interesting.”)

My students would find these tasks confusing: 1 evaluator agreed, 2 disagreed.

These tasks would increase my students’ understanding of audio description: all 3 evaluators agreed.



Comment: “Only partially, in the sense that the users are interested in having AD, no matter what method is used to produce it. However, this particular topic focuses more on the AD producers rather than the users.”

The demands of these tasks are appropriate: two evaluators said yes, the other was unsure.

The number of questions in the multiple choice section was...: one evaluator thought the demands about right, one was unsure, the third said there were too many and reported that “My students (13 out of 18) also commented that there were too many questions.”

Using a scale of 1-9 (where 1 = minimal effort and 9 = extreme effort), how much mental effort would it take your students to complete these tasks? m = 6

I would use these tasks with students in future. Two evaluators said yes, one added, “I have tested them with my students and for sure I will be using them in the future with future students on AVT”; the third evaluator was unsure.

I would be interested in using more tasks, like these from ADLAB PRO: two evaluators said yes, the other said “yes, definitely!” Comment: “With no doubt, those activities may be of great help for teaching AD to university students.”

Qualitative Feedback

In addition to the “evidence” in the quantitative section, evaluators were asked for any other comments. Two were general comments “I find this sort of task very interesting and effective” and “it was a pleasure to have worked on these activities and to have been able to test them with my own students. They do really work well.”

Other comments referred specifically to this task for Module 6.

- “I do not understand a sentence in footnote 1 (‘They are correct when creating the multiple choice test’).”
- “The video says that there are 3 AD workflows, but the answers to question 1 might be a bit confusing for students (all 4 are correct)”
- “Question 4 is not too clear to me. The question asks about the industry and academia, but the correct answer does not mention academia. Wouldn’t it be more interesting to mention in the answer that it has also been studied by academics (as shown by the powerpoint)?”
- “Question 6: I think none of the answers is correct (at least not according to what is said about slide 27: translating is much faster and the audience is more than willing to accept translated AD...she doesn’t mention ‘preferred’)”
- “Question 7: the slides do not give an answer, so I guess the information would be in the reading material”
- “Question 8 (see above)”

Comments from partners

The following comments were made by UAM and supported by UNITS and UA.

“I think basing multiple choice questions on the reading list is not good - if the teacher decides to use one or two articles, he/she will most probably need more than just one question. So our questions on the reading list literature will not be used too much. I would stick to Core Videos and limit the questions to 5 (as more is not feasible)”

- “Multiple choice questions should have a uniform format – the most popular one, i.e. just one correct answer. Varying the number of correct answers in one quiz makes it unclear (my experience is that students nowadays cannot read instructions) and the counting of scores is difficult because you end up with percentages with two decimal points.”

- “Tasks – the description is very detailed (maybe a bit too much?)

- time estimates – I would leave one time estimate for the whole task and not break it up further into individual stages (my experience is that even the same exercise develops differently timewise in different student groups). “

“for more open-ended tasks – do we need example solutions? Or do we supply the teacher key only for tasks with more closed answers?”

“About the key – do we take into account that the materials will be available to students as well, not just trainers? I do agree that a key helps the teacher, but can also make a given task counterproductive, if students can access the key as well. I do not have a strong opinion about it, but it may be something to consider.”

In order to decide which suggestions to incorporate, UAB petitioned the academic partners by email.⁹ Their responses are gathered in Table 25:

Question	UA	UNITS	UAB	UAM	UV
Should the tasks only be based around the core videos?	NO (just for multiple choice)	NO	NO	NO (just for multiple choice)	NO
Should the number of questions be limited to 5	YES	YES	YES	YES	YES
Should the multiple choice format have a uniform format (just one correct answer)?	YES	DON'T MIND	DON'T MIND	YES	YES
Should the key be off limits to students (e.g. contained in the trainer's guide)?	trainer's guide will be available on the website anyhow so no use to hide it	it should be included in the trainer's guide	a (tasks) or b(trainer's guide). In any case, both documents will be available open access.	B (trainer's guide)	it should be made available in the tasks doc, which should be a doc not a pdf

⁹ although UV is not an academic institution, its MD is a university lecturer.

					so the trainer can remove it
Is a key necessary for more open-ended tasks or do we need example solutions?	NO	NO	NO	NO	An outline example
Should the time estimate apply only to the whole tasks (not its constituents)	Whole task	No time estimate	Whole task	Undecided: Whole task or for each constituent part.	Whole task
Should the task description be less detailed?	as focused and succinct as possible	d (this one is fine but it can vary depending on the task)	d (this one is fine but it can vary depending on the task)	b Yes, just a little bit less (but task dependent).	d (this one is fine but it can vary depending on the task)

Table 25: Partner response to suggested changes to the Task prototype

Discussion

The sample tasks prompted more criticism internally than externally. All the external evaluators agreed that the tasks are well structured and that their students would find the tasks interesting. Also the demands of the task appear appropriate in terms of cognitive load, which at $m=6$ is neither too easy nor too demanding. Perhaps more importantly all the external evaluators showed an appetite for more tasks like these from ADLAB PRO.

Acting on the Analysis

Following the internal and external evaluation of this prototype task, the following changes were agreed:

- The number of questions should be reduced to 5.
- The questions should be based on the core videos only.
- The questions should have a single correct answer.
- An attempt should be made to make the task description more succinct.
- The time estimate should apply to the whole task.

3.2.7.1. Tasks: prototype (student)

One problem with evaluating a prototype task is that only the format was replicable. Consequently another type of formative evaluation was conducted on a selected task for Module 3. This was evaluated by 9 masters students at University College London.

Participants

The students represented an opportunity sample as they were studying AD as part of a year-long Masters degree in AVT. The course was taught in EN by the researcher. The whole task was carried out in EN, after the students had drafted their first AD script (also in EN) to a clip from *Little Miss Sunshine* (dirs. Dayton & Faris, 2006). The task instructions were as follows:

1. Exchange your AD script with a colleague. Using the ADLAB PRO assessment sheets, evaluate each other's work.
2. Revise your script in line with the assessment. Write a short paragraph (max 500 words) outlining what changes (if any) you made in line with your colleague's suggestions and what you thought of the evaluation process.

Following the task, the students completed a task evaluation form, comprising 2 demographic questions (gender and mother tongue) and a response to 6 statements using a 1- 5 likert scale where 1 = disagree strongly; 2 = disagree; 3 = neither agree nor disagree; 4 = agree; 5 = strongly agree. In addition they were asked to estimate the amount of effort it took to complete the task and also to estimate how long the task took to complete.

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3.6.1.4. Selected Task evaluation: Results

The demographic characteristics of the participants were as follows: m=3; f=6; 4 were native English speakers, 2 spoke another European language (Italian and French respectively) and 3 spoke Mandarin Chinese as their mother tongue.

Responses to the QIs:

- 1) The task has improved my understanding of the needs of AD users: $m = 4.22$, S.D. = .441
- 2) The task was well structured: $m = 4.22$, S.D. = .441
- 3) I found the task interesting: $m = 4.22$, S.D. = .441
- 4) I found the task confusing $m = 1.44$, S.D. = .726
- 5) The task has increased my understanding of audio description: $m = 4.44$, S.D. = .527
- 6) The demands of the task were appropriate: $m = 4.67$. S.D. = 0.5
- 7) Using a scale of 1-9 where 1 = minimal effort and 9 = extreme effort, how much mental effort did it take to complete the task? $m = 7.11$ S.D. = .782 (range = 6 – 8; mode = 7)
- 8) How long did the task take you to complete?
Mean = 56.25 minutes



Funded by the
Erasmus+ Programme
of the European Union

Discussion

Overall the task was received well. All students agreed or agreed strongly that the task improved their understanding of the needs of AD users and that it increased their understanding of AD. 6/9 students strongly disagreed that they found the task confusing and the same number felt that the demands of the task were appropriate. Perhaps more importantly none of the students found it confusing and all either agreed or agreed strongly that the demands were appropriate.

The relationship between mental effort of task completion and not having EN as their mother tongue is shown in table 26. Bivariate correlations showed that not having EN as their mother tongue was significantly related to finding the task confusing ($R = .824$, $p = .006$) and that finding the task confusing was significantly negatively related to the amount of mental effort reported ($R = -.758$, $p = .018$). This correlation was negative because of the way native language was coded (EN = 1; European language other than EN = 2; Mandarin Chinese = 3). A chi-square test showed that mother tongue had a significant impact on CL ($p = .029$).

Mental effort reported		6	7	8	Total
Mother tongue	EN	0	3	1	4
	European (Other)	0	0	2	2
	Chinese	2	1	0	3

Table 26: mental effort of task completion according to mother tongue.

The task was deemed interesting by all the students, 4 of whom agreed with the statement “I found the task interesting” and 5 of whom agreed with it strongly. In this (admittedly small) study, it is reassuring that self-reported mental effort is significantly and negatively linked to confusion ($R = -.758$, $p = .018$), suggesting that a mean of 7.11 is not too high.

Qualitative results

The task itself produced useful reflections on evaluation from the students. These were analysed using NVIVO software from which the following themes emerged: **Accuracy** & omission; **density**; benefits of evaluation; **language** and **subjectivity**. These themes are addressed separately below.

Accuracy

Three students identified ways in which their scripts had become more accurate following the evaluation task.

“Initially I referred to Miss Louisiana as ‘the woman’ which lacks accuracy because later on the name of ‘the woman’ was announced on TV.”

“Peer evaluation made me notice small details that I hadn't noticed during my AD.”

“I changed ‘bow down’ to ‘bend down’ which is a more accurate description of Mary’s gesture when she hugged Frank.”



Density

Research shows that AD density, or the amount of words squeezed between dialogue, is of concern to AD users (Cavallo & Fryer, 2018). This also was made clear to the students through the peer evaluation process:

“Where I would concentrate a lot on describing outfits, room layouts and expressions, my peers would focus strongly on just actions. That made me think that maybe describing too much too fast may result in too much information for the viewer/listener”

I was unsure exactly how much information to include when describing the scene.

I did make a few changes to the script in terms of deleting words that were not necessarily needed in the description meaning that the reader did not have to read the script as fast before a character began speaking or the shot changed to describe something else.

I just tried my best to give as much information as possible. However, when talking with my friend, I realized that there are too many descriptions that when the dialogue or background sounds begin in the movie, I was still talking. As a result, my descriptions interfere with the plot. So I have to delete a lot.

Language

Peer evaluation led to students improving their use of language, making it more specific as advocated by Remael et al. (2015):

I changed the phrase suck it up into the word snort, which sounds more natural and appropriate in this context.

My use of the language is not incorrect though it is not vivid enough yet.

I added more specific names, for example, the ‘projector’, and used more vivid adjectives like ‘bushy’ beard instead of ‘big’ beard

Subjectivity

The students also became more aware of the extent to which their impressions of the scene were subjective as were the ways they had chosen to describe it:

The challenge of balancing objectivity and engaging listeners in storytelling proved difficult and oftentimes compromising.

I thought the peer evaluation was an excellent and very useful task because it made me realise the many ways in which others perceive film and actions

[the evaluation] also revealed what parts of a description might be subjective if interpreted in an alternative manner by another viewer.

We also debated subjective descriptions and how to decipher whether a feeling is commonly perceived or interpreted idiosyncratically.

Benefit of the evaluation process

Recognising the challenges in AD was another benefit of the evaluation process, as these comments demonstrate:

Fitting as much information as possible in a short time interval is a big challenge for adding audio description. In terms of timing I still struggle with the amount of information that can be put in to keep it light but informative.

The overlapping voices and projections lead to what we considered a spatiotemporal confusion for the blind and partially sighted viewers.

The students' positive response to the task is further shown by the following comments

Overall, the peer evaluation was very useful

Having someone else to read my work and giving me feedback has helped me in recognising my weaknesses and some mistakes that are easily avoidable.

I think it is crucial to exchange ideas and points of view when working in AD because it can help you realise that you have been missing something important in your description or, on the other hand, you have described something that is not relevant enough to be mentioned

Not only did the evaluation highlight the challenges but it also offered some potential solutions.

Sometimes it's better to give up some trivial details

the audio-description would improve with fewer words and my partner suggested concise language uses, which I incorporated into the script during the evaluation.

where time was very limited, for example, the usefulness of simply saying "elsewhere" to indicate a shift in scene before time allows for a more detailed description.

Discussion

The ability to give and receive criticism is one of the soft team-working skills whose importance was highlighted in IO1:

"According to Kiraly and his emergentist model (2000, 2003, 2005), teaching translation should be based on situated learning and should develop transferable (soft) skills, i.e. such skills that are not closely linked with one particular profession but instead can be transferred to other jobs and workplaces." (Chmiel and Mazur 2017: 2).

IO2 discovered that Team-working skills were considered important or extremely important by 60% of existing describers and 73% of service providers, suggesting that this task is ecologically valid and would help students succeed in the workplace. It is also important in terms of time management that they are aware how long it takes to complete an AD script. This was also important for the project for the allocation of ECTS and ECVETS

(IO6). All in all, this task was retained in the final set of tasks for M3 and is recommended to trainers running AD courses in the future.

3.2.7.2. Tasks: prototype (student/professionals)

4 freelance audio describers at RTV-SLO evaluated tasks from 2 units in Module 5 and one in Module 6:

TK_M5_U2

TK_M5_U3

TK_M6_U1

In addition 5 Polish students evaluated 1 Task in Module 2

TK_M2_U2

The 4 QIs were rated using a labelled 7 point Likert scale. In addition participants were asked to rate the amount of mental effort they put into following the tasks on a scale of 1-9. Their combined results are reported in Table 27:

Results

Quantitative results are shown in Table 27.

Do you think your comprehension of the instructions for each task was (very poor – very good)	Mode = 6 (good)
Mental effort	Mean = 5.6
How easily were you able to follow the task instructions? (not at all – extremely)	Mode = 4 (neither easily nor with difficulty)
Did you find the tasks... (very boring – very exciting)	Mode = 4 (neither boring nor exciting)
Did you find the tasks... (very difficult – easy)	Mode = 4 (neither difficult nor easy)

Table 27. Results of QIs for Tasks.

In terms of mental effort, the students reported using significantly less effort ($m=5$) than the Slovene professionals ($m = 6.5$), although with such small groups this finding is unlikely to be reliable.

Discussion

Given the small group sizes, these results are hard to interpret. It may be considered that the tasks are suitably mainstream to suit both academic and professional settings as they were found to be neither too difficult nor too easy, with respondents able to follow the instructions neither easily nor with difficulty. At 5.6, the mean amount of mental effort seems to be a little on the low side, although the literature provides no definitive

information as to what level constitutes germane load. It is possible that the students found the tasks less demanding as they were used to being taught in EN and taking part in this type of activity.

3.2.8. Materials in general

In addition to the evaluation process for individual types of training material, evaluations were also sought for the materials in general. These were evaluated at ME5 and at various courses and are reported below.

3.2.8.1. Materials in general (ME5)

ME5 provided the first opportunity to show a selection of completed training materials to a large number of people. The evaluation strategy was to use a mixed methods approach. Quantitative data was acquired by means of the questionnaire described in section 3.2.4.1. The results for materials in general are presented here, first for session 1 and then for Session 2. Further qualitative data was acquired through one-to-one interviews with key informants. These are analysed in section 3.2.8.2, below.

Session 1

Having been shown and asked to evaluate a reading list, a trainer's guide and an introductory video to the whole course, the 32 participants completed a final evaluation. This final feedback was requested in the form of open questions (any other comments). Replies are very enthusiastic about the possibilities of accessing the content, and about the usefulness of the event, although some participants found it hard to provide more thorough feedback based on the short presentation.

Positive key words include: excellent; very useful, very educational, flexible, comprehensive, free. The only negative comment concerned the appearance of the animated character in the introductory video which was deemed to be "distracting". Comments are listed verbatim below:

P1. I can't wait to access this amazing resource.

P2. Great job! Congrats!

P3. Includes the AD in services such as museums? And in ason (sic) contexts?

P4. No time to analyze the materials to produce more in-depth feedback.

P5. Great initiative.

P6. Very interesting workshop and very useful for me. Materials are very educational ones.

P7. I find it too hard to give my opinion on something I haven't really seen. I received a really interesting overview and the material looks great (really looking forward to downloading the material).

P8. Excellent work!

P9. Again, the video does not need the "woman" speaking. It is distracting.

P10. I would have answered more precisely if I could have a better look on the materials.

P11. The introductory video was very helpful to understand the structure of the course.

P12. Excellent.

P13. Great project! Thank you!

As a final question, participants were asked whether they would recommend the training materials and to give a reason for their choice. Results are given in Table 28. The majority (97%) gave a positive reply. The only participant who did not tick yes replied n/a to this question. This might be because they were not in a position to recommend materials.

Yes	31	96.87%
No	0	0%
n/a	1	3.12%

Table 28. Willingness to recommend the materials in general

Reasons given for such positive feedback for the materials in general were similar to those given for specific types stressing the clarity, structuring and comprehensiveness of the content, as well as the sound methodology that has led to the creation of open-access free materials. Verbatim comments are given below:

- P1. The information is presented in a clear manner and everything is quite relevant and interesting.
- P2. They are overall well structured and thorough, as well as complete.
- P3. Robust, extensive content.
- P4. These materials are a GREAT opportunity for the AD community-free, accessible, top-match quality. Congratulations.
- P5. The materials are comprehensive and useful to understand AD and to practice in an engaging way.
- P6. They are free, they have created by a great methodology. They are about AD types.
- P7. Very helpful, full of materials, reading, vides, and free to download.
- P8. A good source of practical knowledge on AD.
- P9. They can be very useful resources for training.
- P10. They are really clear and useful.
- P11. I think there is not such a open access document repertory related to AD. It will be very interesting for very students. Thank you very much in advance.
- P12. It looks great (well structured, plenty of material...) but I have not really seen it yet.
- P13. Very useful from a didactic point of view.
- P14. It is comprehensive, covers a whole range of topics, it's flexible and modular.
- P15. I find them very useful as a practical guide and compilation of AD practices.
- P16. Very clear and complete. Self-explanatory and easy to use.
- P17. Even without actually seeing a lot of it, the training materials look very interesting and I'm looking forward to work with them.
- P18. They are innovative and fill in a current gap in training materials.
- P19. The fact that they are flexible and modular allow a great range of people to use them!
- P20. Very good materials and easy accessible.
- P21. Materials are very useful and well-structured.
- P22. Best so far.

ME5: Session 2

Having been shown and asked to evaluate core and additional videos, and a task, the 36 participants in Session 2 completed a final evaluation of the training materials in general. It was assumed that those attending Session 2 had also attended session 1 and had therefore been exposed to all the types of material. Their final feedback was requested in the form of evaluating content in general on the basis of 5 QIs (interest; structure; confusion; ease of understanding and increasing understanding of AD) using a 5 point Likert scale. In addition there was an open question (any other comments) and participants were asked if they would recommend the training materials (Yes/No) and to give a reason for their answer.

Results (quantitative)

I find the materials interesting $m = 4.8$; $s.d. = .528$; $min = 3$; $max = 5$; $mode = 5$

I find the materials well-structured $m = 4.6$, $s.d. = .691$; $min = 3$; $max = 5$; $mode = 5$

I find the materials confusing $m = 1.32$, $s.d. = .843$ $min = 1$; $max = 5$; $mode = 1$

I find the materials easy to understand $m = 4.7$, $s.d. = .572$; $min = 3$; $max = 5$; $mode = 5$

I find the materials increased my understanding of AD $m = 4.5$, $s.d. = .906$ $min = 1$; $max = 5$; $mode = 5$

In response to whether they would or would not recommend the materials, 15 (41%) participants failed to respond; 20 said that they would and one said they would not.

Further Analysis

Bivariate correlations showed that Relationship to AD was significantly linked to some of the variables reported in previous sections:

I find the Core Videos interesting $R = .612$, $p < .001$

The Core Videos increased my understanding of AD $R = .448$, $p = .01$

Finding that the Core Videos increased my understanding of AD was also significantly linked to finding the Core Videos well structured; confusing (negatively linked); interesting; easy to understand as well as to the same variables for the tasks (except for confusing) and for the materials in general.

Results (qualitative)

Regarding qualitative feedback about the training materials in general, participants were very satisfied about the amount of materials, their quality and their accessibility and respondents are looking forward to having access to them, examining them in more detail and using them. Less positive aspects referred to the varying quality of the videos and the fact that the English could be improved. 16 participants (44%) failed to provide an answer, leaving the liked least section blank.

The “Any other comments” are listed verbatim below:

P1. Suggest having an English proofreader, there are some missed words, some jargon that can be improved.



- P2. –
- P3. I'm really looking forward to go over all of them to check if I can use them in class.
- P4. Very impressive work. Thank you for sharing.
- P5. –
- P6. Great work! Excited to have access to this resource.
- P7. Really useful material to us as an AD teacher.
- P8. –
- P9. The number of materials is impressive! And the quality of what I've seen as well.
- P10. –
- P11. Great work from all the partners!
- P12. –
- P13. –
- P14. –
- P15. A wealth of resources that I will definitely use.
- P16. Quality of the videos varies very much. Some are very good, others ----- quite poor.
- P17. –
- P18. I am looking forward to using the materials in the course I teach.
- P19. Absolutely great.
- P20. I would like more time devoted to training (versus technical aspects) both because of the content and presenters. Didactic skills in presenting.
- P21. I want to know how to access the progress?
Maybe good to have a platform for the users to share the Q/A? So the users of these materials can communicate with each other.
- P22. It is necessary to have good materials, with free access, in order to increase the interest and the quality of AD.
- P23. Well-done! Thank you.
- P24. Provide videos of AD that has room for improvement, then provide a revised version.
- P25. –
- P26. Curious to learn and see more! Well deserved compliments to the team.
- P27. Congratulations! What an incredible, comprehensive and very useful resource. Thank you for making this freely available!!! I'm keen to put myself through this course!!
- P28. –
- P29. –
- P30. –
- P31. –
- P32. –
- P33. –
- P34. –
- P35. I like the fact that all materials are quite accessible.



Reasons for Recommendation

7 participants (19%) failed to respond to this question. The main reasons for recommending the materials are the fact that they are the first materials of their kind, the fact that they are free, easy to access, flexible, adaptable, varied, useful, well-structured and easy to follow.

They are listed verbatim below:

- P1. All in all it's a nice package, great that it's accessible.
- P2. I think they can be very useful for any trainer in AD to be used in classrooms, for example.
- P3. They're flexible, adaptable, free...
- P4. Well-thought, relevant and well-structured material.
- P5. I think they are very useful and there's a lot of different materials so that every teacher can find what's needed for their students.
- P6. Really helpful + practical.
- P7. Because it is a free and useful tool and you can adjust the content depending on your course needs.
- P8. They are very well thought, very rounded.
- P9. I've never seen such a variety of free online (to be) materials. I find it was a great job and I hope lots of people can benefit of it. So I would recommend them and share them.
- P10. –
- P11. They are very useful for training professionals in AD and helpful for teachers. The creators thought of accessibility. The videos are inclusive and accessible.
- P12. They are flexible!
- P13. –
- P14. New – refreshing.
- P15. They are free, available, ---- and exciting.
- P16. Some more words is needed on some parts but in total the material is helpful.
- P17. –
- P18. A great wealth of materials. I think every trainer will find materials that will suit their purposes.
- P19. Everything in one place is so useful, consistent, huge range of contexts + materials.
- P20. Very useful resources for AD training.
- P21. Definitely yes. The materials are very well-structured and ----to use.
- P22. They are very interesting, well-structured, easy to understand and... of free access! They mixed all the points of view, related to AD.
- P23. Best so far.
- P24. Very resourceful.
- P25. They show the full range of AD.
- P26. It's a huge milestone for the maturity of the profession and the service of AD.
- P27. World's best practice (content+delivery) condensed into single resource!!! Which is customizable! BRILLIANT! I can't wait to "steal" all this material!!
- P28. –
- P29. –



P30. There is not a large quantity of material about AD and the one presented here is brief, informative and accomplishes the purpose, therefore I would recommend it.

P31. They are very interesting and quite well organized, they are easy to follow.

P32. I think the material is well-organized in modules and units and it give info in a not so structured subject: AD.

P33. –

P34. –

P35. They are innovative and clear.

P36. There's nothing else like them!

Discussion

The “shop window” style of evaluation offered by ME5 was not ideal as participants made their evaluations based on a brief introduction to and showing of the materials. This might be reflected in the high number of non-responses to the question as to whether or not participants would recommend the materials. However, the qualitative responses from both sessions were overwhelmingly positive. These clearly demonstrate the advocacy role played by evaluation.

3.2.8.2. Materials in general: Interviews (ME5)

In order to supplement the ME5 questionnaires with more in-depth responses, 9 people (25% of those attending) were asked to undertake a short interview immediately after the 2nd session to give their evaluation of the materials presented. The interviews were carried out by the researcher and an audio recording made. This recording was later transcribed using the Speedscriber application and then refined by the researcher. The complete transcription is contained in the Appendix.

Interviewees

The interviewees are listed in Table 29. They were selected for their experience as trainers – being the primary target audience for the materials produced by ADLAB PRO – and also for their global reach. 3 interviewees are based in Europe; 3 in N. America; 2 in Australasia and 1 in Asia. All were highly familiar with audio description (AD). 5 of the 9 rated their familiarity with AD at 5/5, with the other four ranging from 3.5 – 6. Having signed a consent form, each interviewee answered a series of questions about the materials they had been shown. Ethical approval was given by the University of Trieste. UV used Nvivo software to code and identify common themes, which are reported below.



ID no	Region of origin	Self-rated familiarity with AD (1-5 scale)	Relationship to AD
Interviewee 01	Europe	5	editor for AD production.
Interviewee 02	Australia	5	audio describer executive director of a non-profit AD service in mostly live events and visual art
INTERVIEWEE 03	Europe	5	audio describer University teacher of AD for a University masters course in AVT
INTERVIEWEE 04	North America	5	audio describer and trainer
INTERVIEWEE 05	Australia	4.5	audio describer and researcher
INTERVIEWEE 06	Europe	4	AD researcher and trainer
INTERVIEWEE 07	North America	6	Longstanding audio describer and trainer
INTERVIEWEE 08	North America	3	Audio describer by marriage
INTERVIEWEE 09	Asia	5	audio description trainer and practitioner

Table 29. Interviewees post ME5.

Results

In answer to two binary questions, these trainers unanimously stated (9/9) that they would use the materials in a future training course and that they would recommend them to another trainer (9/9). This positive response is supported by their comments. The comments are divided broadly into strengths and weaknesses in line with the questioning.

Strengths of the Training Materials

Interviewees were enthusiastic about using the training materials either to augment the trainer's own materials or materials currently available in their country. They were also deemed to have the potential to support self-learning:

Interviewee 01 “when we do the courses, of course I have some videos I show to them and if I can say in addition you'll find more information here on the website online because courses normally are three to four days. So there is some space in between so that people have questions so I can tell them. OK. There's another source to get information.”

Interviewee 3 “I have my own materials and so but I think there are some extra things that would be very nice to use or work on their own for students.”

Interviewee 3 “I have only seen three tasks or three videos of each but I'm really looking forward to seeing the rest because I'm sure there will be very interesting things and they can be like extra things you can use in your lessons.”

There was also a perception that isolated trainers would use the materials to support their own learning or practice by seeing how AD is taught elsewhere:

Interviewee 02 “The opportunity to see how other people approach it, how other people frame it in terms of competences is really useful.”

Interviewee 05 “So in Australia there is no formal university training in any aspect of audio description at all. So yes it would be brilliant.”

Interviewee 05 “I actually want to put myself through this entire course.”

Interviewee 09 “Because I'm working in Hong Kong all materials that I can get access to are Chinese materials. So I do want some references from outside the Chinese community.”

In particular, some of the additional videos could enable the voices of AD users to be heard in training situations where it was not possible to involve both sighted and partially sighted trainers.

Interviewee 03 “You know it's interviews with users and I miss that in my lessons because you cannot have a blind person of course. And it's always difficult to have this point of view from users and this is already recorded. “

There was also an appreciation of the decision to make the materials freely available under a creative commons licence:

Interviewee 04 “Because of the nature of where we're at, at least speaking for Canada. It is so useful to have something that is not proprietary that can be disseminated freely that has what I would call it I guess a scientific background behind it. We are existing in a vacuum of information and it has bred some unhealthy practices.”

However, it should be noted that appreciation of the training materials was not limited to those working where AD is relatively new.

Interviewee 06 “I find them hands on varied creative and based on experience both teaching experience professional experience and connections with the people with the users.”

Interviewee 07 “This is good stuff for anybody anywhere.”

The training materials were specifically created to be flexible and modular, and this aspect was also received positively:

Interviewee 08 “I think that they would be very useful especially knowing that it's a framework. And not a rigid set of things that it has to be this way but I think it's great to have it organized in a way that people can then take off from.”

The materials were especially valued because of the perceived calibre of the ADLAB PRO team:

Interviewee 02 “I think having that source material that is that is being held in an institutional context and is being contributed to by a global team of experts is going to make it a lot easier and hopefully get people from zero to describer a little faster and a little more smoothly.”

Interviewee 07 “I know that Kathy Zeiger who's running the academy for vision and the education rehabilitation professional. They're going to be there in charge of the [American] certification effort because they certify others and she wants to have some sort of association with she says, a university. Well this is multiple universities! “

The training materials have been created in English (EN), with subtitles in partner languages where possible. Advice in the trainer's guides urges trainers to localize content as far as possible. It was encouraging to see that many of the trainers interviewed were already considering this. Localisation was commented on by over half of the interviewees (5/9). This was not limited to non-native speakers. Native EN speakers were also considering personalizing the content or tailoring it to their own training circumstances.

Interviewee 01 Of course I have to think about how I can use them in English or maybe I can do a voiceover in German so that I adapt this to make it make it more suitable for me.

Interviewee 02 There'll probably be some work to do to localize the content.

Interviewee 09 First of all maybe I need to translate the materials into Chinese [] and I also did reception studies so I will also input the findings that I have got from my research so that would be a lot of effort because what I can see that there's like a load of information from ADLAB PRO and I don't think I can really translate all the videos into a Chinese context but in Hong Kong one of the advantage

that we have is well, many people are bilingual so they can understand English materials. So probably I don't have to spend too much effort on translating anything in English but then I can give some input of my personal experience or my audio description experience that I have, I mean on the Hong Kong market to my students.

Weaknesses

As outlined above, interviewees were actively questioned about perceived weaknesses in the materials. Their responses fell into two main categories, technical presentation and comprehensibility.

Technical Presentation

Interviewee 01 “Well, I as a broadcaster was a bit disappointed with the sound quality of the audio. This is... I'm used to that we produce this in the studio and of course this was all done by smartphones or whatever not in really good surroundings so I would do something about that [so] that it sounds okay.”

Interviewee 06 “I would like to have a look at them more carefully because I didn't have time to but maybe in some of the videos some images could be included. Since these videos are meant for sighted trainers so I think that in those cases images can help illustrate them but fine, I mean I really enjoyed the session. I really enjoyed looking at the materials.”

Comprehensibility

Interviewee 05 “One of the comments I put on my form was to ask if the training videos themselves could be re-voiced in... It's a rather parochial comment but I think that it's quite important that perhaps these be re-voiced by a native speaker of the even in English like I so am very very grateful that these resources have been done in English because I'm a complete philistine and have no other languages other than English. So it means they're completely accessible to me which is fabulous. But listening to just a couple of them different voicings by different Spanish speakers speaking English it takes a while to cue into their accent and I just wonder if it would be more helpful for an Australian student of audio description to have those main content videos re-voiced.”

Interviewee 05 “It did include some jargon some inaccessible language and I, I made the suggestion that it all be proof read and also looked at for some of this technical language.”

Interviewee 07 “It seemed most suited for a university or academic kind of setting and I'm not coming from that place really.”

However, the same interviewee also expressed the opinion that the content would be most suitable for students on being first introduced to AD.

Interviewee 07 But the, the material, the essence, the content would be fine. I think probably for level one beginning folks principally at least from what I saw today.



Suggestions

Interviewees were also asked to expand on ways in which the materials could be improved.

Interviewee 06 “Some adaptations for online teaching would be... would be good. Well in the tasks of using description or multiple choice if they were devised as moodle¹⁰ or moodle- like questionnaires or survey monkey or similar these would be more entertaining. And ready to use. And also not so easy to see the solution. I would use them mainly as reinforcing exercises but it's good that people get immediate reward from having the result just after they do [it]

Interviewee 08 Well from my point of view of course I'd always want there to be some aspect about movement.

Interviewee 8 received immediate reassurance from the interviewer that the IO4 training materials contain two videos relating to movement (one Core Video and one Additional Video relating to AD of dance, both in Module 3). However, the comment has been included here to illustrate the limitation of evaluating only a sample of the materials.

Acting on the analysis

The other suggestions and comments relating to perceived weaknesses were addressed at the Trans Project meeting (TPM) held by Partners the following day. It was recognised that these interviews represent summative evaluations which take place once a project (in this case IO4) has been completed. Because summative evaluation takes place at the end of a project, it does not allow for remedial action. All IO4 materials underwent detailed formative evaluation at the point of creation. For that reason and for the practical considerations that ADLAB PRO is only a few months away from ending and the budget for IO4 has been spent, it was decided that it would not be feasible to re-record the voice-overs at this stage, nor to include more images in the ppt. presentations. Furthermore, the customisable nature of the materials as emphasised above meant this could be done by individual trainers where there were genuine concerns. Similarly there is nothing to prevent a trainer from re-creating the tasks online where training is not, or not wholly, conducted face-to-face.

3.2.8.3. Materials in general: (student/professional evaluations) UAM/RTV-SLO

In addition to evaluating specific training materials (e.g. Core Videos, Additional Videos and Tasks), the students at UAM and the describers at RTV-SLO also completed evaluations for materials in general. They evaluated 4 QIs (interest, curiosity, difficulty and comprehension) on a 7 point labelled Likert scale as well as mental effort on a 9-point scale. The results are reported below.

¹⁰ Moodle describes itself as an open-source learning management system used for blended learning, distance education, and other e-learning projects in schools, universities, workplaces and other sectors (moodle.org).



Results

Overall, I find the materials (very boring – very exciting)

Min = 2; Max = 7; mode = 5 (fairly exciting); mean = 4.7

How curious are you to use the rest of the materials (not at all – extremely)

Min = 3; Max = 7; mode = 6 (very curious); mean = 5.4

Overall, do you think your comprehension of the materials was

(very poor – very good) Min = 5; Max = 7; mode = 6 (good); mean = 6.2

Overall, the materials were

(very difficult – very easy) Min = 3; Max = 7; mode = 6 (easy); mean = 5.1

How much mental effort did you put into following the materials?

(1 = “minimal effort”; 9 = “extreme effort”): Min = 2; Max = 8; mode = 6; mean = 5.1

Independent sample t-tests showed the responses of the Polish students to be significantly different from those of the professional Slovene describers for only one QI, namely the difficulty of the materials: $F(6,4)=6.26$, $p < .001$

Discussion

As explained above, the obvious limitation of this analysis is that two very different but similarly small cohorts have been joined together who were evaluating different stimuli. Yet independent sample t-tests showed their responses to be significantly different for only one QI, namely the difficulty of the materials. This may be because the measures were not sufficiently sensitive. Another concern with the measures is that labelling a mean response is not straight forward as the gradation of labels is subjective.

Despite these limitations, the results suggest the materials are generally considered to be fairly exciting, easy to comprehend, required a moderate amount of mental effort and that participants were very curious to see the rest of the materials. This is consistent with the results found from the other evaluation methods (the “shop window” evaluation; the focus group; the semi-structured interviews and the evaluation questionnaire used at ME5).

3.2.8.4. Materials in general: Workshop evaluation

A two-day workshop on AD for live events was held by OPEN which is the Expertise Centre for Accessible Media & Culture at the University of Antwerp, 6th – 7th Nov 2018. 6 people attended, all working in theatre. The workshop was taught by Aline Remael, Nina Reviers and Louise Fryer from two of the partner organisations of ADLAB PRO (UA and UV), with input from Hanne Roofthoof. The languages of the workshop were EN and NL. The timetable is shown below with the ADLAB PRO training material specified. As the workshop was held before all the training material was complete the resulting evaluations should be considered formative.

DAY 1:

9.30-10.00: Part 1 – Introduction (Nina/Aline)

- What is Audio Description?
- For who is Audio Description?
- What is AD for the theatre?
- live-aspect
- genre characteristics
- workflow(traditional vs integrated)
- people involved
- technical setup

Guidelines:

- The profile of the live-describer: Transmedia Benelux Guidelines on Qualitative live audio description (in Dutch)
- ADLAB guidelines for theatre AD: the importance of text analysis! (available in Dutch)
- 10u-12u30: part 2 - How to analyse a play for AD?(Nina/Aline/Hanne)
- The functioning of audiovisual texts: introduction to multimodality
- Basic concepts of performance analysis: an introduction
- Understanding the creation process of a theater play: Whose who in the creative team and how can they provide input for the AD.
- What does this mean for AD? Discussion of the setting of a performance (based on pictures/video):
- how can the concepts of performance analysis and the input from the creative team help to better *understand* the performance?
- How can such an analysis help to deal with the tension between describing what you see (informative)and describing what it means(explanatory)?

Exercise - group discussion:

Can everything be described?

Can/should a describer be a neutral commentator?

Accessibility vs usability vs enjoyment/immersion? (“there is a difference between understanding a joke and laughing at the joke”)

12.30-13.30 - lunch

13.30-15.00: part 3 – Audio Introductions (Louise)



- Why write an Audio Introduction: The function(s)/goal(s) of Als
- Types of AI?
- What to include in an AI?
- How to write Als, some practical tips re formulation (order, structure, how to describe dimensions, etc.)
- Analysis: discussion of an English AI

15.30-16.30: part 3 – Audio Introductions Exercises (in Dutch Nina/Aline)

Read the two Als that have been written for the performance *Risjaard Drei* (based on Shakespeare's Richard III): how does the approach differ? What is the effect on the audience? Which one would you prefer and why?

Describe the setting based on a picture/video (2min.). Read it out loud and have someone else make a drawing/blueprint based on your description.

Describe the costumes based on a picture/video (5min.). Read it out loud and discuss feedback from peers.

Write two versions of the same setting based on a picture: one informative, one explanatory. Discuss the challenges/difficulties/consequences.

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16.30-17.00: questions/discussion

DAY 2

9.00-12.30: part 4 – AD scripting (Louise)

- What is and how to prepare a live-AD script?
- Analysis and discussion of scripting based on an English example:
- Theatre semiotic analysis of a clip
- What to describe: content selection?
- How to describe: formulation?
- Synchronicity in live AD?
- How to deal with/prepare for improvisation?
- (...)
- Quality control and assessment: discussion of the ADLAB PRO evaluation sheet
- Voicing:
- technical setup
- importance of voice
- delivery styles

12.30-13.30 - lunch

13.30-16.30: Exercises (Aline/Nina)

- Analyse & describe a scene based on a video
- Evaluate the script of your peer based on the evaluation sheet
- Adapt your script based on your peer's feedback
- Decide on a delivery style and voice your script live

16.30-17.00: questions and discussion

Materials used:

PPT_M3_U4_UV_audio_introductions.pptx

AVM3_U1_1 (Examples of live events)

2_PPT_M3_U4_UV_evaluation.pptx

Core Video on delivery CV_M1_U9

Evaluation sheet (Task)

Method

The 6 students completed an evaluation form comprising 7 statements rated on a 1 – 5 Likert scale

1. I was satisfied with the pre-workshop information: $m = 4.8$; mode 5
2. The workshop has changed my approach to AD $m=4.2$; mode = 4
3. The workshop was well structured $m= 4.7$; mode = 5
4. I found the workshop interesting $m=4.8$; mode = 5
5. I found the workshop confusing $m = 1.5$ mode = 1
6. I would like to know more about AD $m = 5$; mode = 5
7. The workshop has increased my confidence as an audio describer $m = 4.33$ mode = 5

What I liked best/least

In addition, learners were asked to state what they liked best/least about the workshop. One participant did not provide a positive comment. Those that did, liked that it was practical, about a mode of AD beyond screen, time allowed for discussion and the calibre and experience of the trainers.

The positive comments are listed verbatim below:

- left blank
- It was briefly framed theoretically and I liked that there was a practical link. A super team of driven teachers
- a lot of time for discussion and participants' input. Nice to learn about a discipline other than film. Even if it was very practical it was very useful for me although I'm not a describer

- nice assignments that give a good impression of the challenges and difficulties
- getting taught by experienced AD persons
- the balance between theory and practice was ideal. Also the option to ask questions at all times, building on the experience of experts

The thing I liked least about the workshop

Two participants left this blank. Of those who responded, there were concerns about the lack of AD examples, the technical preparation and time considerations. The negative comment was in fact a positive comment framed negatively. The negative comments are listed verbatim below:

- left blank
- left blank
- that the workshop ended :) Thank you!
- Maybe more examples of theatre performances with AD to get a better image
- The technical preparation: slow equipment now and then
- For a few of the exercises there was not enough time

Other comments

Space was also given for any other comments. Two participants responded as listed below:

- I realise now that live AD is different from film
- Interesting, challenging. Please, more!

Discussion

This was a small group in line with the group sizes found in IO1's survey of AD courses taught for live AD. Although participants were not specifically asked to evaluate the training materials, in general they were happy with the content of the course most commonly finding it interesting and well-structured, and that it increased their confidence in AD. They unanimously strongly disagreed that it was confusing. Their qualitative comments illustrate the impact of other aspects on learning such as learning environment, including peer group, and the classroom (Fraser, Aldridge, & Adolphe, 2010). They also made some useful suggestions that were incorporated into training materials for Module 3. For example, an Additional Video was created adding AD to the examples of live events so future students could be shown the examples with and without AD.

3.3. GENERAL DISCUSSION

This chapter has demonstrated the various contributions of a number of evaluation strategies employed for IO5. They were designed not only to provide a rich source of cumulative data but also to show the advantages and limitations of various evaluation approaches. This section will discuss these before drawing some final conclusions about the evaluation of the IO4 materials produced by ADLAB PRO.



3.3.1. Quantitative methods revisited

As explained in Chapter 1, quantitative methods are deemed to be objective as they are based on large sample sizes, thus overcoming subjective differences between individual respondents. This allows results to be derived from statistical analysis. Descriptive statistics are reported such as percentages and averages including standard deviations, as indicators of variability in the sample. The results give an indication of the extent to which the results can be generalised to the population at large. The evaluations described in Chapter 2 show not only that quantitative methods were largely unsuitable for ADLAB PRO due to small cohorts, but also illustrate further limitations. Quantitative methods are deemed to be objective. However, subjectivity lies in which particular statistics are reported and how these are interpreted. For example, the responses given by the small groups in the evaluations carried out at UAM and RTV-SLO are better represented by the mode rather than the mean. Even the mode hides some responses, hence the reporting of maximum and minimum ratings which better represent the range of opinions within the cohort. The mean is particularly hard to interpret when the points on a Likert scale are labelled, as the points do not necessarily lie evenly on the scale. Even percentages may be hard to interpret. The apparently binary question 'would you recommend these materials?' (Yes/No) produced high percentages for all types of material. When asked if they would recommend the Core Video, 94% of students in Trieste who responded, answered yes; asked if they would recommend the Additional Video, there was an approval rate of 99.1%. For training materials overall, 32 participants at ME5, session 1, gave a 97% approval rating. All 9 (100%) of those interviewed following Session 2 agreed they would recommend the training materials overall. It will be immediately obvious that the number of individuals represented by each percentage point varies in each situation. In addition these general assessments are simplistic. It has already been demonstrated that "Yes" might also mean "Yes, but..." with most respondents able to find aspects to criticise when pressed to do so. This in itself highlights the need for the careful selection of QIs. For the most part, the QIs chosen reflected reaction to the presentation of the materials, or perceived learning, based on Kirkwood's model, although comments from the Focus Group and ME5 suggest that QI's assessing emotional response may have been appropriate, particularly to the Additional Videos.

It is worth reflecting for a moment on whether the Quality Indicators (QI) needed weighting. For example in the formative evaluation of the Core Video, QI06 "If I were running a training course on AD, I would include this video" is of most interest to stakeholders in ADLAB PRO, especially voluntary risk-bearers such as the partners and Erasmus plus. However, comments relating to format and user experience were useful to be able to maximize the appeal in the design of the final videos. No weighting was formally applied. Although it seems likely that Partners mentally did so when analyzing the results and deciding what actions to take as a consequence.

The quantitative measures also suggest some confusion. Analysis of the raw data suggests a misunderstanding of the switched scale with at least one participant both strongly agreeing that the Reading Lists were confusing and that they were easy to understand. Although this was deliberately included to avoid a tickbox response the result is to cast doubt on reliability of the mean. It provides another reason to regard the mode as a more valid way of assessing the general response.



3.3.2. Qualitative methods revisited

Even the limited amount of qualitative data introduced by actively soliciting what participants liked best and least about the materials provided a much more concrete indication of response, than the simple Yes/No to recommendation, or even the means and modes from the QIs described above. Notable, however is the high volume of non-response error in particular to “liked least”. It is important to distinguish between “answers” such as n/a or a line meaning no comment and text boxes that were simply left blank. Even then it is not entirely clear what the various non-answers mean. For example n/a (an abbreviation for not applicable) in answer to “the thing I liked least...” could mean either that there was nothing the participant did not like or that they did not feel the question was relevant for another reason, whereas leaving it blank might mean that the question was missed. This leads to the potential for non-response error, which in respect of some questions was as high as 50%. At least with a line or n/a, it is clear that the respondent thought about answering but chose not to, although the reason is still ripe for speculation. Possible reasons for non response are fatigue – the questionnaire was administered at the end of a lengthy session – and that respondents were asked to make their comments in EN if possible for ease of analysis. As the majority of participants did not speak EN as their first language, this may have contributed to their fatigue or made answering more difficult. Respondents may have been reluctant to criticise because they wanted to support the project. There was also reluctance on the part of some people to respond after short exposure to the materials concerned, although where people expressed this, it was not regarded as a non-response.

It should be mentioned that one issue of including qualitative questions on a questionnaire is that of legibility. Not all writing was readable. This is one advantage of online responses, although at ME5, it was notable that the overwhelming majority of participants favoured the hard copy version of the questionnaire.

The wealth of qualitative data generated by the semi-structured interviews and the focus group shows how much fuller the information can be when the opportunity arises for follow-up questions leading to further elaboration. The flexibility means that not all quality indicators (QIs) need to have been identified in advance. For example, the use of Core and Additional Videos by PSL and their advocates had not been foreseen and would not have been uncovered by a purely quantitative evaluation.

3.3.2.1. Focus Group

The focus group was small (5 participants) but within the range thought acceptable by Brown (1999) for a homogeneous group. However the degree to which this group was homogeneous is arguable. It was heterogeneous in terms of gender, familiarity with AD and the severity of sight loss. Their homogeneity lay in that all participants were PSL and all of working age. Although age was not specifically ascertained, it can be inferred as they were all employees of the RNIB, or worked for the organisation in a voluntary capacity. For that reason, they cannot be deemed typical of PSL the majority of whom are aged over 65 (WHO). This means that the results are not generalisable. As generalisability is not the aim of qualitative evaluation, this is not necessarily a problem.



In terms of methodology, guidelines recommend that the moderator be impartial (Wellard & McKenna (2001)). Perhaps the biggest limitation was that the moderator was also the researcher who is an expert in AD. However it can be seen from the transcript that the researcher tried her best not to impose her own views. For example she did not attempt to justify the AD of video M3_U5_1, nor to defend the language used in M1_U6. Her role was limited to prompting comments and moving a discussion on where it became less relevant. The transcription itself raises some questions as it has long been recognised that there is more to social communication than words. According to Bourdieu (1996, p.30) “even the most literal form of writing up (the simplest punctuation, the placing of a comma, for example, can dictate the whole sense of a phrase) represents a translation or even an interpretation.” Wellard & McKenna (2001) consequently suggest that the reporting of a focus group should include information about the transcription strategy adopted. It is clear that in the current case some attempt has been made to reflect prosodic elements such as emphasis as well as the truncation of sentences when one participant interrupts or talks over another. References to the manner in which a comment was made (e.g. jokingly) not only gives information by which to judge the comment, but also reflects the general atmosphere of the focus group, including the rapport between the participants and the moderator, for example. The original recording has been retained for validation purposes if necessary, as advised for good practice (Wellard & McKenna, 2001).

3.3.3. Intermethod discrepancies

Non-response to the qualitative questions was considerably higher than non-response to the quantitative ones. Where qualitative responses were missing, the numbers were more useful than might otherwise have been expected. In terms of the evaluation forms completed by external evaluators during the formative evaluations, the numbers allowed for a quick and easy assessment on the part of the evaluators but the comments were more useful in providing explanations for the scores. They resulted in richer data of practical use to improve the quality of what was being produced. In some instances, such as the Reading Lists, evaluators directly contributed to the materials and certainly to their format. The format of the forms themselves made some difference. The type requesting a reason/evidence for each score awarded, tended to produce more specific data compared with the EFs that had a separate qualitative section at the end.

It is worth noting that even small cohorts can have disproportionately large effects. For example, comments from the participants at the OPEN workshop resulted in the creation of an Additional Video showing audio described examples of live events. This could also be viewed negatively in that some responses may be acted upon and others disregarded depending on how they are received by those responsible for monitoring and acting on the data. The discrepancies between qualitative and quantitative data, provides an overwhelming justification for including both types. For example, qualitative responses demonstrate some emotional engagement on the part of respondents to at least one of the Additional Videos. This could not have been detected in the quantitative data, as questions of emotional engagement in the material had not been asked.



3.4 CONCLUSION

The purpose of the IO5 was to guarantee the quality of the training materials created, to ascertain their effectiveness, usability, and consequent longevity. Types of evaluation were mixed and wide-ranging. Perhaps the most surprising feature of the multiple types of evaluation used in this project has been the consistency of the responses, be they from AD students in Poland, AVT students in Italy, professional describers in Slovenia or the trainers, researchers, academics and providers of AD content from across the globe who attended ME5. By combining them, we can be fairly confident that the ADLAB PRO training materials are well-structured, easy to understand and not confusing. AD users feel that PSL are appropriately represented and that the videos will be useful for their own training purposes. We also know that the videos are not of the highest quality in terms of production values and that trainers will have to localise some of the materials according to their own needs. It is for that reason that they have specifically been designed to be flexible. We also know that they fulfill a need and that there is an appetite for them amongst trainers. As one interviewee expressed it: “This is good stuff for anybody anywhere.”

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ACKNOWLEDGEMENTS.

Thanks must go to Sonali Rai for organising the Focus Group and to her colleagues at RNIB who took part. Thanks, too, to all our evaluators and interviewees: Bernd Benecke, Cristóbal Cabeza-Cáceres, Matthew Cock, Elena di Giovanni, Eva Espasa, Deborah Fels, Esther Geiger, Anne Hornsby, Rachel Hutchinson, Jan Luis Kruger, Dawning Leung, Mariana Lopez, Eleanor Margolies, Will McRostie, Vincenza Minutella, Carmen Oven, Juan Pedro Rica, Mary Plackett, Anna Sadowska, Kari Seeley, Rebecca Singh, Kirstin Smith, Joel Snyder, Kim Starr, Agnieszka Szarkowska; Rebecca Tipton, Maria Valero, Maya Van Puymbroeck, Susanne Verberk, Shak Yousaf.

DISCLAIMER

Publication and preparation of this report was supported by ADLAB PRO (Audio Description: A Laboratory for the Development of a New Professional Profile), financed by the European Union under the Erasmus+ Programme, Key Action 2 – Strategic Partnerships, Project number:2016-1-IT02-KA203-024311.

The information and views set out in this report are those of the author and do not necessarily reflect the official opinion of the European Union. Neither the European Union institutions and bodies nor any person acting on their behalf may be held responsible for the use which may be made of the information contained therein.

APPENDIX

This contains templates of evaluation forms created for ADLB PRO. They are reproduced in chronological order in terms of the project and how they are discussed in this handbook.



INTELLECTUAL OUTPUT 3 MODULE EVALUATION FORM

Intellectual output number: IO3

Partner responsible for IO: UA

Module evaluated: Module

Date of evaluation:

Evaluated by:

	Yes/No	Comment/evidence
The module's competence framework encompasses the essential skills that should be learned by every describer.		
The module's learning outcomes provide a clear statement of what the learner should know, understand and be able to do as a result of completing the course.		
The module's learning outcomes are confusing.		
The module's learning outcomes sufficiently are broad not to limit learning.		
The module's learning outcomes cover all the essential things a describer needs to know in this AD context.		
The module caters to a range of learning styles		
The demands the module makes on learners seem appropriate.		
Are there any learning outcomes or competences you would add or remove?		
Any other comments		



Glossary for IO3 and list of acronyms

AD audio Description

AI (audio introduction) – introductory notes giving practical and more contextual information such as detailed descriptions of the sets, costumes and characters and the visual style of the play/film etc.

AST (audio subtitles) – where subtitled speech is read aloud for the benefit of visually impaired audiences

Domain – a discrete area of AD e.g. Film & TV which are recorded as opposed to theatre which is live

Explicitation – openly describing or explaining something as opposed to using a technical term or leaving the explanation implicit.

LO (Learning Outcome) a statement of what the learner should know, understand and be able to do as a result of completing the course.

Macrocriteria – broad criteria that can be subdivided into a number of smaller categories for greater detail. (microcriteria)

Modality – the sensory mode through which meaning is conveyed (visual aural kinaesthetic etc.).

Multimodal – a product (film, performance, artwork etc.) whose meaning is conveyed through multiple modalities.

Spatio-temporal – relating to time and place.

Tactile exploration – exploration through touch, of raised diagrams, actual or models of exhibits etc.

Text in this context is not limited to words, it includes any audiovisual product (film, performance, artwork etc.).

Touch tour – a chance to go on stage before a performance to explore the set, props and costumes and sometimes meet the cast.

VIP – Visually Impaired People

Voice-over – a style of translation used, for example on Polish TV or English radio, where the translation is spoken over the existing narration or dialogue so that soundtracks in two different languages are delivered at the same time.





IO4 TRAINING MATERIALS EVALUATION FORM: CORE VIDEOS

Intellectual output number: IO5

Partner responsible for IO: UV

Date IO completed:

Date of evaluation:

Evaluator:

In assessing the video please award a mark for each of the following quality indicators from 0-10 (0 – not achieved to 10 – fully achieved)

Quality Indicator	Mark	Comment/evidence
The video makes a useful contribution to understanding the practice of AD		
The video gives a good overview of the module to students of AD		
The video held my attention		
The video was succinct		
The audio (voiceover) was engaging		
If I were running a training course on AD, I would include this video (please give your reasons)	Yes/No	
The duration of the video was about right		
The video is well structured		
Total	/70	



READING LISTS EVALUATION FORM

To what extent do you agree with the following statements? Please underline the number that applies in the box below:

(1 = disagree strongly; 2 = disagree; 3 = neither agree nor disagree; 4 = agree; 5 = strongly agree)

1) The reading list contained appropriate references

1	2	3	4	<u>5</u>
---	---	---	---	----------

2) The references were in APA format.

1	2	3	4	<u>5</u>
---	---	---	---	----------

3) The number of references was sufficient.

1	2	3	4	<u>5</u>
---	---	---	---	----------

4) I feel I have enough knowledge to assess this reading list.

1	2	3	<u>4</u>	5
---	---	---	----------	---

5) I would use this reference list if I were teaching a relevant course.

1	2	3	4	<u>5</u>
---	---	---	---	----------

6) Are there any references on the list that you would remove? (Please list):

- 1.
- 2.
- 3.

7) Are there any references missing from the list that you feel should have been included? (Please list):

- 1.
- 2.
- 3.

Any other comments



SUGGESTED REFERENCES FOR M2

(NB. Many of these were already included in other modules.)

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Branje, C. Marshall, S., Tyndall, A., Fels, D.I., (2006). LiveDescribe. *AMCIS 2006*. Acapulco. **Unit 3**



FOCUS GROUP FULL TRANSCRIPT

The transcription of the focus group is given below. As mentioned above, it should be noted that participants' names have been redacted to retain anonymity; some repetition has been edited to improve readability but most hesitations and repeats have been retained to illustrate that people were thinking as they made their comments and to reflect their way of speaking. For that reason, comments have not been altered to make them grammatically correct. In addition other markings are explained in the key below:

Key

...denotes a pause or hesitation

/ denotes where one person's sentence is cut off by another person speaking over them.

Explanatory notes are [either included within square brackets] or added as a footnote.

Italics have been used to denote emphasis or stress in the speaker's voice.

Speech marks indicate where a participant adopts a different tone of voice.

M3_U5_3 "Bad guiding"

Researcher

video M3_U5_1

Researcher

And I would like to know two things from you, if you can rate how familiar you are with AD. so. So if you feel you're very familiar give a five if you feel you're not at all familiar give a one. So anything between 1 and 5. Would be great to know. And I'd also like to know if you're blind or partially sighted, according to your own definition.

P05

My name's. [redacted]. I'm Partially Sighted. For AD I'd say I'm a 5. I know quite a bit about it.

Researcher

Thank you.

P04

So. I'm [name redacted] I'm blind. And. I would say I'm a 5 because I'm addicted to the theatre. [Laugh]

Researcher

That's good to hear.



P03

OK. My name is [name redacted]. I am registered blind. Currently I have light perception. When it comes to the audio description. Actually I don't know because it depends. For example, in theatre I always get audio description. And I prefer it. For cinemas. it depends. On TV It depends on the program. So I might say four or maybe three and a half.

Researcher [00:01:15]

Okay. Thank you.

P02

Hi I am [name redacted]. And I'm a registered blind but I'm partially sighted in reality. I just started using audio description on Netflix so I'd say I'm a 1.5.

P01

Hi I'm [name redacted]. I'm blind and I don't really listen to much Audio Description. However when I do hear it on the telly I find it very, very useful so I'd say about two or three. I haven't been to the theatre very often or to the cinema recently.

Researcher

That's very helpful. Thank you. And In terms of that video. Do you think it would help somebody understand a bit more about people with sight loss and understand about things that you need, that you might need in the theatre, If you were going on a touch tour?

P04

From the video itself or the description in the video?

Researcher

From both.

P04

I mean I love the, what was the gentleman's name? Trevor. I love Trevor, I think he should be an actor. Yeah I think there's something about him that was quite engaging. I thought it was really useful I think the touch tour is quite interesting because I think that's a particular part that a lot of people wouldn't know about that really complements any Audio Description because obviously with audio description particularly in theatre you've only got a certain amount of time to fill. So a lot of the costumes and the set design. You can listen to the notes beforehand but it gives it another dimension being able to do a touch tour and I doubt... I reckon a lot of people have heard of audio description. I reckon very few people have heard of a touch tour.

Researcher [00:02:55]

I think we should keep it a secret. Yes. Otherwise everybody wants to go on the touch tour if it is not secret. [laughter]



P04

Yeah I got to try on the Phantom's mask once [*at a touch tour for the musical Phantom of the Opera*]. It was the best day of my life.

Researcher [00:03:13]

Okay. Anybody else got a comment or...

P05

I like how they showed how... Obviously they're not allowed to have touch tours for everything...You're not allowed to [*inaudible*] and stuff for some touch tours. Yeah. So I like how they showed someone holding the sheep. And Trev touching it. And. I like the part where he explains how important touch is to him.

Researcher

Yeah. Did you feel that was relevant to you? And how you enjoy experiencing the world?

P05

Ummm...Touch. Umm I didn't think that someone touching me on the shoulder was relevant to me, but touch is relevant to some people.

P04

So. I would agree. I haven't heard of a person touching you to tell you they're back. That thing. It's not something I would need if somebody spoke to me...I. Yeah. But each to their own.

P03

Touch is one dimension that's really relevant for me and obviously I prefer quite a lot to explore everything with touch. But almost with this I kind of ..I sometimes lost with this as I was listening. So sometimes I didn't engage much to be honest. So I don't know why but it wasn't much. Not much clear.

P04

I would say that for that bit I did get a little bit disengaged because I felt it needed more description. So I felt like he was getting the experience with touching it that I wasn't getting with listening to it. I guess which maybe is quite something in itself. yeah I would agree... But I would say I believe that/

P01

/In all honesty, I do agree. But I thought his description of what he was going through was good anyway... His description was brilliant. Yeah. But the actual experience of touch. I didn't get much out of that because. I didn't hear much about it. But I did say before I have had experience of theatre. And I did have the touch tour and it did make a difference because you can visualise. After feeling everything, you could connect more.

Researcher

Okay that's great. Thank you.



P05

With the touch tour part of it shows that the interesting part where he's touching the woman's face.

P04

I didn't get that, it was just music for that part of it.

P01

I didn't get that.

P05

There was just music for that bit. They didn't explain what was going on.

P02

Yeah I thought I was using my sight a lot more rather than the audio description. When I thought that was supposed to be the other way around!

P05

I think that the Audio description was obviously a minimal one with explaining what needed to be explained without going into detail. For instance. when he was in the garden it didn't explain what the garden looked like. So, there was a\

Researcher

\It was quite minimal wasn't it. Right..

P04

Yeah and I had no idea what he looks like. How he said I have a couple of grey hairs and I thought the description was going to say he has a full head of grey hair but it didn't say anything so it's, it's not really relevant to me because he's sort of engaging with a sighted viewer on his appearance. It's just lost on me.

P03

There was a bird or birds but obviously I am still wondering was it there? Were there any birds? It was like a background.

Researcher

Yeah it was just in the background.

P03

Was it like music or they were there any actual birds there?

Researcher

No I think. I think he was in the garden. Actually. But. OK. So.



P05

And with the sign, there. It read out most of the words on the sign but it missed out the words “lives here”.

Researcher [00:07:05]

Yeah. There wasn't time to say the other bit of the sign. Okay so thank you for that. We're going to move on and watch the short video that I thought was play you at the start. Just five minutes and it explains about the target audience for AD.

[everyone watches M1_U6]

So as I say a nice short video. And again I'd like to know if you felt that blind people were fairly represented. And whether or not you think it would be useful for a student, who's just starting out?

P02

I think personally it's a really, it was a really good video that describes what audio description is and all who can benefit. But yeah I think the emphasis should be more well not should be but some more emphasis could be put on blind people because for us the thing is that you know we don't have a choice that we have to use it. And you know and that's why... Other people they have a choice.

Researcher

Yes, I completely understand that.

P04

For me. There was a couple of bits of the language which made me [sharp intake of breath] a little bit so we don't typically say people suffering from a condition. Yes that's really old school language. It is not... Yeah. You know what I'm saying it's not ...but I just want to say a couple times he used the terminology using audio description to help people understand the program. And again I could imagine that that's kind of thorny language to a lot of people because it's more you know enhancing the description and the detail of a program and I think he would get quite a few visually impaired people going [voice raised in mock agitation] I don't have a problem understanding Coronation Street, I just want to know what they're doing! It's not a hugely complicated plot. I think those. Those. That kinda stood out for me. I liked the end about there not being a golden rule... I... Actually having to look at the primary audience because where I thought that was going and I thought “Oh no” was there's no golden rule. So like you know because what I thought was sometimes you get a product and everyone tries to please everyone and then you don't please anyone because it never moves. But the idea of focusing on the primary audience which ties in with [P02's] comment. Is really helpful because it suggests that we need to do something. And it's not for the benefit of everyone but it needs to happen.

P03

I kind of agree with the language as you said but I believe it's because he's from Belgium?

Researcher

Yes.

P03

Because. Sometimes obviously translation makes it different.

Researcher

Yeah. That's a very perceptive point.

P01

What I got from that, I thought it was quite useful, but I also got that you can watch telly by the radio now.

P04

Well that's like *The Archers*¹¹, isn't it?

P01

I mean you get the audio description then as well you know moments. I think on *The Archers* at the moment if someone was to walk across the floor you'd hear them. Yes but with the audio description you'd get: She's walking to the door you know. And even though you can hear, yes. So I just think that you could put the radio on now and be totally happy.

P04

My husband's fully sighted and I have to say he uses audio description on his own because when he watches *Game of Thrones*¹² he has no idea who anyone is so he has to watch. He will only watch it without audio description because they tell you who people are and he can't understand otherwise. And the other thing he loves to do now is he'll watch Netflix with audio description while he's driving. Because they want to hear everything Yeah or if he's cooking and you know it mentioned that in the end the video there. And for him it's, it's really useful because he doesn't have to just sit and stare at his phone.

P01

This is so true. You don't have you don't have to miss a program anymore then you could catch up.

Researcher

Great. Okay. Any other comments about that video? It was clear, was it too slow or In terms of...

P04

¹¹ The Archer's is a long-running radio soap opera on BBC Radio 4

¹² Game of Thrones is a fantasy drama television series created by David Benioff and D. B. Weiss. It is an adaptation of A Song of Ice and Fire, George R. R. Martin's series of fantasy novels.

I thought it was the right pace for five minutes. I wouldn't want it to be longer.

P03

It's quite a lot to catch or maybe should I say, it's well said you know, it covers most of the things that visually impaired who would like to listen or even sighted people. It's kind of like a little bit of awareness as well as including/

P04

/Do you think it would be helpful during that video to have little clips of some audio description? As an example of what that would.... what it sounds like?

P03

It would be helpful but I don't know I just didn't know what was originally... I mean if somebody can see.

Researcher

The visuals are simply, it's like a PowerPoint presentation. So there are slides and the words pretty much pick up what he was saying.

P05

I don't just mean like a line of someone saying "a man in a blue shirt walks towards the door" interjected with these little snippets.

Researcher

OK. Let's move on there's another. Also a short one.

everyone watches M3_U5_2 "Helpful Guiding"

Researcher

So that's the end of that one and what did people feel about that one?

P03

I'd prefer to be honest on this a kind of a clip or something. I have a similar video. Somebody did it for awareness of how to guide a blind person and they done it. Obviously somebody's talking and the other person is doing the scene. Right. Which is quite useful. I mean this is useful as well because it's all relevant to us.

P01

I thought it was very good as well. And I also felt that it was a lot of information. And I just wish that more people could see it. Especially at the train stations. Yeah. You know it really does need to be out there. And even in families. My daughter's the worst guide. [laughter] I'm telling the truth no matter what I say to her. I mean the worst one for me was when I was with and she walks fast anyway/

Researcher (jokingly)
/Shall I give you a copy to show her?

P01

Yes! And you know what she did? Before I knew it, I was top of the escalator. And “Oh” I screamed. And that made her worse, she said “Oh what’s wrong with you?” She’s just the worst and I told her. But. I thought that was very helpful.

P02

It was. I personally really liked it and I'd like a copy of it. Yeah it was very good. I think the only thing I'd say if it was for a sighted person it can be confusing because on one side they're being told I don't like details then someone else is saying I need details. And I think the main thing for... I guess it would be good to add to the video to always check with the person.

P01

That’s what I was going to say.

P04

No it's great because I mean I loved it as well. So it’s great to have the different perspective because I think it was interesting that I think it was one lady viewed it as you were dependent on a person guiding you whereas you know not everyone thinks like that. And some people thought well you know I don't need you to tell me the steps because actually you should be using your cane. Guiding is in addition to your mobile aid if you like and where it is. Yeah it was really great. And I think if it could be tied together at the end. With a message that’s kind of like we say here “just ask” [general agreement].

Researcher

Yeah. There's another one. I will just explain a little bit more about the background to videos. Which is that they're not independent. They're not ... You don't just see one. There's a whole little group of them.

P04

OK.

Researcher

So the ones that I'm showing you now kind of all go together.

P03

Like really it is individual. So I was kind of lost track because I thought partially sighted and then totally blind. Like it's a mixed experience.

Researcher

Yes.



P05

I like how it showed each person talking, explaining their point of view, the guiding and what they like. Yes. But I also agree that they should have said at some point that. You should ask the person first.

Researcher [00:15:20]

OK, thanks. So I'm going to show you one more and then we've got a summary one. So this one is kind of the inverse of the one we've just seen.

everyone watches

So. Any comments on that one?

P04

Well. I think that's going to freak sighted people out.

I do. I think the first thing that's on that video is how dangerous it is if you get it wrong. And it kind of takes that thing away of "Look just take it easy". Just ask them what they need. I mean. It just makes it such a big deal. I sort of feel like if you're being guided so badly that it's dangerous don't be guided like.. Do your own thing because that's surely going to be better than/

P01

/I think to some extent it depends on where you are. Because so for example in Charing Cross station [*a big London terminus*]. I need support in the station. I can't go in that station just anyway. I couldn't... I couldn't make that decision to go on my own.

P04

Well no because it would be dangerous.

P01

Yeah.

P04

That's what's going to be guided to the point where it's dangerous. So if you were being guided and you fell down the stairs you might go "Actually I'll..." [laughter]....

P01

But what would you do? Stop in the station and then ask for someone else to help you?

P05

And I'd probably say "thank you" to the person and say "I'm fine".

P01

I know I understand what you're saying but I think you know obviously I mean if you're in danger but if I said to somebody if I was with somebody I've really felt bad. I would have to say "Could you take me to the barriers or something" you know because I wouldn't want them to stop me anywhere because I don't know where I am.

P03

Yes. I wish they could interview me and I might add something more on it saying that. No I'm just partially sighted .So because oh my God. I've hurt myself so many times. Because I have low vision because obviously they say, I will guide you but to be honest, I don't think with all the metal,[*inaudible*] so many things]. But yeah I mean, this is really good for people who kind of guide people. But this is kind of you know like they don't do it perfectly kind of an interview.

P01

They mean well.

really, really good ones in there

P01

It's really good.

P05

I think it's important before you start guiding someone to ask them how much they can see, so you can understand how low their vision is so you can understand and get an idea of what you need to make them aware of but I found that one thing sighted people ask, is how much can you see

P04

This is interesting. Because like if I was say going to the tube¹³ and the guys asked me I mean "how much can you see?" I become resistant to answer the question. A little bit because I feel like I don't want to go into my sight loss journey with you.

P05

Well, not that way. It's just a question of just getting an idea of what you need to make them aware of.

P03

Some people prefer to follow. They don't want to go up close against somebody.

P01

But in that case they should just be asked you know how would you like to be guided?

All

Yeah yeah.

¹³ The London Underground.



P01

Yeah I must admit I've been asked before. Can you see anything? I say yeah, I see a bit because I just don't want to say that I'm totally blind cause I don't trust people, you must know this stuff. Why are you asking me that? It depends on where I am, so they say "Can you see anything?"

So I go "yeah, I see a bit yeah." And try to look like I can.

Researcher

Actually, that is really interesting and I'm going to show you the last video. Okay. Now I'd like your views on this. Especially given what you've all just said.

everyone watches M3_U5_4 Guiding

So that's the final video. Which I'm interested to know whether you think that that's acceptable?

P01

I think that's acceptable.

P05

Yeah, I thought there were some really good points in there actually.

P02

I'd like to be reading the script so we could mark them all down cos there are some

P03

I think that was the best one.

P01

Yeah I really liked that. I wish everybody had that. Seriously. Honestly I really do.

Researcher

That's very reassuring to hear. Thank you very much.

P05

I think it covered everything.

P02

Very very good.

Researcher

Yes. Would you start with that one and then have the other two?

P04

I think I would, yeah. Because I think it gives more context and takes away some of the fear because it's sort of summed up. It's not that big a deal. Here's some stuff. And then it goes on to explain why it's important. You know.

P01

Very, very like, I like that.

P03

Yeah it says always ask would you like left arm or right arm or things like preference on so many things. Well I think that all depends. For example if I need your guidance from there to here then I don't mind. I mean you don't. Right. Left doesn't matter.

Researcher

Yeah, no it's all about context.

P04

You know it's really difficult as well because I think like a lot of that... Because I've always had a visual impairment, you can hear when people are on certain sides. You can tell when they're fumbling with the door on their right. I think a lot of that's because you're used to that. You're used to hearing it. So, I think that kind of depends on how long someone's had sight loss. How much experience of guiding. It's kind of tricky to get that one because I wouldn't need all the information like, I find that a faff. I wouldn't be offended by it but I feel like you know...

Researcher

But if somebody said was he telling you too much you..?

P04

I guess I probably just go "Oh you're fine"
[laughter]/

Researcher

We're all too polite.

P02

But that is the gold standard of what it should be.

P05



You've reminded me with guiding...I've been on the other side with guiding and people guiding me as well, It's harder than it looks I got my own personal needs as well without having to explain to the person that this is coming up as well. [inaudible]

P04

It's interesting. When do you know whether or not to ask someone if they need a guide because there's this weird thing that always happens and I don't know, I don't quite know why but as I say my husband's fully sighted and a lot of people assume he's visually impaired because he's with me. And I have had men take his hand to show him places. And he's too polite as well, so he's being guided but he doesn't say anything so he won't just go "Oh you're OK, mate I'm not blind." So these guys put his hand on the back of the chair. So usually, they're very enthusiastic so he doesn't want to hurt their feelings so he says "Well thank you so much". [laughter]

P02

Maybe he wants to know what it feels like

P04

Maybe

P05

With that I've had with one of my friends in a Japanese restaurant in the past. The person. My friend. Said next. I'm guessing. That's [inaudible]

P04

I think it's that they see me and., I think, there's maybe some societal impressions that because you're visually impaired then your partner's visually impaired. There's a lot of that but I don't know. Or maybe he's just. I don't know. Maybe he just looks like he needs help! [laughter].

P05

I think it's nice that people who are visually impaired.... I mean.

P04

I think there's an interesting point because people a lot of people say that London's really unfriendly and I think it's just you don't have the chance. There's no reason to talk to strangers but if you're visually impaired there is because they're offering you help or telling them you know there's a seat there. So I've found it... I probably have a more friendly experience.

P01

I think most people are helpful in London. It's very rare I'm on a tube without someone offering me a seat Oh. Yeah. I think I think I've still got hope in society.



Researcher

So I'm going to ask you one more general question which is having seen those videos how curious are you to see the rest of the ADLAB PRO materials? [jokingly] I'm not going to show them. Don't worry. [laughter]

P02

I'd be interested to see them.

P03

No I think I'd be keen to know more to see more other than the sight issues.
I'm really keen to know what else they do to be honest. Okay.

P02

So I'm curious to know. What. Kind of what else there is?

Researcher [00:24:17]

Laughs. Well. Yeah. I mean what there is, is. There are core videos for each of the different modules. And the modules are things like. Describing for TV. Describing for art galleries. There is one about technology and one about Innovation. One about audio subtitling. So in lots of countries their core TV content is in one language whereas most of them speak another language. So for example in Barcelona most of the content is in Spanish but most people speak Catalan. So in that situation you have to have description and a translation of the subtitles. Or voice the subtitles. So. There's a Unit about that. What else is there Sonali?

SR

I think that covers it.

Researcher [00:25:08]

Yes. Yes. There are six altogether. And the idea is... Is that any trainer actually download them. I mean anybody can download them. But the idea is that a trainer would download them, and use them to supplement their own materials or teach the entire course.

P02

I think the guiding one they could teach their own course but the audio description ones definitely no and they would have to do a bit more research. Right. But. This last one that. I think it definitely brings. It may potentially be more intriguing. Oh I want to guide somebody and test my skill.

Researcher

Yeah. So when you said you were interested in having that video what would you use it for?

P02



Well I liked it because for my work I do campaigning and I go out and do talks to people. And just kind of change society's perceptions and there'll be times when you do have to provide training material and teach them. So I work really closely with Transport for London and Transport for All to improve their customer service. I mean I say that I wouldn't show it you know obviously without your permission or something.

Researcher

But you can. I mean they're under a Creative Commons licence. So anyone can download them any one can show them anyway.

P01

Oh. OK. Yeah. And I would definitely be keen because some of... It just adds detail and then you wouldn't. I. Think.

P03

Just change how it's starting.

Researcher (jokingly)

It needs re-branding!

P02

I don't know I know I'm not one of those people who, if there's somebody who's done a better job I'm happy to say that.

Researcher

Well that's really helpful. If anybody else has got any comments we've got. 1, 1 minute to go before half past five.

[general sounds of disappointment]

.

P01

Oh, I really appreciated it. I do think it's really useful. I mean.

P02

So how would I get the videos?

Researcher

Yeah well I can send them to you or Sonali's got them.

P04

So can they, can they be hosted elsewhere?

Researcher



They are currently. Well they are going to be hosted on the ADLAB PRO website. But I think they're not currently there yet.

P04

So the reason I'm asking is. Through the service that I run here where there'll be what's going to be called perhaps the professional's hub. And it's going to have you know documentation and videos for professionals working primarily with children and young adults in education. And it's basically to help them get informed about all kinds of things to do with visual impairment.

Researcher

Yeah I'm sure you can link to them. Yeah.

P04

With that hub, I think it'd be great. We'd love to highlight them.

Researcher

Well that's very encouraging. You know I'll liaise with Sonali.

P01

I've also thought about some of the local societies. Yeah because when they do have their events. You know the amount of people that are just not getting that kind of information and then just finally you mentioned... I'm sitting here all evening since I've been here and that figure of two hundred and fifty three million across the world¹⁴. Yeah I just thought that was... that's unbelievable. I just, I know there's not as many people getting the support that we get. Yeah. And it's just really sort of quite tragic.

Researcher

Yeah. Heather and I went to India this time last year and there are 15 million people in India with blindness.

P04

Yes. I used to work in international development for Sightsavers ¹⁵and I worked in India. On and off. It was project-based. That's how it works... But yeah they don't really get anything at all. There are some aspects that some parts of India are really progressive in terms of technology. But the rural parts...

P05

¹⁴ This refers to the number of people globally with a visual impairment that was mentioned on one of the first videos shown (M1_U6)

¹⁵ Sightsavers is an international non-governmental organisation that works with partners in developing countries to treat and prevent avoidable blindness, and promote equality for people with visual impairments and other disabilities.



I'm Bangladeshi as well and my Dad always said if I was living there I wouldn't get the equipment that I need or anything.

Researcher [00:29:15]

Anyway. They've been made and they're available. So, if you need them contact Sonali or contact me directly.

All

Oh thank you. Thank you. Thank you very much.

Applause

ONE-TO-ONE INTERVIEWS (ME5, TRANSCRIPTION)

INTERVIEWEE 01

RESEARCHER

[00:00:00] Could you start by introducing yourself not by name but by your relationship to AD and where you're from.

INTERVIEWEE 01

I am the audio description editor Bayerischer Rundfunk which is a public broadcaster and we are offering a description of course for TV but also for video on demand, for DVD and for cinema.

RESEARCHER

So imagine that you're going to... hang on before that. How familiar are you with AD? On a scale from one to 5 where one is low and five is....

INTERVIEWEE 01

I would say five.

RESEARCHER

I think it's fair enough. Now imagine you're going to run a course on AD which you do. Would you use any of the training materials that were shown this morning?

INTERVIEWEE 01

Sure I will. I think I will use some of the power points. I will of course, I think I will edit some of them and make it useful for how I do the courses and I'm really happy about the video material. Of course I have to think about how I can use them in English or maybe I can do a voiceover in German so that I adapt this to make it make it more suitable for me.

RESEARCHER

Okay. And do you think it would help your students find out more about AD using these materials?



RESEARCHER

Mm hmm. I think so yeah. Because when we do the courses of course I have some videos I show to them and if I can say in addition you'll find more information here on the website online because courses normally are three to four days. So there is some space in between so that people have questions so I can tell them. OK. There's another source to get information.

RESEARCHER

So what for you was the weakest aspect of the training materials?

INTERVIEWEE 01

Sorry again?

RESEARCHER

What was the weakest aspect?

INTERVIEWEE 01

Well I as a broadcaster was a bit disappointed with the sound quality of the audio. This is... I'm used to that we produce this in the studio and of course this was all done by smartphones or whatever not in really good surroundings so I would do something about that [so] that it sounds okay.

RESEARCHER

And despite that would you recommend these materials to another trainer?

INTERVIEWEE 01

I think I would yeah. Okay thank you very much.

INTERVIEWEE 2

RESEARCHER

[00:00:00] OK. So. tell me who you are in terms of your role and where you're from.

INTERVIEWEE 2

I am an audio describer. And I also am the executive director of a non-profit audio description service in mostly live events and visual art in Australia.

RESEARCHER

And how familiar are you on a scale of 1 to 5 with 1 being not very familiar and 5 being extremely familiar with audio description?

INTERVIEWEE 2

I'm going to give myself a five.

RESEARCHER

I think you qualify. Now imagine you're going to run a course on AD in fact I think you are. [So would you use any of the training materials that were presented this morning?

INTERVIEWEE 2

Yes absolutely. I think that there are some that I have and have used in the past that I'm very happy with but the opportunity to see how other people approach it how other people frame it in terms of competences is really useful. There'll probably be some work to do to localize the content But. I think having that source material that is that is being held in an institutional context and is being contributed to by a global team of experts is going to make it a lot easier and hopefully get people from zero to describe a little faster and a little more smoothly.

RESEARCHER

So to sum up would you recommend these materials to somebody else?

INTERVIEWEE 2

Yes absolutely.

RESEARCHER

Thank you

INTERVIEWEE 2

No worries.

INTERVIEWEE 03

RESEARCHER

So to start with could you just tell me who you are but not by name but by role and what you do in your relationship to audio description.

INTERVIEWEE 03

OK um I've I've been uh professional audio describe it for some 15 years not not full time but uh. Yeah in some years I've been full time and in some others I haven't. [I'm not full time now but occasionally. And then I also I teach audio description in the masters of audiovisual translation in Barcelona and online based.

RESEARCHER

And if you had to rank your familiarity with audio description on a scale of one to five where one is low five is high?

INTERVIEWEE 03

I would say five.

RESEARCHER

I think that's fair enough. Okay. Now imagine you're going to run a course on AD. Which you do. Would you use any of the training materials that were presented this morning?

INTERVIEWEE 03

Yes.

RESEARCHER

And why? What was appealing about them?

INTERVIEWEE 03

I mean. I think I could because I have my own materials and so but I think there are some extra things that would be very nice to use or work on their own for students. Or for example they're... One of the most interesting ones was these when I heard your voice and it because it's the you know it's interviews with users and I miss that in my lessons because you cannot have a person a blind person of course. And it's always difficult to have this point of view from users and this is already recorded.] It's very well presented and it's it's good to have that material to be used. And for example as an introductory thing for example of course I haven't seen... I have only seen three tasks or three videos of each but I'm really looking forward to seeing the rest because I'm sure there will be very interesting things and they can be like extra things you can using your lessons.

RESEARCHER

Great. So would you recommend these materials?

INTERVIEWEE 03

Yeah sure.

RESEARCHER

Thank you very much.

INTERVIEWEE 03

Okay.

RESEARCHER

That's perfect that's all I need.

INTERVIEWEE 04

RESEARCHER

So if we could start by you telling me who you are not in terms of your name but in terms of your relationship to AD and where you're from.

INTERVIEWEE 04

I am an audio describer from Canada and I am also part of Audio Description Coalition.

RESEARCHER

So if you had to rate your familiarity with AD on a scale from 1 to 5 where one is low and 5 is extremely familiar. What would you say?

INTERVIEWEE 04

I would rate it at five.

RESEARCHER

And in terms of the materials that you saw today if you were running a training course on AD would you use them.

INTERVIEWEE 04

I would definitely use some of them. Yes.

RESEARCHER

Are there some that appealed to you more than others?

INTERVIEWEE 04

Yes.

I think seeing them in context of the actual additional materials would, would help. But from what I saw there is an excellent base for the type of training that was suggested.

RESEARCHER

What do you think was the weakest aspect of them?

INTERVIEWEE 04

I think... My understanding of how it was laid out was that it did include some jargon some inaccessible language and I made the suggestion that it all be proof read and also looked at for some of this technical language.

RESEARCHER

Okay great. So if you were recommending them to, I mean would you recommend them to another trainer?

INTERVIEWEE 04

Yes.



RESEARCHER

Thank you. Are there any other comments?

INTERVIEWEE 04

I think it's wonderful that they're licensed under Creative Commons. Because of the nature of where we're at, at least speaking for Canada. It is so useful to have something that is not proprietary that can be disseminated freely that has what I would call it I guess a scientific background behind it. We are existing in a vacuum of information and it has bred some unhealthy practices.

RESEARCHER

Okay that's really helpful. Thank you so much.

INTERVIEWEE 05

RESEARCHER

Can we start by you telling me who you are not by name but by your relationship with description and where you're from.

INTERVIEWEE 05

Yes certainly. So I'm an audio describer. I'm also just starting here to do research in audio description. And I'm from Adelaide South Australia.

RESEARCHER

And if you had to rate your familiarity with AD on a scale from 1 to 5 where one is low and five is extremely familiar. What would you say?

INTERVIEWEE 05

Probably 4.5.

RESEARCHER

Okay. And imagine you're going to run a course on description, would you use any of the training materials that were presented this morning?

INTERVIEWEE 05

I am so keen to work through it. I actually want to put myself through this entire course. I imagine that I will use all of it. There may be some that I choose to adapt but I'm just thinking at least the first run at it. I'd probably use it as it is, unadapted, and just run with it. Yes absolutely.

RESEARCHER

Great. And do you think they would help your students find out more about description.

INTERVIEWEE 05

Oh yes. So in Australia there is no formal university training in any aspect of audio description at all. So yes it would be brilliant. I'm really keen to tease out the intersections as I presented before about framing audio description in media studies and I think these materials will actually really help me to do that. On the way through. Be interesting for me to see if there's other options for training in developing some specific training materials that relate to a media studies framework.

RESEARCHER

And would you recommend them.

INTERVIEWEE 05

Oh absolutely yes. 100 percent only because I can't recommend anything more than 100 per cent in spite of what sporting commentators will suggest that there's 110 percent effort.

RESEARCHER

Great.

Anything else you want to say about them?

INTERVIEWEE 05

About the training materials? So one of the comments I put on my form was to ask if the training videos themselves could be re-voiced in... It's a rather parochial comment but I think that it's quite important that perhaps these be revised by a native speaker of the even in English like I so am very very grateful that these resources have been done in English because I'm a complete philistine and have no other languages other than English. So it means they're completely accessible to me which is fabulous. But listening to just a couple of them different voicings by different Spanish speakers speaking English it takes a while to cue in to their accent and I just wonder if it would be more helpful for an Australian student of audio description to have those main content videos revoiced.

RESEARCHER

Okay that's a really interesting point. Thank you very much.

INTERVIEWEE 05

It's my pleasure.

INTERVIEWEE 06

RESEARCHER

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Can we start by you telling me who you are not by name but by your relationship to description and where you're from.

INTERVIEWEE 06

OK my relation with audio description is mainly from research and also training.

RESEARCHER

So if you had to rate yourself on a scale from 1 to 5 - 1 one means not very familiar with AD and 5 means extremely familiar - where would you put yourself?

INTERVIEWEE 06

Four

RESEARCHER

Okay. And based on the materials you saw today if you were running a course would you want to use them?

INTERVIEWEE 06

Yes.

RESEARCHER

Why would that be?

INTERVIEWEE 06

Because I find them hands on varied creative and based on experience both teaching experience professional experience and connections with the people with the users.

RESEARCHER

Were there any weaknesses that you identified

INTERVIEWEE 06

Umm maybe some adaptations for online teaching would be... would be good.

RESEARCHER

Could you suggest how you would adapt them for online teaching?

INTERVIEWEE 06

Well in the tasks of using description or multiple choice if they were devised as moodle or moodle- like questionnaires or survey monkey or similar these would be more entertaining. And ready to use. And also not so easy to see the solution. I would use them mainly as reinforcing exercises but it's good that people get immediate reward from having the result just after they do [it].

INTERVIEWEE 06

And would you recommend them to another teacher of AD.

INTERVIEWEE 06

Yes definitely.

RESEARCHER

Is there anything else you want to say?

INTERVIEWEE 06

I would like to have look at them more carefully because I didn't have time to but maybe in some of the videos some images could be included. Since these videos are meant for sighted trainers so I think that in those cases images can help illustrate them but fine, I mean I really enjoyed the session I really enjoyed looking at the materials.

RESEARCHER

Thank you very much.

INTERVIEWEE 07

RESEARCHER

Could you start by introducing yourself not by name but by your experience and your role in relation to audio description and where you come from.

INTERVIEWEE 07

I have been working with audio description for a long time. I am a audio describer in the United States and do description for the wide range of art forms - events as well certainly but obviously feature films, videos, Museums but I probably personally I have a company with writers that do a lot of that but I personally I spend most of my time doing training of describers and speaking about description.

RESEARCHER

So if you had to quantify your familiarity with description on a scale from 1 to 5 with one low and five high. What would you say?

INTERVIEWEE 07

Well I, I got have to say six I think something like that, he said modestly.

RESEARCHER

Yeah yeah. Now, imagine you're going to run a course on AD well you will. Would you use any of the materials that presented this morning?



INTERVIEWEE 07

Oh yeah, absolutely. I was just talking to some of the others about it as well. Not only in a course... the way this was structured today it seemed most suited for a university or academic kind of setting and I'm not coming from that place really.

But the, the material, the essence, the content would be fine. I think probably for level one beginning folks principally at least from what I saw today. But I think it could be very helpful and I mentioned to Chris I think I've mentioned it to Anna as well but that there might be a way to associate with this certification program we're trying to do at the American Council of the Blind.

INTERVIEWEE 07

I know that Kathy Zeiger who's running the academy for vision and the education rehabilitation professional. They're going to be there in charge of the certification effort because they certify others and she wants to have some sort of association with she says, a university. Well this is multiple universities! really you know by by associating with ADLAB PRO. So that's something she'll explore over the next two or years or so. I'll mention it to her certainly and it'd be great to have that American connection. I mean this is funded by European Union of course. So that's I understand that entirely but this is good stuff for anybody anywhere. So.

RESEARCHER

OK. So would you recommend these materials?

INTERVIEWEE 07

Oh yeah definitely yes. I and I love your comment about stealing I'm gonna steal. Yeah yeah. Yeah but as it's got a Creative Commons license it's not really stealing I guess.

RESEARCHER

Think of it as sharing that's much better. Okay that's great. Thank you very much.

INTERVIEWEE 07

All right

RESEARCHER

Thank you.

INTERVIEWEE 07

You bet.

INTERVIEWEE 08

RESEARCHER

If you could start just by telling me who you are in terms of your relationship to AD and where you're from.

INTERVIEWEE 08

OK my name is [name redacted] from Washington D.C. and I'm married to [name redacted]. So my relationship to audio description is through osmosis for many years.

RESEARCHER

So if you had to rate your familiarity with AD on a scale from 1 to 5 where one is low and 5 is high - Being extremely familiar - what would you say?

INTERVIEWEE 08

I'd probably say 3 or 4. I don't feel like I'm a qualified trained audio describer but I have participated sometimes even voiced once in a while. When he's desperate for a voice.

RESEARCHER

Now imagine you're going to run a course on description do you think you would use any of the training materials that were presented this morning?

INTERVIEWEE 08

I think that they would be very useful especially knowing that it's a framework. And not a rigid set of things that it has to be this way but I think it's it's great to have it organized in a way that people can then take off from.

RESEARCHER

And do you think the materials would help your students find out more about AD?

INTERVIEWEE 08

Absolutely

RESEARCHER

Great. And is there anything else you wanted to add?

INTERVIEWEE 08

Well from my point of view of course I'd always want there to be some aspect about movement.

RESEARCHER

which there is but it wasn't presented.

INTERVIEWEE 08

OK all right

RESEARCHER

so rest assured there are two videos about describing dance.



INTERVIEWEE 08

Wonderful. Okay yeah. Okay. And I'll be able to access them?

RESEARCHER

Yes.

INTERVIEWEE 08

Okay. Yeah. Because I'd love to see that. Okay.

RESEARCHER

And just a final question. Would you recommend these materials to somebody else who is/

INTERVIEWEE 08

/I would. Yeah.

RESEARCHER

Okay thank you very much.

INTERVIEWEE 09

RESEARCHER

Can you just start by introducing yourself not by name but by your relationship to A.D. and where you're from.

INTERVIEWEE 09

I'm from Hong Kong and I'm an audio description trainer. And also I'm an audio description practitioner. I provide audio description for films, TV programs and museums, outdoor activities etc.

RESEARCHER

So if you had to rate your familiarity with AD on a scale from 1 to 5 where one is low and five is extremely familiar, where would you put yourself ?

INTERVIEWEE 09

So I should be a five.

RESEARCHER

Okay now imagine you are going to run a course on AD. How likely are you to use any of the materials that you saw today?

INTERVIEWEE 09



Very likely.

RESEARCHER

What do you like about them?

INTERVIEWEE 09

I especially like about examples and the task that we need to ask the students to do so because I'm working in Hong Kong all materials that I can get access to are Chinese materials. So I do want some references from outside the Chinese community.

RESEARCHER

That's really interesting. And do you think they would help your students find out more about AD?

INTERVIEWEE 09

Yes I think so because. Well as long as both good and bad AD are shown to the students possibly they can compare and contrast themselves. They can also read guidelines provided by ADLAB PRO. I mean there is a project ADLAB before this one so they have already compiled a list of guidelines and they provide different solutions. So I take that as a reference too. I think it's really helpful when I'm drafting my Chinese guidelines.

RESEARCHER

Great. So would you in short recommend these training materials to another trainer?

INTERVIEWEE 09

Yes of course. Because if I'm going to prepare a set of mine probably I would just pass on what I have prepared or localize in a Hong Kong context or Chinese context to the following trainers because I'm kind of training the trainers.

RESEARCHER

How difficult do you think localizing might be?

INTERVIEWEE 09

Well first of all maybe I need to translate the materials into Chinese first like the guidelines and I also did reception studies so I will also input the findings that I have got from my research so that would be a lot of effort because what I can see that there's like a load of information from ADLAB PRO and I don't think I can really translate all the videos into a Chinese context but in Hong Kong one of the advantage that we have is well, many people are bilingual so they can understand English materials. So probably I don't have to spend too much effort on translating anything in English but then I can give some input of my personal experience or my audio description experience that I have, I mean the Hong Kong market to my students.

RESEARCHER

One person who I spoke to said that she thought that the voicing by non-native English speakers was harder to understand. Do you think that would be a problem?

INTERVIEWEE 09

Oh really? It really depends on the language level of that non-native speaker. Even if he or she is non-native it doesn't mean that his or her language skills is not good. It can be a near native level. If it is in this case it should be OK unless he or she has a very very poor standard.

RESEARCHER

Okay. Thank you very much.

INTERVIEWEE 09

You're welcome.



TRAINING MATERIALS EVALUATION FORM (ME5 SESSION 2)



Training Materials Evaluation Form 2
ADLAB PRO ME5, 21.03.2019
Session: 12:30-13:30

1. What is your relationship to AD (Multiple answers possible):

- | | | |
|--|---|--|
| <input type="checkbox"/> Practicing describer | <input type="checkbox"/> AD user | <input type="checkbox"/> Academic/researcher |
| <input type="checkbox"/> AD Tutor/Teacher/Lecturer | <input type="checkbox"/> Provider of AD content | <input type="checkbox"/> Student |
| <input type="checkbox"/> Other (specify): | | |

2. Is English your first language: ☐ Yes ☐ No

3. Are you from:

- | | | | |
|--|--|--------------------------------------|---------------------------------|
| <input type="checkbox"/> Africa | <input type="checkbox"/> Asia | <input type="checkbox"/> Australasia | <input type="checkbox"/> Europe |
| <input type="checkbox"/> North America | <input type="checkbox"/> South America | | |

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1. CORE VIDEOS

To what extent do you agree with the following statements? Please circle the number that applies in the box below: (1 = disagree strongly; 2 = disagree; 3 = neither agree nor disagree; 4 = agree; 5 = strongly agree)

I find the core videos interesting	1	2	3	4	5
I find the core videos well-structured	1	2	3	4	5
I find the core videos confusing	1	2	3	4	5
I find the core videos easy to understand	1	2	3	4	5
The core videos increased my understanding of audio description	1	2	3	4	5

The thing I liked best about the core videos was (please write in):

The thing I liked least about the core videos was (please write in):



2. TASKS

To what extent do you agree with the following statements? Please circle the number that applies in the box below: (1 = disagree strongly; 2 = disagree; 3 = neither agree nor disagree; 4 = agree; 5 = strongly agree)

I find the tasks interesting	1	2	3	4	5
I find the tasks well-structured	1	2	3	4	5
I find the tasks confusing	1	2	3	4	5
I find the tasks easy to understand	1	2	3	4	5
The tasks increased my understanding of audio description	1	2	3	4	5

The thing I liked best about the core videos was (please write in):

The thing I liked least about the core videos was (please write in):



3. ADDITIONAL VIDEOS

To what extent do you agree with the following statements? Please circle the number that applies in the box below: (1 = disagree strongly; 2 = disagree; 3 = neither agree nor disagree; 4 = agree; 5 = strongly agree)

I find the additional videos interesting	1	2	3	4	5
I find the additional videos well-structured	1	2	3	4	5
I find the additional videos confusing	1	2	3	4	5
I find the additional videos easy to understand	1	2	3	4	5
The additional videos increased my understanding of audio description	1	2	3	4	5

The thing I liked best about the core videos was (please write in):

The thing I liked least about the core videos was (please write in):



EVALUATION OF TRAINING MATERIALS IN GENERAL:

To what extent do you agree with the following statements?

Please circle the number that applies in the box below:

(1 = disagree strongly; 2 = disagree; 3 = neither agree nor disagree; 4 = agree; 5 = strongly agree)

I find the training materials interesting	1	2	3	4	5
I find the training materials well-structured	1	2	3	4	5
I find the training materials confusing	1	2	3	4	5
I find the training materials easy to understand	1	2	3	4	5
The training materials increased my understanding of audio description	1	2	3	4	5

YOUR FINAL FEEDBACK

Please add any other comments:

Would you recommend these training materials?

☐ Yes

☐ No

Please give a reason for your answer:



INTRODUCTORY VIDEO EVALUATION FORM



Introductory Video Evaluation form
video evaluated: Introductory video to Module 5
Name of evaluator:
Date:

First please tell us a little bit about yourself.

What is your relationship to AD? Are you: an audio describer/AD user/student/academic/other (please specify): _____

What is your mother tongue English/ Spanish/Other (please specify): _____

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To what extent do you agree with the following statements? Please underline the number that applies in the box below:

(1 = disagree strongly; 2 = disagree; 3 = neither agree nor disagree; 4 = agree; 5 = strongly agree)

1) The video was a helpful introduction to the module

1	2	3	4	5
---	---	---	---	---

2) The video was well structured

1	2	3	4	5
---	---	---	---	---

3) I found the video interesting

1	2	3	4	5
---	---	---	---	---

4) I found the video confusing

1	2	3	4	5
---	---	---	---	---

5) The video has increased my understanding of audio description

1	2	3	4	5
---	---	---	---	---

6) I found the video engaging

1	2	3	4	5
---	---	---	---	---

7) The video made me want to find out more about this module and the ADLAB PRO course.

1	2	3	4	5	6	7	8	9
---	---	---	---	---	---	---	---	---

Continued...

8) The thing I liked best about the video was (please write in):

9) The thing I liked least about the video was (please write in):

10) This video could be improved by (please write in):

Thank you for helping us improve ADLAB PRO



TASK EVALUATION FORM



Task name:

Partner responsible for Task:

Video evaluated by:

Date of evaluation:

	Answer	Comment/evidence
These tasks would improve my students' understanding of the needs of AD users	Yes/No	
The tasks are well structured	Yes/No	
My students would find these tasks interesting.	Yes/No	
My students would find these tasks confusing.	Yes/No	
These tasks would increase my students' understanding of audio description.	Yes/No	
The demands of these tasks are appropriate	Yes/No	
The number of questions in the multiple choice section was...	Too many/too few/about right	
Using a scale of 1-9 (where 1 = minimal effort and 9 = extreme effort), how much mental effort would it take your students to complete these tasks?		
I would use these tasks with students in future.	Yes/No	
I would be interested in using more tasks, like these from ADLAB PRO.	Yes/No	
Any other comments/suggestions for modification?		

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Thank you. Please return this form to louise@utopians.co.uk by 30th November 2018.

TRAINER'S GUIDE EVALUATION FORM



Trainer's Guide Evaluation form

Guide evaluated: 7_TG_UAB_1601198

Evaluation completed by:

Your relation to AD: e.g. university lecturer in AD/ AD trainer/other (please specify)

Date:

To what extent do you agree with the following statements? Please highlight the number that applies in the box below: (1 = disagree strongly; 2 = disagree; 3 = neither agree nor disagree; 4 = agree; 5 = strongly agree)

1) The trainer's guide was clear and informative.

1	2	3	4	5
---	---	---	---	---

2) The trainer's guide was confusing.

1	2	3	4	5
---	---	---	---	---

3) I feel I have enough experience in teaching/training to assess this guide.

1	2	3	4	5
---	---	---	---	---

4) The trainer's guide would help me decide whether or not to use the ADLAB PRO training materials if I were teaching a relevant course.

1	2	3	4	5
---	---	---	---	---

5) The trainer's guide is fit for purpose.

1	2	3	4	5
---	---	---	---	---

Any other comments
Thank you.

STUDENT EVALUATION FORM

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Training Materials Evaluation Form

Location and Date: _____

Training materials used (please tick):

- | | | | |
|--|---|-------------------------------|---------------------------------------|
| <input type="checkbox"/> Core video | <input type="checkbox"/> Additional video | <input type="checkbox"/> Task | <input type="checkbox"/> Reading list |
| <input type="checkbox"/> Trainer's guide | <input type="checkbox"/> A selection of all | | |

What is your relationship to AD (Multiple answers possible):

- | | | |
|--|---|--|
| <input type="checkbox"/> Practicing describer | <input type="checkbox"/> AD user | <input type="checkbox"/> Academic/researcher |
| <input type="checkbox"/> AD Tutor/Teacher/Lecturer | <input type="checkbox"/> Provider of AD content | <input type="checkbox"/> Student |
| <input type="checkbox"/> Other (specify): _____ | | |

Is English your first language: ☐ Yes ☐ No

Are you from:

- | | | | | |
|--|-------------------------------|--------------------------------------|---------------------------------|--|
| <input type="checkbox"/> Africa | <input type="checkbox"/> Asia | <input type="checkbox"/> Australasia | <input type="checkbox"/> Europe | <input type="checkbox"/> North America |
| <input type="checkbox"/> South America | | | | |

For trainers and students (if applicable): language in which the training was conducted:

- | | |
|----------------------------------|---|
| <input type="checkbox"/> English | <input type="checkbox"/> Other (specify): _____ |
|----------------------------------|---|

TRAINING MATERIALS IN GENERAL:



To what extent do you agree with the following statements?

Please circle the number that applies in the box below:

(1 = disagree strongly; 2 = disagree; 3 = neither agree nor disagree; 4 = agree; 5 = strongly agree)

I find the training materials interesting	1	2	3	4	5
I find the training materials well-structured	1	2	3	4	5
I find the training materials confusing	1	2	3	4	5
I find the training materials easy to understand	1	2	3	4	5
The training materials increased my understanding of audio description	1	2	3	4	5

The thing I liked best about the core videos was (please write in):

The thing I liked least about the core videos was (please write in):

Please add any other comments:

Would you recommend these training materials?

☐ Yes

☐ No

Please give a reason for your answer:

Thank you.

CORE VIDEOS:



To what extent do you agree with the following statements?

Please circle the number that applies in the box below:

(1 = disagree strongly; 2 = disagree; 3 = neither agree nor disagree; 4 = agree; 5 = strongly agree)

The contents are clearly presented	1	2	3	4	5
The contents are effectively organised	1	2	3	4	5
The contents are easy to understand	1	2	3	4	5
The contents provide appropriate guidance on the topic	1	2	3	4	5
The contents increased my knowledge of the topic	1	2	3	4	5
The contents developed my skills on this subject	1	2	3	4	5

The thing I liked best about the core videos was (please write in):

The thing I liked least about the core videos was (please write in):

Would you recommend these core videos?

☐ Yes

☐ No

Please give a reason for your answer:

Thank you.

ADDITIONAL VIDEOS:



To what extent do you agree with the following statements?

Please circle the number that applies in the box below:

(1 = disagree strongly; 2 = disagree; 3 = neither agree nor disagree; 4 = agree; 5 = strongly agree)

The contents are clearly presented	1	2	3	4	5
The contents are effectively organised	1	2	3	4	5
The contents are easy to understand	1	2	3	4	5
The contents provide appropriate guidance on the topic	1	2	3	4	5
The contents complemented my knowledge of the topic	1	2	3	4	5
The contents developed my skills on this subject	1	2	3	4	5

The thing I liked best about the additional videos was (please write in):

The thing I liked least about the additional videos was (please write in):

Would you recommend these additional videos?

☐ Yes

☐ No

Please give a reason for your answer:

Thank you.

TASKS:

To what extent do you agree with the following statements?

Please circle the number that applies in the box below:

(1 = disagree strongly; 2 = disagree; 3 = neither agree nor disagree; 4 = agree; 5 = strongly agree)

The tasks are effectively organised	1	2	3	4	5
The instructions of each task are clearly presented	1	2	3	4	5
The tasks developed my ability to apply theory to practice	1	2	3	4	5
The tasks provide the opportunity to practice the skills required in the course	1	2	3	4	5
The tasks are interesting and motivating	1	2	3	4	5
The amount of work foreseen is appropriate	1	2	3	4	5

The thing I liked best about the tasks was (please write in):

The thing I liked least about the tasks was (please write in):

Would you recommend these tasks?

☐ Yes

☐ No

Please give a reason for your answer:

Thank you.

READING LIST:



To what extent do you agree with the following statements?

Please circle the number that applies in the box below:

(1 = disagree strongly; 2 = disagree; 3 = neither agree nor disagree; 4 = agree; 5 = strongly agree)

The reading list is complete	1	2	3	4	5
The reading list is updated	1	2	3	4	5
I like the fact that the reading list is divided by modules	1	2	3	4	5
I already knew most of the references listed	1	2	3	4	5
The references listed increased my knowledge of the topic	1	2	3	4	5

The thing I liked best about the reading list was (please write in):

The thing I liked least about the reading list was (please write in):

Would you recommend this reading list?

☐ Yes

☐ No

Please give a reason for your answer:

Thank you.



TRAINING GUIDE:

To what extent do you agree with the following statements?

Please circle the number that applies in the box below:

(1 = disagree strongly; 2 = disagree; 3 = neither agree nor disagree; 4 = agree; 5 = strongly agree)

The trainer's guide is effectively organised	1	2	3	4	5
The explanations of each section are clearly presented	1	2	3	4	5
The trainer's guide has contributed to my understanding of the module structure and of its materials	1	2	3	4	5
The trainer's guide is necessary if you want to use training materials	1	2	3	4	5
The trainer's guide is easy to understand	1	2	3	4	5

The thing I liked best about the trainer's guide was (please write in):

The thing I liked least about the trainer's guide was (please write in):

Would you recommend this trainer's guide?

☐ Yes

☐ No

Please give a reason for your answer:

Thank you.



STUDENT EVALUATION FORM (COGNITIVE)



COURSE MATERIAL EVALUATION | COGNITIVE LOAD

Location and Date: _____

Training materials used (please tick):

- ☐ Core video ☐ Additional video ☐ Task ☐ Reading list
☐ Trainer's guide ☐ A selection of all

What is your relationship to AD (Multiple answers possible):

- ☐ Practising describer ☐ AD user ☐ Academic/researcher
☐ AD Tutor/Teacher/Lecturer ☐ Provider of AD content ☐ Student
☐ Other (specify): _____

Is English your first language: ☐ Yes ☐ No

Are you from:

- ☐ Africa ☐ Asia ☐ Australasia ☐ Europe ☐ North America
☐ South America

Language in which the training was conducted:

- ☐ English ☐ Other (specify): _____

What is your age?

- ☐ 18-49 ☐ 50-64 ☐ 65-74 ☐ 75 and over

How familiar are you with AD?

completely new to me	not at all familiar	not very familiar	quite familiar	familiar	very familiar	extremely familiar
-------------------------	------------------------	----------------------	-------------------	----------	---------------	-----------------------

GENERAL - This is a checklist on the overall assessment of the ADLAB PRO training materials you used. Please, read each sentence and put an X in the box that best describes your attitude. There are no right or wrong answers. Remember to mark one box for each sentence.

Overall, you found the materials ...

very boring	boring	fairly boring	neither boring nor exciting	fairly exciting	exciting	very exciting
-------------	--------	---------------	-----------------------------	-----------------	----------	---------------

How curious are you to use the rest of the materials?

not at all	not very	a little	indifferent	quite	very	extremely
------------	----------	----------	-------------	-------	------	-----------

If you were to use the rest of the materials, you would rather use them ...

in English	It doesn't matter	in my mother tongue
------------	-------------------	---------------------

Overall, the materials were...

very difficult	difficult	quite difficult	neither difficult nor easy	quite easy	easy	very easy
----------------	-----------	-----------------	----------------------------	------------	------	-----------

Overall, do you think that your comprehension of the materials was...

very poor	poor	quite poor	neither poor nor good	quite good	good	very good
-----------	------	------------	-----------------------	------------	------	-----------

Using a scale of 1-9 where 1 = minimal effort and 9 = extreme effort, how much mental effort did you put into following the materials?

1	2	3	4	5	6	7	8	9
---	---	---	---	---	---	---	---	---

CORE VIDEOS - This is a checklist on the overall assessment of the ADLAB PRO Core Videos you used. Please, read each sentence and put an X in the box that best describes your attitude. There are no right or wrong answers. Remember to mark one box for each sentence.

How much attention did you manage to pay to the core video(s)?

very little	little	some	neither a little nor a lot	quite a lot	a lot	a great deal
-------------	--------	------	----------------------------	-------------	-------	--------------

Overall, do you think that your comprehension of the core video(s) was...

very poor	poor	quite poor	neither poor nor good	quite good	good	very good
-----------	------	------------	-----------------------	------------	------	-----------

How accurately do you think you can remember general information included in the core video(s)?

not at all	fairly	reasonably	neither accurately nor inaccurately	quite	very	extremely
------------	--------	------------	-------------------------------------	-------	------	-----------

How accurately do you think you can remember specific information included in the core video(s)?

not at all	fairly	reasonably	neither accurately nor inaccurately	quite	very	extremely
------------	--------	------------	-------------------------------------	-------	------	-----------

How easily were you able to follow the core video(s)?

not at all	a little	fairly	neither easily nor with difficulty	quite	very	extremely
------------	----------	--------	------------------------------------	-------	------	-----------

As far as the core videos are concerned, you found them ...

very fast	fast	quite fast	neither fast nor slow	quite slow	slow	very slow
-----------	------	------------	-----------------------	------------	------	-----------

very boring	boring	fairly boring	neither boring nor exciting	fairly exciting	exciting	very exciting
-------------	--------	---------------	-----------------------------	-----------------	----------	---------------

very difficult	difficult	quite difficult	neither difficult nor easy	quite easy	easy	very easy
----------------	-----------	-----------------	----------------------------	------------	------	-----------

Using a scale of 1-9 where 1 = minimal effort and 9 = extreme effort, how much mental effort did you put into following the core videos?

1	2	3	4	5	6	7	8	9
---	---	---	---	---	---	---	---	---

ADDITIONAL VIDEOS - This is a checklist on the overall assessment of the ADLAB PRO Additional Videos you used. Please, read each sentence and put an X in the box that best describes your attitude. There are no right or wrong answers. Remember to mark one box for each sentence.

How much attention did you manage to pay to the additional video(s)?

very little	little	some	neither a little nor a lot	quite a lot	a lot	a great deal
-------------	--------	------	----------------------------	-------------	-------	--------------

Overall, you think that your comprehension of the additional video(s) was...

very poor	poor	quite poor	neither poor nor good	quite good	good	very good
-----------	------	------------	-----------------------	------------	------	-----------

How accurately do you think you can remember general information included in the additional video(s)?

not at all	fairly	reasonably	neither accurately nor inaccurately	quite	very	extremely
------------	--------	------------	-------------------------------------	-------	------	-----------

How accurately do you think you can remember specific information included in the additional video(s)?

not at all	fairly	reasonably	neither accurately nor inaccurately	quite	very	extremely
------------	--------	------------	-------------------------------------	-------	------	-----------

How easily were you able to follow the additional video(s)?

not at all	a little	fairly	neither easily nor with difficulty	quite	very	extremely
------------	----------	--------	------------------------------------	-------	------	-----------

As far as the additional videos are concerned, you found them ...

very fast	fast	quite fast	neither fast nor slow	quite slow	slow	very slow
-----------	------	------------	-----------------------	------------	------	-----------

very boring	boring	fairly boring	neither boring nor exciting	fairly exciting	exciting	very exciting
-------------	--------	---------------	-----------------------------	-----------------	----------	---------------

very difficult	difficult	quite difficult	neither difficult nor easy	quite easy	easy	very easy
----------------	-----------	-----------------	----------------------------	------------	------	-----------

Using a scale of 1-9 where 1 = minimal effort and 9 = extreme effort, how much mental effort did you put into following the additional videos?

1	2	3	4	5	6	7	8	9
---	---	---	---	---	---	---	---	---

TASKS - This is a checklist on the overall assessment of the ADLAB PRO Tasks you used. Please, read each sentence and put an X in the box that best describes your attitude. There are no right or wrong answers. Remember to mark one box for each sentence.

Overall, you think that your comprehension of the instructions for each task was...

very poor	poor	quite poor	neither poor nor good	quite good	good	very good
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How easily were you able to follow the task instructions?

not at all	a little	fairly	neither easily nor with difficulty	quite	very	extremely
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As far as the tasks are concerned, you found them ...

very boring	boring	fairly boring	neither boring nor exciting	fairly exciting	exciting	very exciting
-------------	--------	---------------	--------------------------------	--------------------	----------	---------------

very difficult	difficult	quite difficult	neither difficult nor easy	quite easy	easy	very easy
----------------	-----------	-----------------	-------------------------------	------------	------	-----------

Using a scale of 1-9 where 1 = minimal effort and 9 = extreme effort, how much mental effort did you put into following the tasks?

1	2	3	4	5	6	7	8	9
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