

Presence as a tool for measuring the effectiveness of audio description

Agnieszka Walczak

Universitat Autònoma de Barcelona

agnieszka.walczak@uab.cat



Motivation

- focus of previous research into the reception of AD: **user comprehension** (Chmiel & Mazur, 2012; Romero-Fresco & Fryer, 2013; Walczak & Rubaj, 2014)
- **entertainment** is what draws us to the cinema (Davis et al., 2015)
- **immersion** of the audience in the fictional world as a measure of film's success (Wilken & Kruger, 2016)
- impact of AD on **users' experience**
 - scarcity of research in the area (Fryer & Freeman, 2012b, 2013, 2014; Ramos & Rojo, 2014; Ramos, 2015; Ramos Caro, 2016; Wilken & Kruger, 2016)

TWO SCENARIOS

AD STYLE

study the reception of two AD STYLES – standard & creative – by target users

AD VOCAL DELIVERY

study the reception of two AD VOICE TYPES – human & synthetic – by target users for two genres: fiction & documentary

AIM: verify which AD STYLE & which AD VOICE leads to greater **immersion**

Presence

- presence
 - “the psychological sense of immersion in any mediated environment” (Fryer & Freeman, 2012)
 - allows to assess the entire experience of the AD audiences (not particular emotions only)
 - experiential quality metric employed to evaluate broadcast and virtual environment media systems (Lessiter et al., 2001)
- ITC-SOPI questionnaire
 - one of five canonical questionnaires used for measuring presence (Rosakranse & Oh, 2014)
 - 4 dimensions: Spatial Presence, Engagement, Ecological Validity, Negative Effects

Sample

- 72 participants (36 per test)
- 58% female, 42% male
- all Polish B/VIPs
- recruited through Polish organizations & foundations that support people with sight loss, & through personal contacts
- ethical approval for the studies granted by the UAB

Main results

AD STYLE

- creative AD prompted higher scores on the scales evaluating the emotional experience of participants
- creative AD as a preferred option, particularly among men, compared to the standard AD

AD VOCAL DELIVERY

- fiction: significantly higher ratings for emotional response with AD narrated by a human
- documentary: no significant differences, scores similar for both voices
- human narrator preferred for fiction, either of the two voices accepted for documentary

PRESENCE MEASURES as a successful tool
for measuring the emotional response of AD target users

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