

Audio Description In Italy: An Anecdote Or A Social Integration Policy?

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Abstract: The European Community (EC) has issued several directives to promote social inclusion and media accessibility. In turn, countries within the European Union (EU) are implementing media access services for people with disabilities at different rates, speeds and styles. What may start in one country as a media access anecdote or sporadic event may develop into a service that aims to improve media accessibility for all. Media accessibility tends to begin as an isolated event, as in the case of the Cooperativa Sociale Scurelle (Scurelle Cooperative Association), the Cinema senza Barriere (Cinema without Barriers) or the Museo del Cinema in Torino (Turin Cinema Museum) events in Italy, but once the trend is underway, and the audience is aware of its availability, the next step would be to establish a standard quality service. This is the objective of this article. The first part aims to provide an overview of Media Access in Europe, paying special attention to Italy, where media access for the disabled is not widely available. While even a minimum cultural content could have maximum diffusion, the opposite is the case in Italy. Very few movies are accessible and sometimes, are duplicated. In other words, we found different audio descriptions of the same film. Media access duplication is a widespread trans-European phenomenon. The second part of the article examines the different approaches to audio description of the same film in Italy. The results go to show that, rather than opting for an access trend of isolated anecdotes, a widespread quality access content should be encouraged, taking into consideration the many and wide-ranging technical exploitation channels and formats.

Keywords: blindness, audiovisual translation, accessibility

Introduction

In the context of a society in which exchanges are becoming more and more facilitated due to new information technologies (ICT), it is becoming clearly evident that a certain sector of the population, namely the blind, have enormous difficulties in accessing information. Indeed, in this regard, the Italian Inter-ministerial Commission (2003) also considers that such access, besides influencing their *modus vivendi*, also represents an “opportunity for acquiring knowledge, education and work” (Italian Inter-ministerial Commission, 2003)¹ and, therefore, it is a right belonging to all citizens. In this context, it is necessary to clarify the meaning of the concept of “accessibility”. This term, which until recently referred to a physical reality, that is to say, architectural obstacles or barriers, were subsequently extended to indicate the “removal of [...] virtual barriers” (Italian Inter-ministerial Commission, 2003)² already specified by the United Nations (UN) in 1993 as follows: “Braille, tape services, large print and other appropriate technologies should be used to provide access to written information and documentation for persons with visual impairments.” (United Nations, 1993)³ This means that any user should be able to avail themselves of any audio or visual product, regardless of their physical or mental abilities.

In the same document, the UN also declared that “States should encourage the media, especially television, radio and newspapers, to make their services accessible.” Apart from the

fact that the European Union (EU) has only recently taken the initiative of pushing for governments to become active on the legislative level - and despite the various documents which have seen the light in this regard - we must bear in mind the difficulties encountered by various countries, such as broadband and broadcasting fees, to name but a few. In Italy, on 9th January 2004, the law known as the “Legge Stanca” (“Stanca Law”) was enforced - with the objective of eliminating “the digital barriers limiting or preventing access to information tools on the part of the disabled” (Legge Stanca, 2004).⁴ Moreover, a few years later, Article 26 of the Charter of Fundamental Rights of the European Union (2007/C 303/01), with reference to the integration of disabled people, continued in its efforts and insisted that “the Union recognize and respect the rights of disabled persons to benefit from measures to ensure their independence, social and occupational integration and participation in community life” (Charter of Fundamental Rights of the European Union, 2007).⁵

Let us consider how this applies to the Italian situation because there are fewer studies on this subject. In Section 3 of the “Contratto di Servizio RAI” (Service Contract of RAI, Italy’s national public broadcaster), the company guaranteed “access to its own multi-media and television production to people with sensory and cognitive disabilities, also by means of specific audio-described programs and telesoftware programs for the visually impaired, and programs subtitled with special pages from Televideo, recordable on VCR and DVD supports, and from their own Internet portal and through sign language translation” (ASL) (Contratto Servizio RAI, 2007).⁶ In particular, under Article 8, the company assumed responsibility for developing over the 2007-2009 biennium a series of programs in sign language to cover 60% of programming, as well as audio-description programs (without, however, specifying a percentage, probably lower in this case). The fact is that, despite these indications, to date RAI has failed to subtitle even 50% of the hours specified in the contract. The difference is minimal, however they do not explain if the percentage is calculated from 0-24 hours instead of from 6-24 hours, as it seems. Thus, “All the obligations relating to the accessibility on the part of the sensory disabled to radio and TV programs, to information regarding social issues and human rights under the aforesaid Article 8 (written enquiry 4-03793 published 03/03/2010) need to be urgently fulfilled” (Contratto Servizio RAI, 2007).⁷

An Overview of Audio Description (AD) in Italy

The first audio descriptions in Italy were performed in 1992, thanks to a group of people with visual disabilities who decided to create a cooperative association (Cooperativa Sociale Onlus Senza Barriere, or Non-profit Without Barriers Cooperative Association) to “develop and produce multi-media editorial supports accessible to everyone” (Cooperativa Sociale Onlus Senza Barriere, 1992).⁸ It aims to promote ‘access to cultural heritage’ through audio descriptions and thus offer a variety of services.

Other associations have shown interest in these techniques, especially in the last five years, including the Cinema senza barriere or Cinema without Barriers,⁹ which began its activity in Milan in 2005 and later extended it to Rome and Bari, respectively the *Spazio Oberdan* (Oberdan Cinema) in Milan, the *Farnese Cinema* in Rome and the *Galleria multiplex cinema* (Multiplex Gallery Cinema) in Bari. Furthermore, the Museo del Cinema in Turin (Turin Cinema Museum) began in 2006; its first production cycle was presented this year and among its goals is

to promote a “extended model of accessibility” (Museo del Cinema, 2006).¹⁰ The project called “Oltre la visione: il museo da toccare, il cinema da ascoltare” (Beyond Vision: a Museum to touch, a Cinema to listen to) (Museo del Cinema, 2006)¹¹ incorporates, among other things, AD for the cinema. Similarly, the “Blindsight project”¹² has been active in Rome since 2006 in collaboration with the associations that make audio descriptions: *Conseguenze* and Subti. The “Isiviù” association (2007 – Messina) also produces AD for the theatre. Moreover, the “Roma Fiction Fest” has been producing AD since 2009, in much the same way as “Film Voices” in Bologna. Finally *CulturAbile*¹³ started its activity in 2010. To sum up, what we find is a trend that is gaining ground slowly but in a somewhat fragmentary way, whereby each group works in isolation. This situation leads to a dispersion of energy and higher costs because, instead of uniting efforts and working towards a single model with common guidelines for those who are involved in AD, each group works independently, following personal criteria. If we consider that the EU is aiming at accessibility for all people to any and every audiovisual product, it would be a major achievement if all of these could work in the same direction.

What follows is the audio description of the film *Charlie and the Chocolate Factory* performed by two Italian associations: the Scurelle Cooperative Association in Trent and Cinema without Barriers in Milan, where we propose to focus on a few similarities and differences.

Guidelines Provided by the Scurelle Cooperative Association in Trent and Cinema Without Barriers in Milan

The Trent Cooperative is concerned not only with AD but also with audio guides for museums, subtitling for the deaf, “accessible” websites and, among other services, they are also responsible for the first audio film library in Italy. However, as we have already clarified, I will focus on the AD of films that are not targeted to juvenile audiences.

Cinema without Barriers elaborates audio description, taking into account user needs from different perspectives, ranging from those who were born blind to those who have lost their sight at a later date, either in part or in full. Therefore, they enrich the colors, clothing, etc. with detail. In this sense the Scurelle Cooperative Association also operates along the same lines. In regards to the former, one of its primary objectives is to enable the viewer to “safeguard his own spaces of ‘imagination’”. To do so, it sets out a series of golden rules: “Describe what exists; don’t give any personal interpretation of what you see, never talk above the dialogue or above any comments already present in the film; [indicate] when-where-who-what” (Cinema senza Barriere, 2005).¹⁴

On the subject of the information to which priority must be given, it is of paramount importance not to lose the thread, in rapidly-changing scenes and where there is very limited space, by describing these changes almost telegraphically, with indications such as “in the house” or “in the kitchen.” They also discourage use of expressions like “we see before us” and recommend use of the names of the characters (in order to avoid ambiguity in scenes where several characters are present). They stress the need not to give superfluous explanations, while stating that at times a few details are important. Regarding the audio descriptions provided by the Scurelle Cooperative Association, I lack the guidelines that have been used for their elaboration, but have been informed that they are preparing a publication to be released shortly. Both

associations have a final phase in which the AD is assessed by a blind person. A fundamental difference between the two is that the Trent AD lacks images; it is an audio CD where “a voice describes scenes without dialogues” (Cooperativa Sociale Onlus Senza Barriere, 1992)¹⁵, which in some way entails isolation of the disabled person who cannot share this moment with other people with no problems of sight. In this connection, we must not forget the social function of AD, as explained by Jiménez for its “ability to activate in the receptors mental images that help them perceive the world [...] as perceived by people who see” (Jiménez, 2007, pg. 56).¹⁶

A Comparative Analysis of *Charlie and the Chocolate Factory*¹⁷

A comparative analysis has been carried out in order to evaluate the similarities and differences in the approaches towards AD production made by the Scurelle Cooperative Association (CSST) in Trent and Cinema without Barriers in Milan (CSBM).¹⁸ Audio description it is a kind of translation, as the linguist and literary theorist Roman Jakobson (Jakobson, 1959) sustains. He distinguishes three types of translation: a) Intralingual translation, or rewording (an interpretation of verbal signs by means of other signs in the same language); b) Interlingual translation or translation proper (an interpretation of verbal signs by means of some other language), and c) Intersemiotic translation or transmutation (an interpretation of verbal signs by means of signs of nonverbal sign systems). According to Jakobson's terminology, AD is considered to be a type of intersemiotic translation, because it is “translated” from a visual code to another verbal code, that is to say, from an image into words. Indeed, in the same way that verbal language functions according to certain rules, we might also speak of a grammar of the image.

Technical Issues

Instructions for Audio Describers

CSST begins by providing information regarding the people who performed the AD, first of all by identifying those involved:

“The audio film library for the blind in Italy, a service provided by the Non-profit Without Barriers Cooperative Association, lends out audio films exclusively to blind people and people with impaired vision, who are members of the audio film library, in accordance with the rules and regulations they have signed in acceptance. Duplication and radio broadcasting of any of these films is forbidden. Person in charge of the audio film library: Eraldo Busarello; coordinator for the production of audio films for the blind: Anna Cassol; descriptive texts: Sabrina Rondinelli; audio technician: Alessandro Moranduzzo; audio tests: Nadia Costa and narrator: Claudio Quinzani” (CSST, 1992).¹⁹

The person drafting the AD and the person reading it are not the same. This happens in Spain, the US and in some cases in the UK (Orero, 2007). The information provided by CSST contrasts with the lack of information on the part of CSBM.

General Recommendations for AD

In the AD, drafted by CSST, there is only one specification: “From now on, the names of the characters and places will be written exactly as they are pronounced by the dubbers” (CSST, 1992)²⁰ probably for the sake of coherence between what is being heard and what the voice artist is reading. By contrast, the AD by CSBM offers some basic recommendations to maintain the tempo in the development. In fact, in their guidelines it says: “Sometimes a touch of pathos is essential; if the film is a thriller the voice must reflect a certain degree of tension”(CSBM, 2005).²¹ Also it says: “Go on reading calmly beginning at 1.00.31,” “Read quickly: ‘In the factory, 20 years previously, everything is in order and very colorful,’” “Read very quickly, ‘The prince is amusing himself with the princess,’” “Read quickly, ‘They are clearing the table, which is, after all, their grandparent’s bed!’,” “Read slowly with suspense 01.14.10 (by 15.08), ‘In the icy-cold, snowy night [...],’” “Read quickly: ‘Dusseldorf,’” “Read telegraphically, very little space,” “Read with suspense 02.11.23,” “Say very quickly, after the ha, ‘Ha,’” “Say the next bit in a slightly mysterious tone, ‘Now, Wonka’s secret ... is about to be unfolded.’”

A recommendation linked to time is also included: “after the crack of the torn tin-foil, go on to the next line.”²²

Choice of Voice Artists

The guidelines relate to the film genre, tone, etc., but there are no specific comments regarding the voice artist. The voice artist is that of a female in CSBM and of a male in CSST.

Use of Film Language

The CSBM audio describers have adopted, albeit not frequently, a type of cinema language as can be seen in the following examples: “Images are rolling under the opening credits [...]”, “closing credits.”²³ The OfCom (2002)²⁴ (the acronym for Office of Communications- which substitutes the British Independent Television Commission [ITC]), suggests giving this type of information in the AD. In our case, we see that the CSST audio-description does not avail itself of such language.

However, the decoding of the image may not be all that evident at first glance, as different factors are involved in its construction (think of a static image), even less so if we consider a sequence of images on film. We have to reflect upon the communicative intentions of the director, as well as upon how he performs the task, and at the same time and as a result, whether the viewer is able to decode the information on the one hand and, on the other hand, whether the ideal recipient influences the AD configuration/construction. We have learnt how to write letters to make words and so to read and decode, now we are faced with an image. Reading an audio or visual text means recognizing - in the words of Bettetini (1984) – signs or clues “from the titles, angle shots, camera movements [...] and a distinctly expressive use of color [...],”²⁵ among other things.

When we say that we are conscious of the fact that AD should not include any personal interpretation, this must be as objective as possible. It is therefore even more necessary to learn to read the image, not only for its content but also for the way in which it is presented. Thus it can be vitally important to describe an action, a character or other elements highlighting the

movements of the camera (the foreground, a detailed or general plan), or to indicate the narrative time (a flash back or forward). However, one important element that we must not lose sight of is the recipient, in the sense that the audience to whom an AD is directed is a generic audience, not a specialized one, therefore we should not adopt any specific language in this sector, because the message would reach only a privileged few.

CSBM employs expressions referring to the camera movements by means of widely accessible terminology: “The *camera lens*²⁶ goes down the village streets, *frames* Charlie, [...],” “the *movie camera goes back* out of the window, it’s snowing outside”²⁷ or “the father *is framed* from the inside of his mouth while his teeth are being explored [...]” (CSBM, 2005).²⁸ These references, as we have just seen, are used not only at the beginning or at the end of the film, but they are present – although they are few and far between – throughout the film. On the other hand, CSST avoids using this specialist type of language. In this regard, Gerzymisch Arbogast (2007) considers it important to audio-describe the “elements of how the camera is turned and positioned and how the pictures are arranged in a sequence of scenes, the recognition of a possible ‘leitmotiv’”. Indeed, from what we have been able to observe, CSBM states on its website that it has occasionally included “more specifically cinematographic data [...] because the description of how a movie camera is used can (if the character is in the foreground, for example) give some idea of the importance the director has decided to attribute to a scene” (CSBM, 2005)²⁹ and, in addition, it gives an idea of the director’s personal concept of film-making.

Beginning of the Film

Remael and Vercauteren (2007) mention the fact that the beginning of a film is where the most basic information is provided regarding the movie and its immediate development. Indeed, the AD produced by CSBM gives a detailed account of the origin of the film, the plot of the storybook from which the film has been adapted, the characters and other data:

“The film *Charlie and the Chocolate Factory* has been adapted from the book of the same title by Roald Dahl, where the author criticizes spoilt, greedy children, addicted to television, and rewards the modesty and benevolence of children who are used to doing without certain things, because they are more aware and responsible. The director of the film is Tim Burton.

The book has already inspired a highly successful film in 1971, with Gene Wilder playing the role of the owner of the candy factory, Mr. Willy Wonka, now interpreted by Johnny Depp. This is the fourth time Depp has worked in collaboration with Tim Burton, after *Edward Scissorhands*, *Ed Wood*, and *The Mystery of Sleepy Hollow*. Playing the part of Charlie, the poor but sensitive child, is Freddie Highmore who has already worked with Depp, while David Kelly (who we remember in *Waking Ned*), plays Grandpa Joe. Other actors and actresses taking part in the film are Helena Bonham Carter (*Howards End*, *Big Fish*) and Christopher Lee, playing the part of Wonka’s father. For the leading role, other actors, such as Robin Williams, Nicolas Cage and Michael Keaton had been taken into consideration, but Depp was the final choice... incidentally, he was allergic to chocolate as a child!!!!” (CSBM, 2005).³⁰

This information helps us contextualize the story and gain a little insight into the actors, by mentioning previous films interpreted by them, as well as other possible actors that could have played that role in place of Depp.

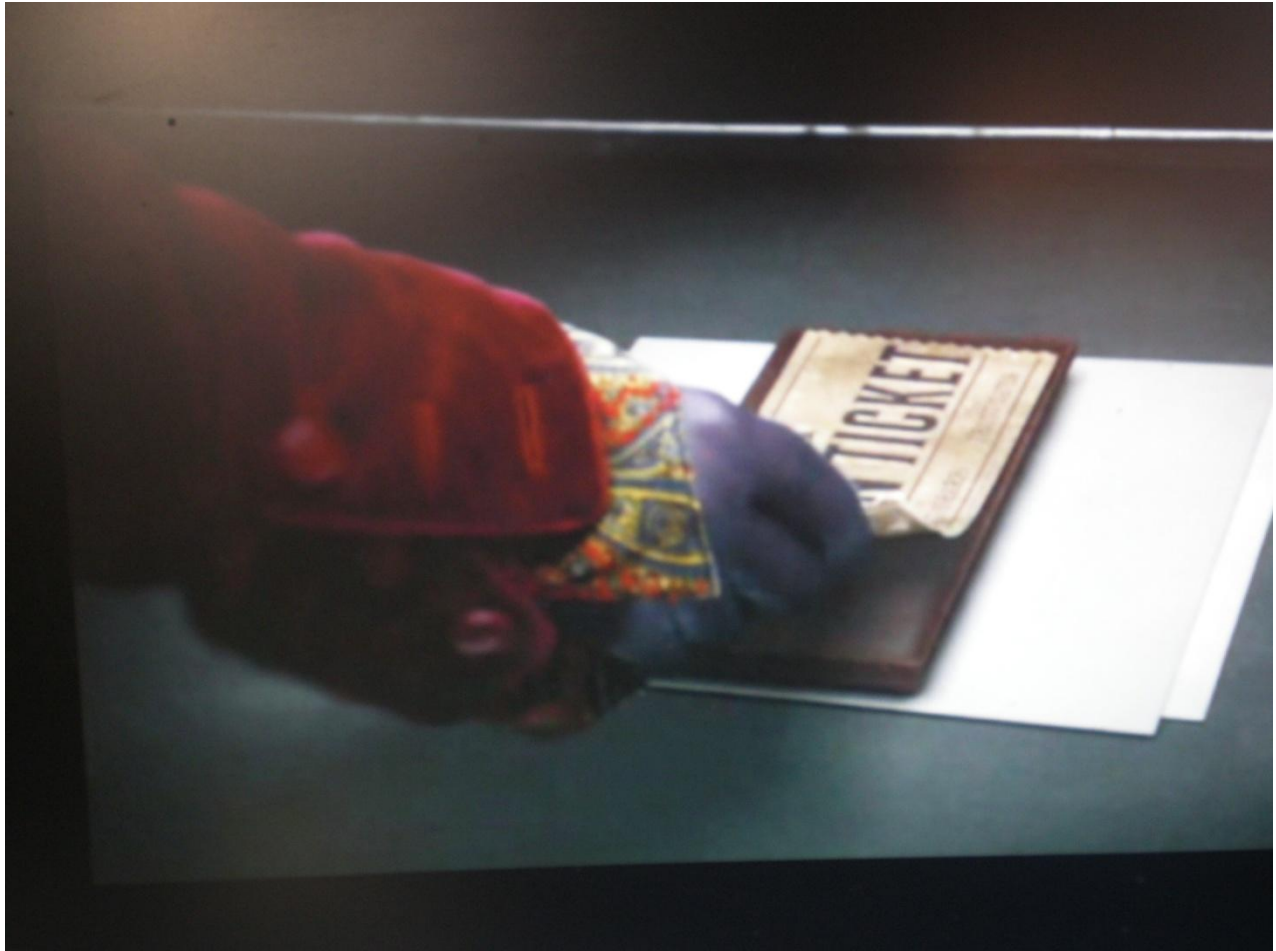
On the other hand, the AD produced by CSST gives the following description:

“Warner Bros Pictures presents *Charlie and the Chocolate Factory* starring Johnny Depp, Freddie Highmore, David Kelly, Helena Bonham Carter, Noah Taylor, Missi Pyle, James Fox, Deep Roy, and Christopher Lee. Directed by Tim Burton, Music by Danny Elfman, Produced by: Brad Grey. Adapted from the novel: *Charlie and the Chocolate Factory* by Roald Dahl. Year of production is 2005” (CSST, 1992).³¹

The question is whether or not it is strictly essential to provide detailed information on the actors in the film.

Interpretative Level

The description of the images on the screen contains elements that are closely linked to the audio-describer’s personal interpretation, as we shall see below. An example can be found in the description of the hand placing the golden ticket inside the bar of chocolate. CSST announces: “But before the wrapping paper is sealed, a mysterious purple-gloved hand lays a special golden ticket on 5 chocolate bars” (CSST, 1992)³²; whereas the description provided by CSBM runs as follows: “The tin foil is laid on the bars, in a whirl of flying lights and bars, until workers’ hands place 5 golden tickets on 5 chocolate bars, before these are wrapped” (CSBM, 2005).³³



The CSST production, which describes this hand as “mysterious”, fires the listener’s imagination, whereas that of CSBM speaks of “workers’ hands”, thus offering an interpretation that does not correspond to the image on the screen, as can be seen in the photo.

Another example can be found in Wonka’s childhood recollection of the night of Halloween: CSST states that: “He had gone to knock on the door of a nice lady,” (CSST, 1992)³⁴ whereas for CSBM the lady is “fat.” Both adjectives are applicable to the same person, but by using only one of them, instead of both, the information given is not objective. The first adjective refers to her character, whereas the second refers to her physical appearance.



Another instance of subjectivity is when Wonka “is applauded by his workers” (CSBM).³⁵ In actual fact, the spectator is unable to infer this from the images. CSST, on the other hand, states that “the crowd [...] had applauded him joyfully” (CSST, 1992),³⁶ given that we have no way of knowing whether these are his own workers.



There are many more examples, all of which would seem to confirm that both ADs present both subjective and objective elements in their description of certain images.

Conclusion

We are faced with two different products destined for the same audience. Taking into account that the *raison d'être* of any AD is to make a socio-cultural product accessible, if there is a common interest, this does not explain why the same film is duplicated, when there are so many products to be audio described (and here we refer not only to programs broadcast on television, but also cinema, theatre and museum products, as well as all the information available on the web). From a perspective of integration, AD still has a long way to go.

On the other hand, and with specific reference to the aspects analysed in both ADs, the AD produced by CSST appears to be more synthetic and synchronic in certain points, while the CSBM production is more closely packed and informative. This may at times have the effect of tiring the listener. Therefore greater care in the description of the images is of the essence.

Furthermore, the provision of a document specifying the procedures employed would be invaluable.

In conclusion, my intent was to conduct a field study in order to open a perspective that will lead us, with results from other studies, to the elaboration of guidelines that, at least in Italy, may be used throughout the country, at the same time creating uniform and consistent products. Given, as proposed by the EU and the UN, that media accessibility should always be a quality service, permanently available for all facilities, including the Internet, it would be recommended to avoid duplication.

The cost of accessibility is high, but minimal in comparison with the production of a film. If accessibility policies were adopted and perfected, the effect would be more impressive and the social impact more visible. We should learn from existing practices, in order to optimize and extend media accessibility to the category of public service. In this way, it would cease to be an anecdote relegated to small and closed circles. This is all the more surprising, given the many and wide-ranging possibilities of digital encoding, transmission and broadcasting.³⁶

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Endnotes

¹ Permanent Inter-ministerial Commission for the Use of ICT technologies for the Disadvantaged Social Categories (2003) *Tecnologie per la disabilità: una società senza esclusi*, [Technologies for the Disabled: a Society without Exclusions], http://www.cnipa.gov.it/site/files/Libro_Bianco.pdf [Last access date: 15th September 2010]: “opportunità di conoscenza, istruzione e lavoro”. [The translations have been contributed by prof. M.C. Cignatta, Dept. of Foreign Languages, University of Parma.]

² *Ibidem*. Original text: “rimozione di [...] barriere virtuali”.

³ The Standard Rules on the Equalization of Opportunities for Persons with Disabilities. Adopted by the United Nations General Assembly, forty-eighth session, resolution 48/96, annex, of 20 December 1993 (RUL 5 Accessibility) (<http://www.un.org/esa/socdev/enable/dissre00.htm>). [Last access date: 20th September 2010]

⁴ http://www.innovazione.gov.it/ita/documenti/socinfo11_06_02.pdf, p.28. Despite this, as is clearly explained on the website, if we consider that the Minister for Public Affairs pro tempore in 2001 had already despatched a communication on this issue, namely the “*Linee guida per l'organizzazione, l'usabilità e l'accessibilità dei siti web delle pubbliche amministrazioni*” [“Guidelines for the organisation, usability and accessibility of public administration websites”], the reason for the delay is incomprehensible. [Original text: “le barriere digitali che limitano o impediscono l'accesso agli strumenti della società dell'informazione da parte dei disabili”].

⁵ <http://eur-lex.europa.eu> [last access date: 2nd November 2010] [Translation: “la Unión reconoce y respeta el derecho de las personas discapacitadas a beneficiarse de medidas que garanticen su autonomía, su integración social y profesional y su participación en la vida de la comunidad”].

⁶ www.rai.it/.../%5B1254996210634%5Dcontratto_servizio_5_aprile_2007.pdf and <http://banchedati.camera.it/> [Last access date: 22nd October 2010]. [Original text: “l'accesso alla propria offerta multimediale e televisiva alle persone con disabilità sensoriali o cognitive anche tramite specifiche programmazioni audiodescritte e trasmissioni in modalità telesoftware per le persone non vedenti, e sottotitolate con speciali pagine del Televideo in grado di essere registrate su supporti VCR e DVD e del proprio portale internet e mediante la traduzione della lingua dei segni (LIS) ”]

⁷*Ibidem*. [Original text: “obblighi relativi alla accessibilità dei disabili sensoriali alla programmazione radiotelevisiva, all'informazione sul sociale e i diritti umani di cui al citato articolo 8. (Interrogazione 4-03793 scritta pubblicata 3/3/2010) ”]

⁸ www.senzabarriere.org [Last access date: 20th September 2010]. [Original text: “sviluppare e produrre supporti editoriali multimediali accessibili a tutti”]

⁹ www.mostrainvideo.com subsidised by the Province of Milan and by a banking foundation [Last access date: 18th September 2010]

¹⁰ www.museonazionaledelcinema.it [Last access date: 15th September 2010]. Original text: “modello di accessibilità allargata”.

¹¹ Achieved with the help of the Piedmont Regional Authorities, the city of Turin and the CRT (Cassa di Risparmio di Torino) Foundation. Original text: “Beyond Vision: a Museum to touch, a Cinema to listen to”.

¹² <http://Blindsight.eu>, which also collaborates with other AD associations for the theatre and opera, like ‘ISIVIÙ’ in Messina and “Sferisterio opera festival” in Macerata (since 2009). [Last access date: 23rd September 2010]

¹³ <http://www.culturabile.com>. [Last access date: 23rd September 2010]

¹⁴ Original text: “mantenere propri spazi di ‘immaginazione’” [...] “descrivi quello che c’è; non dare una versione personale di quel che si vede; non parlare mai sopra il dialogo o il commento già esistente nel film; [indica] quando-dove-chi-cosa”.

¹⁵ Original text: “una voce descrive le scene prive di dialogo”.

¹⁶ Original text: “capacidad de activar en los receptores imágenes mentales que les ayuden a percibir el mundo [...] como lo perciben las personas que ven”.

¹⁷ We owe a debt of gratitude to the Scurelle Cooperative Association in Trent and to Cinema without Barriers in Milan for providing us with the AD script we have worked on for this research.

¹⁸ This research is limited to the analysis of a few aspects of one particular AD, for which reason the conclusions drawn will not be applicable in general, but will be strictly relevant to this work.

¹⁹ Scurelle Cooperative Association, personal communication, 2010. Original text: “La Cineteca audio per i ciechi italiani, attività senza fini di lucro della Cooperativa Sociale Senza Barriere onlus è un servizio di prestito di audiofilms ad uso esclusivo dei ciechi e degli ipovedenti che hanno aderito alla Cineteca audio, nel rispetto del regolamento sottoscritto. Vietata la duplicazione e la radiodiffusione. responsabile della cineteca audio: Eraldo Busarello, coordinamento alla realizzazione audio per i ciechi: Anna Cassol, testi descrittivi: Sabrina Rondinelli, tecnico audio: Alessandro Moranduzzo, test audio: Nadia Costa e voce narrante: Claudio Quinzani”.

²⁰ Scurelle Cooperative Association, personal communication, 2010. Original text: “da questo momento in poi i nomi dei personaggi e dei luoghi vengono scritti come pronunciati dai doppiatori”.

²¹ Cinema without Barriers, personal communication, 2010. Original text: “a volte un po’ di pathos è necessario, se il film è un thriller la voce deve riflettere un certo livello di tensione”.

²² Cinema without Barriers, personal communication, 2010. Original text: “Leggere con calma costante iniziare a 1.00.31”, “leggerla veloce: Nella fabbrica, vent’anni prima, tutto è ordinato, coloratissimo”, “leggere molto veloce: Il principe si intrattiene con la principessa”, “leggere veloce: Sparecchiano la tavola, che poi è il letto dei nonni!”, “leggere piano con Suspence 01.14.10 (entro il 15.08) Nella gelida notte nevosa[...]”, “leggere veloce: Dusseldorf”, “lettura telegrafica, pochissimo spazio”, “leggere con suspence 02.11.23”, “dirlo rapido dopo che si sentono gli ha!ha”. Il prossimo pezzetto dirlo con un po’ di mistero: Ecco, il segreto di Wonka...comincia a svelarsi”.

²³ Cinema without Barriers, personal communication, 2010. Original text: “Sotto i titoli di testa scorrono immagini [...]”, “titoli di coda”.

²⁴ www.ofcom.org.uk, the Code on Television Access Services (<http://www.ofcom.org.uk/tv/ifi/codes/ctas/#content>). That is government body regulating the telecommunications industries; a super-regulator merging the Radio Authority, Independent Television Commission, and Oftel.

²⁵ Original text: “dalle titolazioni, dalle angolazioni delle inquadrature, dai movimenti della camera [...] da un uso marcatamente espressivo del colore [...]”.

²⁶ The italics are our own.

²⁷ Cinema without Barriers, personal communication, 2010. Original text: “l’obiettivo della telecamera scende verso le strade del paese, *inquadra* Charlie [...]”, “*La cinepresa indietreggia* uscendo dalla finestra, fuori nevicata”.

²⁸ Cinema without Barriers, personal communication, 2010. Original text: “il padre è *inquadrato* dall’interno della bocca mentre esplora i denti [...]”.

²⁹ Cinema without Barriers, personal communication, 2010. Original text: “dati più squisitamente “cinematografici” [...] perché descrivere il tipo di uso della macchina da presa può (se il personaggio è in primo piano per esempio) dare un’idea dell’importanza che il regista ha voluto dare ad una scena”.

³⁰ Cinema without Barriers, personal communication, 2010. Original text: “Il film *La fabbrica di cioccolato* è tratto dall’omonimo libro di Roald Dahl, un libro in cui l’autore se la prende con i bambini viziati, ingordi, tele dipendenti, e premia la modestia e la bontà di quelli che sono abituati alla rinuncia, perché più consapevoli. La regia è di Tim Burton. Dal libro era stato già tratto nel 1971 un film di successo, con Gene Wilder nei panni del padrone della favolosa fabbrica, il signor Willy Wonka, che qui è interpretato da Johnny Depp, alla quarta collaborazione con Burton, dopo “Edward mani di forbice”, “Ed Wood” e “Il mistero di Sleepy Hollow”. Nei panni di Charlie, il bambino povero e sensibile protagonista, troviamo Freddie Highmore che ha già lavorato con Depp, mentre in quelli di nonno Joe c’è David Kelly (lo ricordiamo in “*Svegliati Ned*”). Al film partecipano anche Helena Bonham Carter (che ha fatto *Casa Howard*, *Big fish*), Christopher Lee, che interpreta il papà di Wonka. Per il ruolo principale si era pensato ad altri attori, quali Robin Williams, Nicolas Cage, Michael Keaton, poi è stato scelto Depp, e pensare che da bambino era allergico alla cioccolato !!!!”.

³¹ Scurrelle Cooperative Association, personal communication, 2010. Original text: “La warner bros pictures presenta *la fabbrica di cioccolato* con Johnny Depp, Freddie Highmore, David Kelly, Helena Bonham Carter, Noah Taylor, Missi Pyle, James Fox, Deep Roy, Christopher Lee. Regia di Tim Burton, Musiche di Danny Elfman, Produttore: Brad Grey. Tratto dal romanzo: “*La fabbrica di cioccolato*” di Roald Dahl. Anno di produzione 2005”.

³² Translation: “ma prima che l’involucro venga chiuso, una misteriosa mano inguantata di viola, adagia su cinque tavolette uno speciale biglietto d’oro”

³³ Translation: “si mette la stagnola sulle tavolette, una fantasia di luci e tavolette che volano, fino a che delle mani di operai inseriscono 5 biglietti d’oro, su altrettante tavolette, prima che vengano chiuse”.

³⁴ Translation: “era andato a bussare alla porta di una simpatica signora”he had gone to knock on the door of a nice lady”.

³⁵ Translation: “viene applaudito dai suoi operai”.

³⁶ Translation: “la folla [...] l’aveva applaudito con gioia”.