

**Strategies for Audio Describing gestures and
facial expressions for visually impaired Thai
television audiences**

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Abstract

Nonverbal expressions are keys to transmit feelings in TV dramas. This thesis explores the limitations of current Thai Audio Description (AD) guidelines for TV drama; how blind and visually impaired people interpret sounds in television dramas; how people with visual impairment perceive gestures and facial expressions; and the effective AD strategies for transmitting the meaning of gestures and facial expressions to Thai visually impaired audiences. This thesis involved three Thai AD stakeholders: users, creators, and experts. The methodological approaches taken included the study of four existing Thai AD guidelines, as well as interviews with 40 blind and visually impaired (BVI) people to find out the ways in which they interpret the soundtrack in TV dramas, their emotional comprehension, and the strategies they use for describing gestures and facial expressions. Furthermore, data gathered with nine AD experts, and focus groups with ten Thai audio describers, were key to investigate the strategies of AD in practice by using four TV sample clips of Thai TV drama as a tool to stimulate conversation. Reflexive Thematic Analysis was used to analyse the data from interviews and focus groups. The findings revealed the gaps in existing Thai AD guidelines, which disregard the significance of sound and focus solely on how to describe visual elements. Additionally, asking BVI participants to describe emotions through physical actions revealed the different levels of emotional comprehension of BVI people. BVI people had more difficulties interpreting emotions connected to visual perception, such as contempt, than those that occurred within oneself, such as happiness, anger, or sadness. The different levels of difficulty in the perception of emotions depending on the emotion itself, means that each emotion is likely to require a different style of AD. Lastly, the three groups of AD stakeholders mentioned that the function of the soundtrack supported the decision to select appropriate sound gaps. In the content selection process, there was consensus in the need to select for description those moments in which there was incongruence between physical expressions and emotions.

List of Contents

Abstract.....	
List of Contents.....	
List of Tables	
List of Figures	
Acknowledgements.....	
Declaration.....	
Chapter 1.....	1
Introduction.....	1
1.1 Research Background	1
1.2 The conceptual framework of the thesis	4
1.3 Research Questions and Methodologies	6
1.4 Methods for data collection.....	7
1.5 Method for data analysis	8
1.6 Contributions to the Field.	11
1.7 Ethical Procedures	13
1.8 Limitations due to COVID-19 pandemic.....	14
1.9 Thesis overview	14
1.10 Conclusions.....	17
Chapter 2.....	18
Audio Description in Television Drama: theories and practices	18
2.1 An Introduction to Audio Description (AD).....	18
2.2 AD Guidelines and AD Legislation in the international context, and their connection to the Thai context	20
2.3 Theories of Audio Description.....	27
2.4 Conclusion	42

Chapter 3.....	44
Audio Description for television in Thailand	44
3.1 Using document analysis to approach the issue of Audio Description for Thai television dramas.....	44
3.2 Interviews with policy makers and experts in sight loss and AD	70
3.3 Conclusions.....	98
Chapter 4.....	100
The characteristics of Thai television drama and challenges of AD script writing	100
4.1 Methods used for analysing Thai television drama and the challenges of AD script writing.....	100
4.2 The analysis of Thai television dramas by using the functional approach to AD.....	103
4.3 The analysis of nonverbal communication in Thai television dramas	122
4.4 Conclusions.....	152
Chapter 5.....	154
The challenges of the existing Thai Audio Description guidelines	154
5.1 Using document analysis to reflect on the challenges of the existing Thai Audio Description guidelines.....	154
5.2 Using Reflexive Thematic Analysis to study the challenges of Thai Audio Description for Thai television dramas.....	175
5.3 Conclusions.....	199
Chapter 6.....	201
Sound interpretation and perception of gestures and facial expressions in blind and visually impaired audiences	201
6.1 Sound interpretation in blind and visually impaired television drama audiences.....	202
6.2 Data analysis on blind and visually impaired people's sound interpretation in television dramas	205
6.3 Conclusions.....	228

Chapter 7.....	231
Strategies for describing gestures and facial expressions from the perspectives of blind and visually impaired people	231
7.1 Method for data collection	231
7.2 Data Analysis on the methods for describing gestures and facial expressions from the perspective of blind and visually impaired people.	234
7.3 Conclusions.....	258
Chapter 8.....	261
Strategies for describing gestures and facial expressions in Thai television dramas from the perspective of audio describers	261
8.1 The method for gathering data from Thai audio describers.	261
8.2 AD strategies for describing gestures and facial expressions from the perspectives of audio describers.	262
8.3 Conclusions.....	286
Chapter 9.....	288
Strategies for describing gestures and facial expressions in Thai television dramas: an analysis of experts' perspectives.....	288
9.1 Methods to decode Thai television dramas' audio-visual presentation from experts' perspectives.....	288
9.2 Strategies for describing gestures and facial expressions in television dramas from the perspectives of experts.....	291
9.3 Conclusions.....	314
Chapter 10.....	317
Discussion and Conclusions	317
10.1 Audio description for gestures and facial expressions in Thai television dramas	317
10.2 Contribution to AD practice in Thailand and beyond.....	333
10.3 Conclusions and Future Research	351

Appendices.....

Glossary

List of Abbreviations

Bibliography

List of Tables

Table 3.1 Percentage of airtime services (informative programmes) for disabled people in the 5 years following the official notification	47
Table 3.2 Amount of airtime services for disabled people in the 5 years following the official notification	48
Table 3.3 Comparison of the amount of AD on Thai Television between weekday and weekend.....	51
Table 3.4 The number of hours of AD programming broadcasted throughout various times on weekdays and weekends in Thailand.....	54
Table 3.5 The examples of AD programming broadcasted at various times on weekdays and weekends in Thailand.....	55
Table 3.6 The comparison between non-fiction programmes and fiction programmes with AD on weekdays and weekends.....	59
Table 3.7 The materials for studying AD for television in Thailand.....	62
Table 3.8 Example of generation of initial codes from interviews with experts.....	77
Table 3.9 Example of an excerpt from a spreadsheet that tracks changes to the codes from the interviews.	79
Table 3.10 The codes on the interviews on the advancement of AD for television in Thailand and examples from interview excerpts.....	82
Table 3.11 The construction of themes and sub-themes from the initial codes.....	85
Table 3.12 The definition of theme A and theme B for explaining the context of AD for television in Thailand	86
Table 4.1 The analysis at a macro level of the clips from Thai TV dramas.....	105
Table 4.2 The analysis of four sample scenes from Thai TV dramas.....	114
Table 4.3 The elements of the three Cs in four Thai television dramas.....	123
Table 4.4 The definition of camera shots.....	124
Table 4.5 Sounds in Television Dramas.....	125
Table 4.6 The harmony between physical actions and emotions.....	140
Table 4.7 An example of using AD of discourse when writing the AD script for <i>Bad Genius</i>	144
Table 4.8 An example of using AD of discourse when writing the AD script for <i>In Family We Trust</i>	146
Table 4.9 An example of using AD of discourse when writing the AD script for <i>Bai Mai Tee Plid Plew</i>	147
Table 4.10 An example of using AD of discourse when writing the AD script for	

<i>Buppesannivas</i>	150
Table 5.1 A Sampling of documents and data analysed to explore the gaps in Thai AD guidelines.	155
Table 5.2 The comparison of four main existing AD guidelines in Thailand.....	160
Table 5.3 Participants of audio describers in each group	176
Table 5.4 Example of generating initial codes on the challenges of existing Thai AD guidelines from audio describers.....	179
Table 5.5 Excerpt of spreadsheet tracking code changes on the topic of challenges of the existing Thai Audio Description guidelines.....	181
Table 5.6 Final codes generated from the focus groups with audio describers on the challenges of existing Thai AD guidelines.....	184
Table 5.7 Themes and sub-themes on the challenges of the existing Thai AD guidelines.....	188
Table 5.8 The definitions of the themes addressing the challenges of the existing Thai AD guidelines.....	189
Table 6.1 Demographic of research participants.....	203
Table 6.2 Example of generating initial codes from the transcripts of 40 blind and visually impaired people.....	208
Table 6.3 Excerpt of spreadsheet tracking code changes on the topic of sound interpretation in blind and visually impaired television drama audiences.....	209
Table 6.4 The codes from 40 interviews with BVI participants on sound interpretation in television dramas.....	213
Table 6.5 The construction of themes and sub-themes from the initial codes on BVI people’s sound interpretation of television dramas.....	217
Table 6.6 The definitions of themes on BVI people’s sound interpretation in television dramas.....	218
Table 7.1 The example of the primary coding process.....	235
Table 7.2 Excerpt of spreadsheet tracking code changes on the topic of strategies for describing gestures and facial expressions from the perspectives of blind and visually impaired people.....	236
Table 7.3 The final codes on the strategies for describing gestures and facial expressions in TV dramas.....	237
Table 7.4 The construction of themes and sub-themes from the initial codes.....	240
Table 7.5 Definitions of themes focused on the strategies for describing gestures and facial expressions in Thai TV dramas from the perspectives of blind and visually impaired people.....	241

Table 7.6 Example of a situation in which AD may overlap with words.....	243
Table 7.7 Example of the relationship between AD and off-screen sound from <i>In Family We Trust</i>	245
Table 7.8 The advantages and disadvantages for each style of AD based on interviews with BVI audiences.....	254
Table 8.1 Example of generating initial codes from the transcripts of the audio describers in group A.....	266
Table 8.2 Excerpt of spreadsheet tracking code changes.....	267
Table 8.3 Codes generated to address the question on the strategies for describing gestures and facial expressions in TV dramas.....	269
Table 8.4 The construction of themes and sub-themes from the initial codes.....	272
Table 8.5 The definitions of themes on the strategies for describing gestures and facial expressions from the perspectives of audio describers.....	273
Table 9.1 Questions asked, and procedure followed in the interviews with experts.....	289
Table 9.2 Example of generating initial codes from the transcript of Luengnoraseth (2021).....	293
Table 9.3 Example of generating codes from the transcript of Sirirungruang (2021).....	294
Table 9.4 Excerpt from the spreadsheet tracking code changes.....	295
Table 9.5 The codes to address the question on the strategies for describing gestures and facial expressions in TV dramas from experts' perspectives.....	297
Table 9.6 The construction of themes and sub-themes from the initial codes.....	300
Table 9.7 The definitions of themes on the strategies for describing gestures and facial expressions from the perspectives of experts.....	301
Table 9.8 Functions of sounds in TV dramas.....	303
Table 10.1 - Functions of sounds in TV dramas.....	322
Table 10.2– Step 1: Strategies for identifying sounds gaps for AD for describing gestures and facial expressions in TV dramas.....	338
Table 10.3 – Step 2: Strategies for selecting the elements for describing gestures and facial expressions in TV dramas.....	341
Table 10.4 – Step 3: Strategies for describing gestures and facial expressions when writing AD scripts for TV dramas.....	344

List of Figures

Figure 1.1 The conceptual framework of this thesis	5
Figure 2.1 Level of objectivity and subjectivity for different types of description strategies	39
Figure 3.1 The work flow of The Thai software “Voharn”	94
Figure 4.1 Poster <i>Bad Genius</i>	101
Figure 4.2 Poster <i>BaiMai Tee PlidPlew</i>	101
Figure 4.3 Poster <i>Buppesannivas</i>	101
Figure 4.4 Poster <i>In Family We Trust</i>	101
Figure 4.5 Close-up shot in <i>Bad Genius</i> for expressing facial expression.....	127
Figure 4.6 Close-up shot in <i>Bad Genius</i> to convey essential behaviour	127
Figure 4.7 Medium close-ups <i>Bad Genius</i> are used to build up to an emotional climax.....	127
Figure 4.8 Extreme close-up shots <i>Bad Genius</i> are used to convey the characters' intense emotions and heighten the tension.....	128
Figure 4.9 Close-up shot in <i>BaiMai Tee PlidPlew</i>	130
Figure 4.10 Extreme close-up shots in <i>BaiMai Tee PlidPlew</i>	131
Figure 4.11 Close-up and long shot in <i>BaiMai Tee PlidPlew</i>	131
Figure 4.12 Medium close-up shot in <i>Buppesannivas</i>	134
Figure 4.13 Medium shot in <i>Buppesannivas</i>	134
Figure 4.14 Full shot in <i>Buppesannivas</i>	135
Figure 4.15 Medium close-up shot and over the shoulder shot in <i>In Family We Trust</i>	137
Figure 4.16 Full-shot for two-shot in <i>In Family We Trust</i>	137
Figure 7.1 Example of overacting in <i>Buppesannivas</i>	251
Figure 7.2 Example of the character in <i>BaiMai Tee PlidPlew</i> expressing unusual behaviour which requires AD.....	251

Figure 7.3 Example of the character in *BaiMai Tee PlidPlew* changing
position or movement... 252

Figure 10.1 Three-step strategy for describing gestures and facial expressions
in TV dramas..... 337

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Finally, I deeply desire that my country embrace diversity, equity, and inclusion to the utmost extent possible.

Declaration

I declare that this thesis is a presentation of original work, and I am the sole author. This work has not previously been presented for a degree or other qualification at this University or elsewhere. All sources are acknowledged as references.

Chapter 1

Introduction

The purpose of this chapter is to provide the context for this thesis, summarise the creation of its conceptual frameworks, and describe the process by which the research questions were created. This chapter starts by introducing the research background, highlighting the significance of examining gestures and facial expressions in television dramas, which is then followed by an explanation on how a functional approach to AD was used to answer the research questions. The research questions and methodology are then presented in relation to the main aim of this thesis: to create efficient methods for describing gestures and facial expressions in Thai television dramas. Next, ethical considerations are discussed and connected to the limitations present while doing data collection during the COVID-19 pandemic. Finally, the thesis structure is presented.

1.1 Research Background

Blind and visually impaired (BVI) people can use Audio Description (AD) to watch television and participate fully in society. AD is a service that provides a verbal description of visual and, sometimes, audio elements, to visually impaired people. Audio Description is central for equal access to audio-visual experiences, including film and television, while also being used in art galleries and museums, as well as theatre performances (Fresco, 2019c; Lopez and Kearney, 2018a).

Television is a crucial domestic medium for educating the public and promoting culture. AD helps prevent feelings of exclusion by providing equal access, and it is an increasingly crucial consideration due to the growing number of visually impaired people as a result of an aging society (Ellis, Kent, and Locke, 2018b). A study on Thailand's disabled population was released in 2021 by the Ministry of Social Development and Human Security. The number of blind people who were registered was 187,546, of which 130,192 people were over the age of 60 (Ministry of Social Development and Human Security, 2021d). As the second-ranked ASEAN (The Association of Southeast Asian Nations) nation behind Singapore, Thailand is categorised as having an aging society from 2015 to 2030 (Ministry of Social Development and Human Security, 2015c). Audio Description is a tool to achieve the

policy of the Convention on the Rights of Persons with Disabilities which protects the right to information accessibility of disabled people including blind and visually impaired people.

This thesis focuses on television drama in Thailand, due to its popularity as well as the scarcity of studies on the topic. This thesis makes a significant contribution to academic and professional fields due to the possible direct application of the findings to the development of Audio Description, in particular in relation to the conveyance and perception of characters' emotions in television dramas. Although Thai television dramas are used as the thesis's sample material, the study's core concept does not have a linguistic focus, rather, it is concerned with the creation of Audio Description, making the results applicable to television dramas and audio describers across a range of international contexts.

Moreover, this thesis focuses on describing gestures and facial expressions in television dramas because the theme of this television genre is related to interpersonal interactions. Therefore, emotions are key to the genre, and nonverbal communication is a powerful tool for expressing character's emotions. Television drama conveys plot and character feelings through audio-visual content: 55% through gestures and facial expressions, 38% through voices, and 7% through actual words (Borg, 2013). In the case of blind and visually impaired people who can only perceive audio-sensory information, Audio Description becomes a service to fill in the missing meaning through verbal description. Therefore, Audio Description needs to provide that 55% of information conveyed through gestures and facial expressions, while still making sure that meaning through voices and words is maintained. Moreover, sounds (beyond dialogues and monologues) in television dramas may work with gestures and facial expressions to enhance meaning. Therefore, this thesis will also consider how gestures and facial expressions are connected to sound elements in the context of accessibility provisions for blind and visually impaired people. Moreover, this thesis focuses on physical gestures, such as posture, head movements, whole-body movements, and facial expressions. This is because they are closely tied to how characters in television dramas express their emotions.

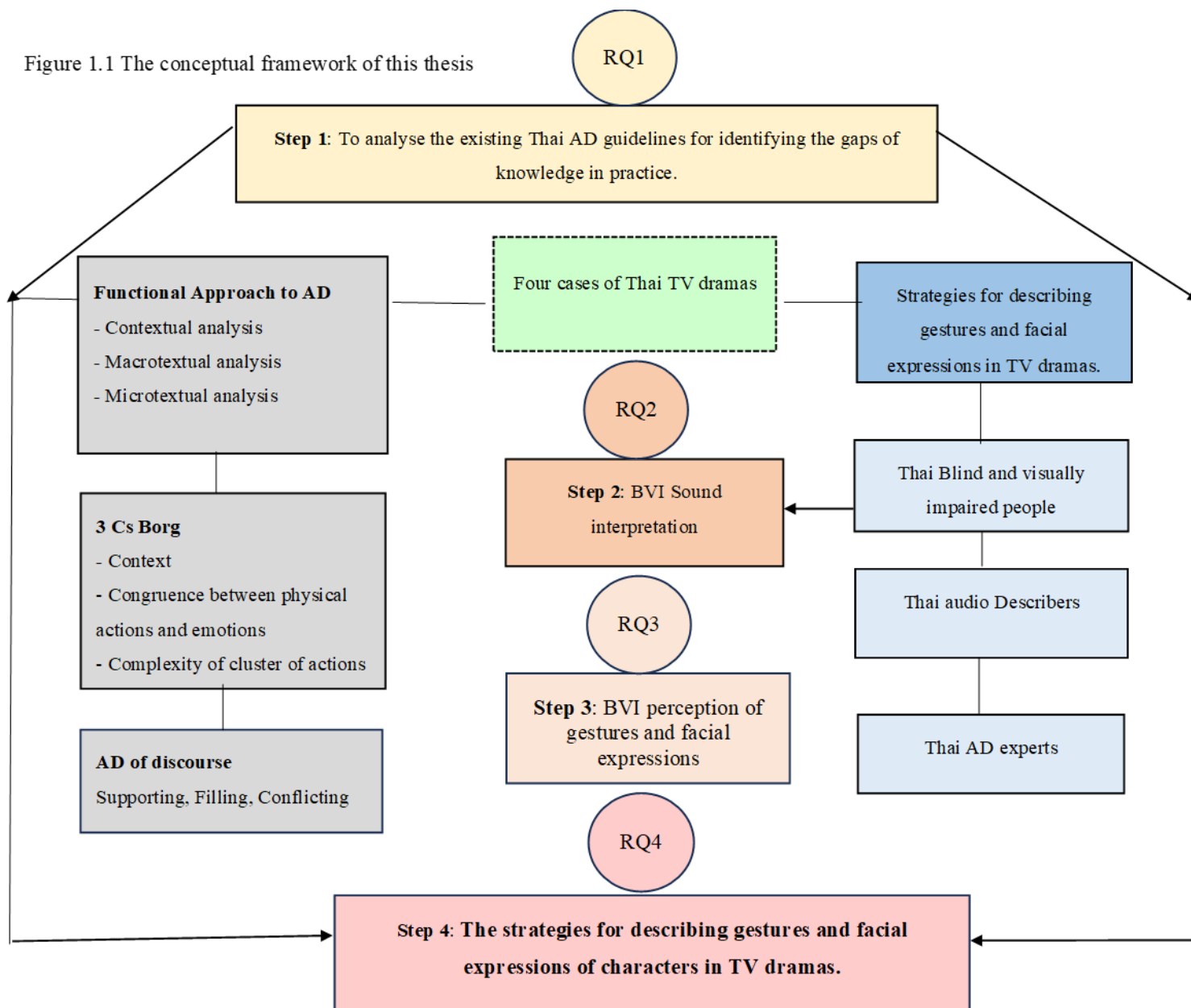
AD is a form of multimodal mediation because the audiovisual source in AD for television dramas employs both audio and visual modes of communication. AD creators must first understand the meaning-construction of both audio and visual modes before considering description (Braun, 2007a; Orero, 2005a). Furthermore, AD must interact with other modes of expression such as dialogue, sound effects, and music. This point is worth studying because several international guidelines and four Thai existing AD guidelines including those of the National Institute of the Blind for Research and Development (2014); the Faculty of Journalism and Mass Communication, Thammasat University (2015); the Office of the NBTC (2017); and Thai public broadcasting service (Thai PBS) (2018), emphasise visual elements. Sound in television drama has been neglected because audio describers assume that, if visually impaired people can hear, then there is no need for further exploration (Horowitz, 2012; Janevatchararuk, 2014a; Karuchit et al., 2015a).

According to the multimodal approach, AD must fill the gap of the missing visuals for blind and visually impaired audiences, and AD must not interfere with the functions of sounds in television dramas. This thesis concentrates on studying the functions of sounds in Thai television drama soundtracks from the perspective of blind and visually impaired people. Additionally, this thesis focuses on different ways to create effective descriptions to convey the visual mode in a verbal mode, by focusing on the comprehension of blind and visually impaired audiences both in relation to sound interpretation and the comprehension of verbal descriptions. Based on my experience as an audio describer since 2013, it is difficult for sighted audio describers to understand which elements should be selected to describe and how to describe those elements. This is because sighted audio describers have different sensory experiences from those of unsighted audiences. Understanding the perception of blind and visually impaired audiences is, therefore, central to implementing AD guidelines. As a result, this thesis explores the challenges of the existing Thai Audio Description guidelines before studying the strategies for conveying the meaning of gestures and facial expressions to Thai visually impaired audiences from the perspectives of three main AD stakeholders: Thai blind and visually impaired people, Thai experts in Audio Description, and Thai audio describers.

1.2 The conceptual framework of the thesis

This section provides an overview of related concepts which were used to analyse the existing AD guidelines, four case studies of Thai TV dramas, and three main AD stakeholders including forty blind and visually impaired people, ten Thai audio describers, and nine AD experts.

Figure 1.1 The conceptual framework of this thesis



1.3 Research Questions and Methodologies

This project has three main aims: (1) to analyse the strengths and weaknesses of the current Thai Audio Description guidelines; (2) to develop the existing guidelines further to create effective AD that conveys the emotional expressions of characters; (3) to advance AD in Thailand. These aims are explored through four research questions:

- Research Question 1: What are the main limitations of current Thai AD guidelines for television drama?
- Research Question 2: How do blind and visually impaired people interpret sounds in television dramas?
- Research Question 3: How do people with visual impairments perceive gestures and facial expressions?
- Research Question 4: What are effective AD strategies for transmitting the meaning of gestures and facial expressions to Thai visually impaired audiences?

Research Question 1 was explored through document analysis and practitioner focus groups. Document analysis focused on four Thai AD guidelines and, in addition to this, interviews were conducted with ten Thai audio describers and analysed using the Reflexive Thematic Analysis method.

Research Question 2 and 3 focused on the perspectives of end users, which should be central to all studies on accessibility. The focus is on how blind and visually impaired people interpret sounds and how to create descriptions for their understanding about gestures and facial expressions. As a result, the research methodology included 40 interviews with blind and visually impaired people, which were then analysed using the Reflexive Thematic Analysis method.

Finally, the fourth research question covered the study of strategies for describing gestures and facial expressions in Thai TV dramas from the perspectives of three AD stakeholders including blind and visually impaired people, Thai audio describers and Thai experts.

1.4 Methods for data collection

The methods for data collection to address the research questions can be divided into two main groups. First, *the methods for collecting data with AD stakeholders*, which included interviews and focus groups. I used interviews for the group of blind and visually impaired participants for addressing questions about their sound interpretation in TV dramas and the strategies for describing gestures and facial expressions. I also conducted interviews to collect data with Thai AD experts for addressing the research question about the strategies for describing gestures and facial expressions. Furthermore, I used interviews to collect data with policymakers to investigate the challenges of AD for television in Thailand. Interviews are a suitable method for collecting in-depth data from each participant, which was considered key due to requiring data on individual experiences in the group of blind and visually impaired people. I also selected interviewing techniques for each AD expert because they significantly lessen the answer bias brought on by group influence. Due to the COVID-19 pandemic, it was necessary to collect data online. The sample size for this study was 40 participants for blind and visually impaired people, nine Thai AD experts, and three Thai policymakers. Additionally, I ran a focus group to collect data with ten Thai audio describers. This was because several audio describers had experience of writing AD scripts as a team. Focus groups were considered as having the potential to spark the ideas of participants to discuss their challenges in AD scriptwriting in various situations. Moreover, focus groups take advantage of the interaction between study participants to provide data, with participants being encouraged to converse with one another by asking questions, sharing anecdotes, and making comments about one another's experiences and viewpoints. This approach can be used to evaluate people's knowledge and experiences (Kitzinger, 1995), as well as their ways of thinking and the reasons behind them. Therefore, I selected this approach to collect data with Thai audio describers. It is also worth mentioning that in data collection with blind and visually impaired participants, audio describers, and experts, I used four TV sample clips of Thai TV drama as a tool to stimulate conversation (see Chapter 7, Chapter 8, and Chapter 9).

Secondly, *data collection techniques utilising documents* were used for the research question about the main limitations of current Thai AD guidelines for TV dramas, by analysing the main existing Thai AD guidelines. Moreover, for the analysis of audio-visual clips, I selected textual analysis because this approach is the method

communication researchers use to describe and interpret the characteristics of a recorded or visual message and its purpose is to describe the content, structure, and functions of the messages contained in texts (Frey *et.al.*, 1999). I used this method to examine the characteristics of four Thai TV dramas, including *In Family We Trust*, *Bad Genius*, *Buppesannivas*, and *BaiMai Tee PlidPlew*, using purposive sampling. This method allows for the most effective use of the limited research resources that are at hand by finding and choosing circumstances that will fit the criteria. The justification for employing a purposive sampling technique is based on the assumption that, given the goals and objectives of the study, a particular type of sample may have distinctive and important opinions regarding the theories and themes under consideration, necessitating their inclusion in the sample (Campbell *et al.*, 2020).

The criteria for selecting sample clips in this study were implemented by considering the clips' different characteristics in accordance with the main challenges that Thai audio describers faced in practice. According to Karuchit (2017c) and Sueroj (2015a), the main challenges faced by new audio describers in the Thai context from the results of the existing studies are: (1) time constraints of sound gaps; (2) a dilemma about whether to use objective or subjective styles, especially when conveying emotions; (3) managing the number of words when there are large sound gaps; (4) storyline and acting complexity; and (5) selecting the appropriate words to aid understanding and spark the imagination, especially in comedy scenes (Karuchit, 2017c; Sueroj 2015a). Consequently, I selected four clips of Thai TV dramas which had different characteristics: (1) high/low dialogue density; (2) a variety of plots and character performances; (3) a wide range of genres; and (4) a variety of character emotions.

1.5 Method for data analysis

The main method for analysing the data in Chapters 5-9 was Reflexive Thematic Analysis (RTA) due to it being a theoretically flexible interpretative approach to qualitative data analysis that facilitates the identification and analysis of patterns or themes in each data set (Braun and Clarke, 2021c).

Braun and Clarke (2021c) originally conceptualised RTA as a paradigmatically flexible analytical method, suitable for use within a wide range of ontological and epistemological considerations. The process of coding (and theme development) is flexible and organic, and very often will evolve throughout the analytical process.

Indeed, in this sense, it would be beneficial for proponents of RTA to remain cognisant that qualitative analysis as a whole does not contend to provide a single or ‘correct’ answer. Codes in the reflexive analysis are understood to represent the researcher’s interpretations of patterns of meaning across the dataset. This method is considered a reflection of the researcher’s interpretive analysis of the data conducted at the intersection of (1) the dataset; (2) the theoretical assumptions of the analysis; and (3) the analytical skills/resources of the researcher. In this instance, I applied my knowledge background as an audio describer for television programmes since 2013 and an AD researcher in the Thai context since 2015 to analyse the data.

Reflexive Thematic Analysis encourages the researcher to consider the various possible approaches to data analysis (Braun and Clarke, 2021c, p 10). I have detailed below the approach I have taken in my analysis throughout this thesis.

- *Orientation to data:* More inductive, where the analysis is embedded and where the development of the coding and themes is influenced by the data content.
- *The focus of meaning:* The analysis's semantic focus examines meaning at a more overt, explicit, or manifest level. Some of the results in this chapter, nevertheless, came from the latent level.
- *Qualitative framework:* Experiential qualitative framework: This framework strives to capture and explore individuals' unique views and understandings.
- *Theoretical frameworks:* Constructivist theoretical framework, where analysis tries to question and unravel the reality expressed in the dataset.

Moreover, every chapter followed the six phases of Braun and Clarke (2021c) to present the results.

Phase one: Familiarisation with the data

This phase involved familiarising myself with the data by listening to each interview and focus group recording once before transcribing them. I used active listening for the first time to develop my understanding of the data that could be used to answer the research question. I manually transcribed each interview and each focus group and took notes on relevant points. After the interviews and focus groups were transcribed, I went back and read through the transcripts several times. I then translated the transcripts from Thai to English. It has significant advantages to truly comprehend the transcript in Thai because

it can preserve the true meaning in the English version. I went over the English version several times, noting early trends and potentially interesting passages in the transcripts. I also jotted down my thoughts on the data and the analysis process. Some of these notes would later be used to aid in the interpretation of the finalised thematic framework (Braun and Clarke, 2021c).

Phase two: Generating initial codes

According to Braun and Clarke (2021c), coding was used to create concise, shorthand, descriptive or interpretive labels for information that might be relevant to the research questions.

Phase three: Generating Themes and Sub-themes

This usually entailed combining multiple codes into one theme that shared a common underlying concept or data element. It was critical to emphasise that those themes did not exist in the data, they were generated by myself as the researcher. The next step was to actively investigate the relationships between the various codes and how they might contribute to the narrative of a specific subject. Themes should be distinct and even contradictory, but they must all work together to present the dataset consistently and understandably (Braun and Clarke, 2021c).

Phase four: Reviewing potential Themes and Sub-themes

In this phase, there were two levels of review. At the first level, the relationships between the data items and codes that inform each theme and sub-theme were investigated. If the items or codes established a logical pattern, the candidate theme or sub-theme could make a logical argument and contribute to the overall narrative of the data. In stage two, the candidate themes were evaluated. The ability of the themes to provide the most accurate interpretation of the data concerning the research question was assessed. There were five questions to review the potential themes and sub-themes; (1) Is this a theme? (2) What is the quality of this theme? (3) What are the boundaries of this theme? (4) Are there enough (meaningful) data to support this theme? (5) Are the data too diverse and wide-ranging? (Braun and Clarke, 2021c).

Phase five: Defining and naming Themes

I named each theme and wrote a short description for each. All themes would be merged to form a coherent story that was both consistent with the dataset's content and informative about the research questions. The names of the themes could also be modified in a final revision (Braun and Clarke, 2021c).

Phase six: Producing the report

In this step, the analysis consists of analytic commentary, data extracts, and themes and deciding to order the themes to present them. Then, I would select vivid and convincing examples to demonstrate each theme and relate to the research questions and literature. Finally, I would draw out analytic conclusions across themes (Braun and Clarke, 2021c).

My professional expressions have been more central in the process of data analysis. I have worked as a Thai AD script writer since 2012 and I also have conducted AD research since 2015; for example, *Lesson learnt from audio describing Thai cooking television* (Sueroj, 2015a). Moreover, I was one of the authors of the guideline for Audio Description in Thai television (Karuchit et al, 2015a) and I was co-author of the book chapter *An Overview of Audio Description on Thai Television* (Sueroj, and Sarakornborrirak, 2016b). Additionally, I published the book *An Audio Description Guide for Documentary Programme* (Sueroj, 2018c).

1.6 Contributions to the Field

Many groups of people benefit from Audio Description. First and foremost are visually impaired people, both blind people and partially sighted. Another user group is elderly people (Romero-Fresco, 2019b). Third, children and adults learning a foreign language can use Audio Description as a pedagogical tool (Kleege and Wallin 2015). Lastly, sighted people who use audio-visual media while doing other activities such as driving a car (Romero-Fresco, 2019b). This study focuses on people who are blind or have low vision since they are the main target of Audio Description. Visually impaired people might be congenitally blind, that is, people who lost their sight under the age of two, or they might have acquired sight loss, people who developed total blindness later in life or after two years of age (Smith, 2006). However, some sources defined that the age limit of congenital blindness is five years of age (National Research Council, 1986).

In Thailand, the Ministry of Social Development and Human Security published the Empowerment of Persons with Disabilities Act, B.E. 2550 (2007a), and the announcement of types and classification of disabilities, B.E. 2555 (2012b), which divides people with visual impairments into two types which are (1) Blind, a person who has lost a lot of vision. The term “blind” refers to both those who are unable to see light as well as those who only have one eye with a vision level of 6 parts 60 (6/60) or 20 parts 200 (20/200). Moreover, this means people who have under 10 degrees of the visual field which means a spatial array of visual sensations available to observation; (2) A person with low vision, one who has lost their sight but is still able to read letters. With assistive devices or assistive technology, the letter is enlarged. Additionally, people who can only see with one eye, or who can only see at a 20/70 or 6/18 level, are visually impaired. Moreover, this means people who have under 30 degrees of the visual field. Different types of sight loss impact the needs of different groups of visually impaired people. According to Sarakornborirak (2015), people with sight loss have different expectations when it comes to using Audio Description. The type of sight impairment, life experience, visual experience, age, and age at which people have lost their sight, all have an impact on people’s needs. This information raises the question of how people who are blind interpret and understand sounds, which needs to be studied further. The focus of earlier research that simply looked at AD preferences from the perspective of BVI participants with various backgrounds and demographics will be replaced with a deeper understanding of BVI individuals as a result of this question. The results of this question will have direct application to the process of AD creation.

Finally, the results of this research will develop the curriculum of Audio Description in Thai universities, crucial to the sustainability of AD practices in Thailand. This research intends to contribute to four related stakeholders of Audio Description which are Thai unsighted users, audio describers, media regulators, and educational institutions. Once the gap in AD knowledge is filled, it can be a key factor in driving policy to make it happen in practice. As a result, this research will serve the equality needs of visually impaired people in Thailand.

1.7 Ethical Procedures

Throughout this research project all ethical guidelines and procedures in the School of Arts and Creative Technologies (University of York) were followed. As part of the process, I prepared an information sheet and consent form in Thai for sighted participants, and an audio version of the documents for unsighted participants. Before beginning the data collection, I advised participants to review the consent form again, type their names on the documents, and send the documents to me. Additionally, I asked them to confirm verbally before beginning the data collection procedure. I also asked them to respond to the questions on the consent form and to confirm that they understood their rights.

Before starting the focus group of Thai audio describers, I used a pre-survey to collect demographic data and the queries for the group of blind experts and blind people were carefully examined.

Moreover, I am one of the authors of *the standard of Audio Description for people with visual impairment in Thai television*. When I examine audio describers' opinions of the challenges of the existing Thai AD guidelines, I consider how to lessen the impact of my role because they might have felt uncomfortable sharing their opinions in front of those who wrote the guideline. As a result, I clarified my role as a researcher who needed to develop the AD guideline for supporting the audio describer in practice. As a direct user of this AD knowledge, audio describers' comments were valuable in enhancing Thai AD guidelines.

Data security was also key to the ethics procedures followed. Some non-anonymous participants needed to share information on their research, but they did not want some of the information to be published. So, I omitted those extracts from this research project. In addition, I transcribed sound recordings by myself and used the university's Gmail drive.

In terms of the copyright of the material used (audio-visual clips), I contacted the companies that own the rights to the four sample clips that were used to ask permission to use screenshots in this thesis as well as in conferences and they allowed to use those screenshots as required. (See the appendix section 1.2)

1.8 Limitations due to COVID-19 pandemic

I had anticipated in-person focus groups and interviews as the ultimate methods for gathering data. However, this thesis was conducted during the COVID-19 pandemic, as a result, I had to move my data gathering online, in order to reduce the risk to participants and myself, and make sure I was following all University of York guidelines at that time. I adjusted the approach for taking consent, from signed consent forms to typed signatures and sound recordings.

A choice of platforms was given to participants in order to accommodate their preferences: Zoom, Google Meet, and Line. Before beginning each interview, I would ask the group of blind and visually impaired individuals about the assistance they needed in getting ready. There were some challenges because some participants stayed at home with their families during the pandemic, so they faced accidental interruptions from other family members, but it didn't affect them much. I offered them to take a break if necessary. Moreover, several participants weren't able to switch on their camera, however, this thesis doesn't focus on the interpretation of the gestures and facial expressions of participants, so it didn't affect the essence of the results. I was concerned about this challenge, so I focused on listening to the feelings being expressed through their voices or how they were behaving, such as pausing to think. These actions reflected their difficulties with sound interpretation and comprehension. The use of online platforms did have a significant positive aspect, which was that it reduced geographical barriers in data collection, allowing the involvement of people in different parts of Thailand. This is particularly significant as most previous research on AD in Thailand has focused on Bangkok residents (Janevatchararuk, 2017b; Prapanturakit, 2017a; Sarakornborrirak, 2015a).

1.9 Thesis overview

This thesis is composed of three parts: Section one is the background of studies and theories; Section two is the background of Audio Description in Thailand and the challenges of the existing Audio Description guidelines; and Section three is on the strategies for describing gestures and facial expressions in television drama.

Section one: Previous Studies and Theories

This section introduces the overview of this thesis, including previous studies, research questions, conceptual framework, and structure of this thesis in *Chapter 1: Introduction*. Moreover, I investigate the characteristics and target audiences of Audio Description for television from theoretical and practical perspectives in *Chapter 2*. The objective of this chapter is to explain the background of Audio Description in theories and practices, including the timeline of Audio Description in both an international context and in Thailand focusing on Audio Description for television. Furthermore, AD guidelines and AD legislation from other countries will be provided for comparison with Thailand's AD legislation. Furthermore, the concepts, theories, and related research on strategies for describing gestures and facial expressions will be presented. Finally, this chapter will look at the benefits of Audio Description for blind and visually impaired users, specifically for television audiences.

Section two: The background of Audio Description in Thailand and the challenges of the existing Audio Description guidelines

I ordered the content following *Chapter 3: Audio Description for Television in Thailand*; *Chapter 4: The Characteristics of Thai Television Drama and Challenges of AD Script Writing*; and *Chapter 5: The Challenges of the Existing Thai Audio Description Guidelines*. The structure in this session was presented from general to narrow aspects. Considering the thesis sample, which was in a local context, I decided to provide an overview of Thai audio description for Thai television in *Chapter 3*. With this information, the reader would be better able to understand the fundamental concepts of AD in this specific scenario.

According to the concept of a functional approach to AD, the characteristics of materials influence the strategies of AD creation. Therefore, I analysed the characteristics of Thai television drama and the challenges in creating the AD scripts in *Chapter 4* to explore the conditions of different styles of Thai television dramas.

Then, as direct users of prior AD knowledge, Thai audio describers provided insight into the challenges in applying the current Thai AD principles to the context of Thai television dramas in *Chapter 5*.

The following session will cover sound interpretation, how blind and visually impaired audiences interpret gestures and facial expressions, perception of gestures and facial expressions in blind and visually impaired audiences, and the strategies for describing gestures and facial expressions in television drama from the perspectives of blind and visually impaired people, audio describers and AD experts. The explanation about why I present Chapter 6 was presented in section three.

Section Three: Strategies for describing gestures and facial expressions in television drama.

The focus is on developing strategies for describing gestures and facial expressions in television dramas that can convey the missing information of visual elements while preserving the functions of sounds in television dramas. As a result, I designed the data collection to address the goal of preserving the functions of sounds in television dramas by focusing on sound interpretation. This is because when audio describers recognise the importance of sound in understanding gestures and facial expressions in each scene, they can design AD that fills gaps in visual and nonverbal communication while not interfering with the function of sound in perceiving meaning and emotions. This information will be provided in *Chapter 6*, which addresses the second research question: How do blind and visually impaired people interpret sounds in television dramas? And this chapter also discusses the third research question: How do people with visual impairments perceive gestures and facial expressions? This information can be used to create a suitable description for each emotion of a character in a variety of situations.

Then, I will answer the fourth research question: What are effective AD strategies for transmitting the meaning of gestures and facial expressions to Thai visually impaired audiences? I will present the results from the perspectives of three AD stakeholders, with each stakeholder being the focus of each of the chapters. *Chapter 7* will be on the perspectives of blind and visually impaired people, *Chapter 8* on audio describers' opinions and *Chapter 9* on the perspectives of experts of Audio Description.

The final part of this thesis is *Chapter 10: Discussion and Conclusion*. This chapter will apply related concepts, and theories of AD and AD studies to analyse the results of each chapter. Moreover, the limitations of the studies and suggestions for further study will be discussed.

1.10 Conclusions

This chapter presented the initial ideas of this thesis, which focuses on gestures and facial expressions as essential elements of character expressions to portray emotions in television dramas. There were also explanations of the fourth research questions, the data collection methods, and the data analysis techniques. This chapter highlighted the ethical procedures for this thesis, and the limitations brought on by the COVID-19 pandemic, as well as solutions to the challenges. Finally, the thesis' structure was explained. In the following chapter I will be focusing on Audio Description in television drama, and in particular theories and practices for describing gestures and facial expressions.

Chapter 2

Audio Description in Television Drama: theories and practices

The aim of this chapter is to explain the theories and practices of Audio Description, including the timeline of Audio Description both in an international context and in Thailand, by focusing on dynamic Audio Description for television. Furthermore, AD Guidelines and AD Legislation in an international context will be provided for comparison with AD legislation in Thailand. Finally, this chapter will examine the advantages of Audio Description for Blind and Visually Impaired users, particularly for television audiences.

2.1 An Introduction to Audio Description (AD)

2.1.1 Definition of Audio Description

Audio Description (AD) has been defined by several scholars. For instance, Romero-Fresco (2019b) defines it as delivering visual elements to audiences in a verbal format, and this service must clear up any misunderstandings by presenting details such as locations, speaker characteristics, movements, and facial expressions. Orero (2005a) introduces AD as a descriptive method of incorporating audio explanations and descriptions of locations, characters, and behaviour in various platforms of audiovisual media, and providing the information for completing the visual elements that unsighted audiences are unable to access. In summary, AD is a service that provides key information for visually impaired audiences.

This thesis focuses exclusively on AD for television, so I focus on describing the definition of dynamic AD. *Dynamic AD* interacts with time-based media that contains other aural information and, therefore, needs to fit between the sound gaps of the original product (Fryer, 2016b). AD for dynamic content, including AD for film and television, is a recorded track that provides information on the visual aspects of a film or television programme (Lopez and Kearney, 2018a).

Interestingly, there are numerous definitions of what constitutes a successful AD, which is interesting given that audience expectations, needs, and experiences vary widely (Sueroj and Sarakornborrirak, 2016b). Audio Description is called *Video Description* in the US (Snyder, 2014), with other ways of referring to the same service having been found in Australia, including *Visual Description*, *Video programming*, and *Descriptive video*. (Ellis, Kent, and Locke, 2018a). Furthermore, there are two terms frequently used in Poland which are *Audio Description* and *Audio Narration* (Jankowska, 2015). There are two main differences between Audio Description and Audio Narration. First, Audio Narration is focused on a description of the action, while Audio Description also describes characters, elements of scenery, sounds, colours, and so on. Second, Audio Description does not tell a story, but describes visual elements which are necessary to understand the storyline. Audio Narration not only tells a story but also has a particular point of view (Jankowska, 2015). In Thailand the term used is *Audio Description* (Seang-Banyai-Parb). As the aim of the thesis is to study the Thai context, during the rest of this research I will use the term Audio Description.

2.1.2 International Audio Description Timeline

According to several AD articles (Jankowska, 2015; Karuchit et al., 2015; Fryer, 2016b), the first AD occurred in Spain in 1940. However, a brief article in The New York Times dated August 28th, 1929, shows that AD started in the United States of America. In the 1920s is when we started seeing synchronised dialogue in the film. This means an interlocutor explained the visuals for visually impaired people between the line of dialogue. This was for the screening of *Bulldog Drummond*, which was a pre-Code crime film that was probably the first live description for visually impaired people (The New York Times, 1929, p. 28).

In the 1940s, Spanish radio host Gerardo Esteban started narrating films on *Radio Nacional de España*, the country's official radio station. Until the invention of television, the service, which was available until the 1950s, was said to have occupied an important space in prime-time radio programming (Orero, 2007b, p. 112). This style of broadcasting was similar to the early stage of AD in Thailand which provided AD for cooking programmes via Thammasat radio in 2013 (Sueroj, 2015a).

In the 1960s Star Trek fans began to share AD versions of the original television programmes on cassette tape. This became the first example of popular English language media being afforded more widespread access through AD (Ellis, Kent, and Locke, 2018b).

It is frequently claimed that Audio Description was developed based on theory in the middle of the 1970s (Jankowska, 2015). Moreover, American media accessibility pioneers in the 1970s and 1980s not only sparked interest in the academic study of AD, but they also developed many practical techniques, protocols, theoretical perspectives, guidelines, and standards that persist in the fabric of this type of work decades later. Gregory Frazier and Margaret Pfanstiehl were important people in this period. Frazier published the first scholarly piece of AD with his 1975 master's degree thesis. Margaret Pfanstiehl worked with both theatre and public television officials to develop technology to facilitate the provision of AD to blind and visually impaired audiences (Koirala and Oppegarrd, 2022).

The turn of the 1980s and the beginning of the 1990s saw a rapid rise in the services offering television with Audio Description (Jankowska, 2015). Regulations and standards introduced in the 1990s were later brought up to date with 21st-century digital and online television (Ellis, Kent, and Locke, 2018b).

2.2 AD Guidelines and AD Legislation in the international context, and their connection to the Thai context

First and foremost, it is important to note the advantages of Audio Description for television. Everyone in society has the right to access information and culture, including television content. Television performs a social function by allowing communities to share access to vital news, events, and popular culture. Therefore, being unable to watch television is a serious form of social exclusion that violates human rights. AD is a crucial service for inclusion (Utray et al., 2012)

AD's connection to human rights can be seen from two main documents – the Universal Declaration of Human Rights (UDHR) (UN, 1948a) and the UN Convention on the Rights of Persons with Disabilities (UNCRPD) (UN, 2006b).

Article 19 of the Universal Declaration of Human Rights (1948a) establishes the right to freedom of expression.

Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media regardless of the frontier. - Article 19

Moreover, the media in general, and television have a key function in realising Article 22 of the Universal Declaration of Human Rights (1948a).

Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits – Article 22

Article 21 of the UN Convention on the Rights of Persons with Disabilities (2006b) extends the 1948 Declaration's focus on the right to freedom of expression and participation, especially for people with disabilities.

Encouraging the mass media, including providers of information through the Internet, to make their services accessible to persons with disabilities. – (D) Article 21

Access to education, the community, and the media are among the essential human rights of disabled people that are outlined in the UNCRPD (2006). The laws are being introduced by Thailand's NBTC media regulator following UNCRPD (2006) principles which are Operational of the Sound Broadcasting Service and the Television Broadcasting Service Act B.E. 2551 (A.D.2008) (National Broadcasting and Telecommunications Commission, 2008a). Article 36 of this act specifies that the NBTC, as the media regulator, is required to establish regulations encouraging Thai television broadcasters to offer the service to give disabled people access to television programmes on par with other members of society. This has led to legislation that requires television broadcasters to provide AD for blind and visually impaired people.

According to an interview with Bunchua (2021), Executive Director of the Broadcasting Consumer Protection Bureau, that was conducted as part of this doctoral project, he mentioned that Thai AD legislation was influenced by several countries. As a result, I will provide a comparison between international AD legislation and Thai AD legislation.

2.2.1 AD legislation on platforms

International Audio Description guidelines on platform regulation have multi-platform and single-platform approaches. Many policies support AD on multiple platforms, including digital terrestrial broadcasting, digital cable, and digital satellites, such as those in the United Kingdom, the United States, Poland, Australia, and Italy (Ellis Kent Locke, 2018b; Leung, 2018). In the United States of America, for example, there are several laws requiring content providers to provide AD for online and offline platforms. First, *the Americans with Disabilities Act*, Title II applies to public entities, and Title III applies to places of public accommodation, including online platforms including Netflix and Hulu. Second, *the Rehabilitation Act*, two sections impact video accessibility. Section 504 requires equal access for disabled people, which applies to federal and federally funded programmes. Section 508 requires federal communications and information technology to be made accessible. Then, section 508 refers to web content accessibility guidelines WCAG 2.0, which require AD. Third, *the 21st Century Communications and Video Accessibility Act*, the Federal Communications Commission (FCC) expands its AD requirements, which will be phased in for an additional 10 designated market areas every year over the next four years since 2020 (FCC, 2020b). Fourth, *the web content accessibility guidelines*, which explain how to make web content more accessible for disabled people and requires Audio Description.

While the Thai media regulator focuses on AD for digital terrestrial broadcast, other stakeholders expand to websites or applications (NBTC, 2019b; NBTC, 2020c).

2.2.2 AD quotas

According to the studies of Leung (2018) and Ellis Kent Locke (2018b), several international AD guidelines, such as those in the UK (Ofcom, 2021c), set a compulsory AD quota of approximately 10% of airtime per week. The proportion of AD in Thailand is based on the UK guideline (NBTC, 2020), and determined the percentage of AD from 5% of airtime per week in 2016 to 10% within 5 years (NBTC, 2019). This is because the United Kingdom is a major player in the field of Audio Description for television. Media access legislation for television in the UK was introduced in the mid-1990s, and the amount of Audio Description in the UK has risen substantially, covering both domestic and non-domestic television channels. In 2020 in the UK, 88 TV channels were

required to provide Audio Description at the maximum level of 10%, while four popular broadcasters – BBC, ITV, Channel 4, and Sky have committed to providing AD for at least 20% of their content on most of their channels (excluding sports programmes in the case of Sky) (Ofcom, 2019b). However, the method of determining the minimum AD for television programmes in Thailand has changed. Prior legislation determined the minimum AD broadcasting by percentage, whereas new legislation, from 2020, determines the minimum AD as the amount of time by kind of TV station. Thai AD regulation requires television broadcasters to provide AD for a minimum of 30 minutes per day (NBTC, 2020c). Some Thai AD experts, on the other hand, support the system applied in the United States, where the strategy for television access services, including Audio Description, takes into account the different financial circumstances across television stations. The popular stations must have more television access services than less popular stations. In 2018, ABC, CBS, NBC, Fox, Discovery, HGTV, History, TBS, and USA had to provide 87.5 hours of audio-described prime time or children's programming per calendar quarter. In 2020, the FCC increased the number of TV markets subject to Audio Description requirements to 40 more markets (Audio Description Project, an Initiative of the American Council of the Blind, 2023). Moreover, the 21st Century Communications and Video Accessibility Act (CVAA) gave the FCC authority to expand its AD requirements as of December 30, 2020, which will be phased in for an additional 10 Designated Market Areas (DMAs) each year for the next four years. The total number of designated market areas in the U.S. is 210 areas (USTVDB, 2023). The top 10 ranking of designated market areas by number of television homes for the 2022-2023 TV season consists of New York (6.242%), Los Angeles (4.716%), Chicago (2.928%), Philadelphia (2.512%), Dallas-Fort Worth (2.457%), Atlanta (2.165%), Houston (2.154%), Washington-Hagerstown (2.114%), Boston-Manchester (2.097%), and San Francisco-Oakland-San Jose (2.095%) (USTVDB, 2023). Aside from the CVAA, the Americans with Disabilities Act (ADA) has two sections that pertain to video accessibility. Title II of the Americans with Disabilities Act (ADA) requires AD for public entities, and Title III requires AD for places of public accommodation, including private organisations that provide public accommodations. This includes video-on-demand services like Hulu and Netflix (Federal Communications Commission, 2020b).

2.2.3 The selection of television programmes to offer AD.

The AD policies in several countries, such as the UK and Spain, do not require a specific genre to provide AD (Ellis Kent Locke, 2018b; Leung, 2018). While the policy of AD in Thailand enforced television broadcasters to give the priority to providing AD for informative programmes, such as documentaries, between 2016 to 2020. The Thai media regulator unlocked this regulation in March 2020 (NBTC, 2020c).

2.2.4 Television time slots and AD provision

Some countries determine the time slots to provide AD. For example, Australia enforces the national public broadcaster to provide AD in primetime (Leung, 2018). The Office of Communications (Ofcom), as a media regulator of the UK, provides the guidelines for the selection and scheduling of programmes, indicating that broadcasters should seek advice from disability groups on how to best maximise the benefits to those with hearing and/or vision impairments when selecting and scheduling programmes. Ofcom encourages broadcasters not to seek to fulfill their obligations by scheduling multiple repeats of programmes with access services, as this will detract from the benefit of providing access services to users (Ofcom, 2021d). The Federal Communications Commission (FCC), as a media regulator of the US, requires the top 60 TV markets and subscription TV systems that have more than 50,000 subscribers to provide AD in prime time and/or children's programming (FCC, 2011a).

The Thai media regulator does not mandate time slots to enforce TV broadcasters to provide AD, as a result, some television stations, based on the information from the Digital TV guide application, provide AD in non-primetime (Broadcasting Commission National Broadcasting and Telecommunications Commission, 2023).

AD styles: objective and subjective

Generally, AD styles can be divided into two types, which are *objective style* and *subjective style*. The objective style of AD avoids using interpretation, metaphor, and connotative language (Weaver, 2010), while the subjective style of AD allows using personal evaluation, metaphor, and connotative language. Most of the AD guidelines prohibit describers from interpreting what is happening on the screen. Judgments, comments, and interpretations on the view of the describer are unnecessary and

undesirable. For example, the US guidelines recommend that describers should describe gestures and facial expressions so that the main signifier and the consequent emotion may be deduced (Audio Description Coalition, 2009). The example referred to by Paul Ekman Group (2023) which in fear, the inner corners of the eyebrows pulled up and together, upper eyelids dropped and eyes looking down, and lips corner pull downward. Most AD guidelines, including those for Spain and Germany, agree that the use of metaphorical and poetic language should be avoided. The description of emotions always implies a certain degree of interpretation on the part of the describer; thus, some guidelines, such as those for Germany and Greece, advise simply describing the physical gestures and body movements of characters. The US, Germany, and Greece recommend mentioning only what can be seen on the scene. The describer should describe visible physical changes experienced by the character and body movements of the characters, for example, “his head rolls back and his eyes close” (Fryer, 2016b, Ramos Caro, 2016).

Even though several AD guidelines suggest providing the objective style, there are some AD guidelines that mention the subjective style. For example, the US and UK guidelines state that the describer should use varied and vivid verbs, such as stroll, and skip instead of walking. However, the vivid verbs imply some degree of subjectivity. Moreover, the US guidance from the American Council of the Blind (2009) encourages the inclusion of metaphors to evoke vivid images (Ramos Caro, 2016). Additionally, the UK ITC Guidance suggests that it is acceptable to ignore more sophisticated physical actions and simply describe the core message: for example, “she smiles”, or “she smiles happily”. However, how an audio describer knows the true intent of the characters is in itself a contentious issue. Audio describers need to analyse evidence, such as scripts or audio-visual elements to decide whether expressions need to be described at all (Fryer, 2016b). Based on the ADLAB Audio Description guidelines, Part of mastering the AD decision-making process and writing skills covered in the various chapters of the current guidelines is striking a balance between a personal interpretation and personal phrasing (subjectivity) and more text-based interpretation and phrasing (objectivity) that allows for further interpretation by the blind and visually impaired users (Remael et al., 2014).

Many AD studies, however, have shown that the styles of AD do not need to be divided in this binary opposition, but can be divided into different ways. For example, Mazur (2014a) explored the film “Inglourious Basterds” (Tarantino, 2009). The results showed

five styles of AD: (1) literalness; (2) explicitation; (3) generalisation; (4) omission; and (5) combination.

The next section will focus on AD legislation in Asia as it is closely linked to the Thai context.

There is currently no official international standard for the provision of AD (Fryer, 2016 b). According to Leung (2018) even though most AD growth occurs in Europe and America, some Asian countries, especially Japan, have seen a significant increase in AD on television. The progression can be seen in the statistics. In 1982, accessibility services including Audio Description became a regular service in Japanese media. In 1983, Nippon TV (NTV) started to offer AD for TV dramas, and in 1990, Nippon Hoso Kyokai (NHK) started offering AD. The proportion of AD in Japan is growing continuously. It can be seen in the percentage of AD for NHK (General), which increased from 7.6% in 2011 to 10% in 2014, and the proportion of AD for NHK (Education), which increased from 10.7% in 2011 to 13.7 percent in 2014 (Leung, 2018). However, there hasn't been any new information published regarding the progression of the AD percentage in Japan, but I did find an intriguing progression about the AD in Japan that led to the development of the technology for Automated Audio Description for Live Sports Programmes (NHK, 2023).

Furthermore, South Korea is one of the countries where AD is progressing, with two official laws driving the AD service: Article 69 Item 8 of the Broadcasting Act and Article 21 (3) of the Disability Discrimination Act. In South Korea, Audio Description began in the early 2000s, with the Korean Broadcasting System (KBS) and Munhwa Broadcasting Corporation (MBC) launching a pilot project in 2001, and the Korean public service television offering AD in 2003 (Leung, 2018).

2.3 Theories of Audio Description

2.3.1 Audio Description as Audio Visual Translation (AVT)

This section explains Audio Description (AD) as Audio Visual Translation (AVT). Gambier (2003) was one of the first academics who considered AD as part of AVT. AVT is an important concept which relates to AD's characteristics in three aspects. First, it aims to make audiovisual content understandable for individuals who would not otherwise be able to access it (Jankowska, 2015). Second, AD is essential for translating meaning from the audiovisual mode to the auditory mode (Braun, 2008b, p.17). Third, AD and other types of AVT have the final shape of a target text which is determined by constraints connected to the limited amount of available space and time (Bourne and Jimenez Hurtado, 2007, p.176).

Audio Visual Translation is generally a translation of the picture into audio. Its main specific features are the synchronisation of verbal and nonverbal components. While dealing with an audiovisual product the translator does not work with text but also with other aspects of media art which are polyphonic. Thus, they work with dialogues, sound effects, images, and ambient or sound of setting. The channels of information which are taken into consideration while translating can be classified into: (1) Verbal audio channel: dialogues, off-screen voices, songs; (2) Nonverbal audio channel: subtitles, signs, inscriptions that appear on the screen; (3) Nonverbal visual channel: picture on the screen (Gottlieb, 1998).

2.3.2 A Functional Approach to Audio Description

This thesis applied a Functional Approach to AD to investigate the characteristics of Thai TV dramas. There are five types of AD functions: informative, narrative, expressive, persuasive, and entertaining (Mazur, 2020b). In the case of TV dramas, they relate directly to the narrative text type, however, the boundary of each function is tenuous. Moreover, there are three layers of functional analysis including Contextual analysis, Macrotextual analysis, and Microtextual analysis.

Contextual analysis, this category includes the functions of the source text (ST) which may be determined by a number of elements. First, the text type and genre. Second, the time and location of the text. Third, the medium through which the source text (ST) is

transferred and the one through which the target text (TT) will be transferred, for instance, television or an on-demand service. Fourth, the purposes of the text. The reasons for producing the text and for audio describing it must be known to the audio describers. The contextual analysis also includes details about the primary text that may be evaluated without watching a programme, such as a synopsis, a list of protagonists and creators, criticism, and praise from critics (Mazur, 2020b).

Macrotextual analysis, observing content in macrotextual analysis should ideally involve listening without seeing. Understanding the original dialogues and sounds in fictional programmes helps determine how much information an AD user can infer from the soundtrack itself and which essential sounds are not easily inferred or need to be described to be meaningful to the target audience (TA). Then the describer will conduct a standard viewing with sound and image, paying close attention to all the macro-level (Mazur, 2020b). The framework of elements for analysis at the macro level is divided into three parts by Mazur (2020b) as follows.

The content of the source text is:

- *Typographic*: On-screen text, logo, title, and credits.
- *Topic*: What is the fictional television series about? What does the title imply?
- *Contents*: What information does the original text contain? What is the source text's cultural context? What kind of sentiments/attitudes are expressed?
- *Protagonists*: Who are the key figures in the story, and how are the themes related to one another?
- *Temporal and spatial considerations*: How do the temporal and spatial relationships affect a TV series' narrative development over time? Is it logical? Do either flash forwards or flashbacks occur? How many different places are there? What is the general way that changes in location or time are signaled?
- *Dialogues, music, and sounds*: What information is conveyed through dialogues and other sounds that do not need to be described? Which portions of the dialogue would not be meaningful without the accompanying sounds? What role does music play in the source text?

The form of the source text is:

- *Structure*: How is it structured? How is the information presented organised?
- *Language*: What kind or varieties of languages are employed in the original text? Is the language appropriate for the genre? This will help us decide what linguistic style to use in the AD so that it is compatible with the language of the source content.
- *Mise-en-scène*: How is the camerawork used in the programmes? This could be a clue as to whether to add instances of mise-en-scène in AD or represent the description's narrative purpose for specific mise-en-scène approaches.
- *Sound*: How is sound used in the programmes in terms of editing, temporal development, and cohesion?
- *Time constraints*: How verbally dense are the conversations? This will give a broad idea of how much AD time we have and if the audio describers need to use the foreshadowing technique when scenes begin right away with dialogue or if we can add some information later when there is more AD time.

Both form and content:

- *Text functions*: The functions of the source text (ST) are identified based on the macrotextual analysis of the multimodal text, but this level of analysis would focus on scenes.
- *Presuppositions*: Based primarily on the target audience's presumed knowledge. This information is beneficial to create a clear description for target audiences.

All these elements are important for creating effective AD for describing gestures and facial expressions.

Microtextual analysis happens when describing a specific take or scene, and with time and repetition, its principles should come naturally. This level's main goal is to define the functional priorities that must be described for a scene to be intersemiotically coherent and relevant for the target audiences by evaluating the elements of a particular scene in terms of the functions they complete.

2.3.2 The relationship between soundtrack and AD in fictional programmes.

Television dramas employ audiovisual elements to convey meaning. Each television drama contains a variety of sounds, including actual words (monologue, dialogue, voice over, off-screen), human nonverbal vocalisations (e.g., screaming, yawning), music, sound effects, Foley (e.g., footsteps), and ambience. Because of the time constraints for dynamic AD in television dramas, audio describers must prioritise certain sounds, which has the advantage of avoiding the AD interrupting the functions of key sounds that impact audience comprehension.

“Vococentrism” refers to the voice's superiority over all other sonic elements in audiovisual media (Chion, 1999; Harvey, 2012). Everything around the voice is arranged in a hierarchy. There are voices in films and other forms of audiovisual media, and then there are all the other things. The presence of a human voice in any audio mix immediately establishes a perception hierarchy. In most cases, mixing consists of taking voices and reducing other noises to the greatest extent possible (Chion, 1999, p.5-6).

According to Romero-Fresco (2019b), the audio describer should avoid masking dialogue and significant sound effects which means that AD needs to fit between dialogue lines as well as avoid overlapping crucial sound effects. Audio Description interacts directly with sound design. Sounds impact the audience's perception and understanding because auditory information is a part of the sensory experience (Romero-Fresco, 2019b). Therefore, an audio describer can benefit from analysing the relationship between types of audio elements in the original production, which includes what sounds are used for constructing the emotion, and the functions of Audio Description in each category of sound (Fryer, 2010a).

Audio Description may be required when important sounds are difficult to determine from context. The requirement for defining difficult-to-identify sounds, as well as their narratological meaning, has been stressed in existing AD standards. When time is limited and significant action needs to be detailed, it is recommended that the original soundtrack be turned down to allow for AD, especially for sound effects that aren't crucial for the story and are merely used to convey mood.

According to Milligan and Fels' Canadian Descriptive Video Production and Presentation Best Practice Guide for Digital Environments (n.d.), the description should

only be used during non-dialogue pauses; it should never be used during dialogue, musical numbers, or sound effects unless necessary. Unless the sound is out of context or originating from an unknown source, common well-known sounds such as a ringing phone do not require identification or description. Referring to Polish guidelines (Szymanska and Strzyminski, 2010 in Szarkowska, 2013a), they emphasise that the AD should not declare the obvious, by explaining sounds that are easily identifiable or may be deduced from context.

Igareda (2012) explains the importance of music in films and the various roles it performs, as well as some suggestions for bettering the coexistence of AD and music. By masking music, and especially song lyrics, AD inhibits the listener from perceiving the many shades of meaning contained by the music score, such as irony, comedy, or emotions.

According to Fryer (2010a), the interaction of sound effects and Audio Description can enable those who rely primarily on auditory information to access audiovisual media. She emphasises that blind people get AD in an aural format that must be combined with other sources of information like speech, music, and sound effects. She also offers different sound and sound effects categories. The first category she refers to is that of *sounds that reinforce information* provided through speech. If a character discusses a storm, for example, a ship creaking among the wind and rain will reaffirm this. The second category is that of *evocative effects*; for example, a form of music that quickly changes between high and low pitches and has a fast tempo. This style of music reflects feelings of excitement. The third category is *symbolic* such as the rustic mood represented by church bells. Fryer (2010a) also refers to *stereotypical effects*, - common sounds that are easy to recognise, such as a car horn. *The impressionistic effect* can be defined as artificial voices or echoes indicating the end of temporalism and death. Moreover, *the absence of sound* itself has a meaning (Fryer,2010a). Szarkowska and Orero (2014b) also refer to silence as being full of meaning. In those cases, audio describers shouldn't add AD and instead should let the silence do the job it's meant to do in the original soundtrack. However, a long period of silence with no description may cause audiences to believe that the programme has ended, so AD can be required to avoid a misunderstanding.

Currently, Audio Description often ignores sound and focuses solely on visual information. Audio Description seeks out even the shortest break in the speech to come to the fore and provides voiced narration of visual hints. Audio describers should recognise that there is no need to provide AD in every single moment of silence, or music without lyrics. This is because soundtracks are designed for specific purposes. So, audio describers need to understand the role of sounds and prioritise the importance of each sound in the materials before locating the sound gaps to insert AD (Szarkowska and Orero, 2014b).

2.3.3 AD strategies for describing gestures and facial expressions.

This thesis focuses on audio describing gestures and facial expressions so I will explain the significance and function of gestures and facial expressions for television dramas. The information provided can support audio describers' decisions in the process of AD creation for Thai BVI audiences and beyond.

- The importance of gestures and facial expressions

First and foremost, I will explain the importance of gestures and facial expressions as nonverbal communication. Audio describing gestures and facial expressions in television dramas is important for BVI people because they cannot access this nonverbal form of communication, which is crucial to understand the plot and the emotions of characters. Emotion is a significant element of storytelling in television dramas, particularly soap operas, because the theme of this genre relates to interpersonal interactions and human emotions (Carroll, 1996; Creeber, 2001). Many Audio Description standards, including those in the United States, Spain, France, Germany, and Poland, propose that descriptions of activities, locations, body language, and facial expressions can lessen the perception gap between sighted and blind audiences (Mazur, 2014a). However, sighted audio describers face the challenge of understanding the emotional perception of blind and visually impaired people because these two groups of people use different sensory input to perceive meaning and emotions.

Borg (2013) refers to Mehrabian (1971), an expert of nonverbal communication, who did research on the interaction between the three basic parts of communication: verbal, vocal, and visual. The verbal relates to the uttered words or the message. The vocal relates to the intonation, projection, and resonance of a person's voice when conveying

a message. The visual displays nonverbal behaviour while the speaker is speaking. Interesting fact, human emotional expressions consist of three components: 7% actual words and dialogue, 38% voices (tone, pitch, beat, and pace), and 55% gestures and facial expressions (Borg, 2013). Moreover, Borg (2013) also states that words are only part of the message, but this part is not a critical part. People also communicate through body language and tone of voice. Nonverbal elements enhance verbal communication by conveying the speaker's emotions. 95% of the information that the brain takes in is through the eyes, relegating the other senses (Borg, 2013). In addition to this, when emotions and body language are at conflict, people are more likely to trust body language (Lewis, 2013). This information has an impact on the TV drama AD principle, which states that audio describers must preserve 45% of the meaning through sounds (7% actual words and dialogue, 38% voices) and fulfil 55% of gestures and facial expressions.

The definition of a gesture is outward body language that expresses meaning (Kendon, 1983). It can be divided into five types: (1) Whole-body movements (e.g., shoulder shrug); (2) Head movements (e.g., nodding); (3) Facial expressions (e.g., smiling); (4) Postures (e.g., spatial distance); and (5) wardrobe clues (e.g., shirts are dressier than informal t-shirts) (Lewis, 2013). Remarkably, the eyes are responsible for more communication than any other portion of the body. Eye contact is a nonverbal way to: (1) Express how the relationship is going by expressing liking or intimacy; (2) Exercise control by increasing eye contact when trying to make a point or be persuasive; (3) Regulate interaction by using the eyes to direct the momentum of a conversation after having initiated it in the first place; and (4) Provide mood and character information such as attentiveness, competence, credibility, liking, and disengagement (Borg, 2013). Interestingly, because blind people have no direct experience using their eyes to transmit feelings or receive emotions from others through their eyes, this is a significant challenge for audio describers when trying to convey meaning transmitted through the eyes.

Facial expressions are an essential type of body language as a significant tool to express emotion. An emotional cue is a facial expression, physical movement, or vocal tone that expresses emotion. When people are angry, they might close their fists, when people are surprised, they might drop their jaw, and when people are unsure, they might clear their throat. The face is the most informative medium for expressing emotions. Gestures, postures, and bodily actions are the second channel of emotion. According to this

information, it can be assumed that an audio describer should focus on facial expressions rather than gestures and bodily movements for conveying the emotions of characters.

I will now present the characteristics of each type of nonverbal communication. This may aid the process of content selection in AD.

Borg (2013) and Lewis (2013) highlight the essential characteristics of the five types of nonverbal communication.

- *Emblems* – nonverbal actions that can be directly translated into words and that can serve as a substitute for words that are understood by a certain group, class, or culture. For instance, thumbs up or down or a wave to a friend.
- *Illustrators* – nonverbal movements, primarily hand movements, that are closely tied to speech and used to illustrate imagery, such as drawing a shape with the hands. They help to clarify what is being said and are more closely related to speech than emblems. They significantly increase the amount of information that speech can express, particularly when it comes to shape, physical objects, and spatial relationships. Illustrators are a supplement rather than a substitute for speech.
- *Affect displays or Self-touching* – these are movements that tend to give away emotions, positive or negative, and are usually unconscious. This includes facial expressions, gestures associated with the limbs, body posture and movement. Some typically self-touching gestures are hand-to-nose gestures (fear), fingers on the lip (shame), and making a fist (anger).
- *Regulators* – These movements are signs of purpose as well as actions related to the speaking and listening functions. These are subtle indicators, which are nonverbal acts that serve regulate the flow of conversation between people. Regulators are nonverbal cues that monitor or control the speaking individual. For example, a body position change, eye contact, or head nodding.
- *Adaptors* – They include switches in posture and movement (alter-adaptors), actions that are directed toward the body such as rubbing or touching face (self-adaptor), and actions like chewing a pencil or removing spectacles (object adaptors). Adaptors are haptic routines and movements that typically signal arousal or anxiety-related internal emotions.

I will now present the characteristics of voices which affect BVI people's comprehension, especially emotional perception.

As previously stated, voice is another factor that aids in the comprehension of emotions. Paralanguage, which is the technical term for voice cues, allows blind and visually impaired audiences to comprehend the emotion of characters in television dramas. It is divided into six categories: (1) *Inflection* (rising, falling, flat); (2) *Pacing* (rapid, slow, measured, changing); (3) *Intensity* (loud, soft, breathy); (4) *Tone* (nasal, operatic, growling, wheedling, whining); (5) *Pitch* (high, medium, low, changes); (6) *Pauses* (meaningful, disorganised, shy, hesitant) (Lewis, 2013). Moreover, tone of voice is another element which is important to transmit emotions. Furthermore, there are several factors that affect the perception of tone of voice: (1) Increased or decreased loudness; (2) Raised or lowered pitch can indicate emotions such as dread, worry, or tenseness, or designate a question; (3) Raspiness caused by muscle tensions in the larynx when talking. (4) Drawling or clipping, which is related to emphasis and whether the speaker is drawing out or clipping syllables; (5) Tempo can be raised or decreased. For example, when people speak rapidly, they are expressing urgency or a strong emotional state. Slow tempos convey a sense of haziness (Lewis, 2013).

According to the function of nonverbal communication in the previous paragraphs, Audio Description does not need to name emotions when BVI audiences are able to interpret emotions for themselves. If the characters' voices can demonstrate clear emotion, BVI audiences have an opportunity to understand the emotions, without any description. On the contrary, if the characters don't express emotions through their voices, such as speaking monotonically, it's more challenging for BVI audiences. In this case, naming emotions may be a useful strategy for AD. Furthermore, certain gestures combine movement with sound effects, such as taking quick breaths and snorting the air out through the nostrils in bursts. Highly emotional people take deep breaths and slowly expel the air, generating extended sighing sounds, when they are sad. People generally take a deep breath before offering a threat or warning, hence breathing plays an important role in the communication of displeasure and disgust (Lewis, 2013). As a result, the audio describer should avoid placing AD over sound effects associated with movement, as these sounds enhance the characters' feelings.

I will now present the concepts which explain the factors which influence nonverbal comprehension in audiences.

- Factors influencing audiences' nonverbal comprehension.

This part will examine two concepts related to nonverbal comprehension: (1) the 3 Cs concept (Borg, 2013); and (2) the consideration of blind and visually impaired people's facial expressions and the role of visual experience.

First, *the concept of 3 Cs*: The concept is typically applied to comprehend the elements that affect how sighted people perceive nonverbal communication (Borg, 2013). But it can be used with the group of blind individuals if three things are taken into account: (1) Context: The audio describer must concentrate on the sound context; (2) Congruence: The audio describer must concentrate on whether the characters' physical expressions and emotions are consistent or inconsistent; (3) Complexity of Cluster of Actions: The audio describer must pay attention to the cluster of actions rather than just a single muscle movement. This concept will be used to apply for analysing the sample clips of Thai TV dramas in Chapter 4. This information serves as a reminder to audio describers of the most successful ways to transmit the precise meaning of character gestures and facial expressions to BVI audiences. Before inserting the AD, audio describers must assess the context and determine how sounds in the original material can assist BVI comprehension. This will let audio describers create an AD that fills in the gaps in comprehension without interfering with the original sounds' function. Furthermore, the degree of consistency or inconsistency between behaviours and emotions has an impact on the ways in which the AD strategy is designed. It may not be necessary to provide Audio Description if the prior words match the actions. However, if the prior words do not match the actions, it may be necessary to add AD to fill in the blanks. It encourages audio describers to think about a group of acts rather than a single activity.

Furthermore, *the consideration of blind and visually impaired people's facial expressions and the role of visual experience*: A literature review was conducted to learn how blind and visually impaired people express their feelings, including how they recognise basic emotions. This information was considered key to Audio Description script writing. The document analysis of Valente et al. (2017) showed the key results of 17 studies (Cheisa et.al, 2015; Cole et al, 1989; Dumas, 1932; Eibl-Eibesfeldt, 1973; Fraiberg, 1975; Freedman, 1964; Fulcher, 1942; Galati et al, 2003; Goodenough, 1932;

Kunz et.al, 2012; Matsumoto and Willingham, 2009; Ortega et al., 1983; Peleg et al., 2006; Rinn, 1991; Thomson, 1941; Tracy and Matsumoto, 2008; Troster and Brambring, 1992 as cited in Valente et al., 2017) which indicated that blind people spontaneously express the same pattern of facial expressions when compared to sighted people, with some variations reflecting blindness-specific facial and body movements or changes in emotion intensity and control in certain situations. When this behaviour is formed spontaneously in real emotional circumstances, a lack of visual experiences does not appear to have a significant impact. In contrast, eight studies (Dumas, 1932; Fulcher, 1942; Galati, Scherer, and Ricci Bitti, 1997; Kunz et al. 2012; Ortega et al. 1983; Rinn, 1991; Roch-Levecq, 2006; Webb, 1977, as cited in Valente et al., 2017) examining voluntary expressions indicate that blind individuals have difficulty emotional expressions.

Sighted people and people with acquired blindness learn through observational learning, modeling, and reinforcement, to associate the same facial configurations with the same emotional states or antecedent events. People all around the world express similar facial expressions of emotion in similar situations (Ekman, 1989; Valente, Theurel and Gentaz, 2017). Galati et al. (2003b) investigated the types of visually impaired might impact the emotional perception of blind and visually impaired people including the ways that they express emotion or their reactions with others. They asked 19 congenitally blind persons, 21 visually impaired adults, and 20 sighted adults to recall four events from their daily lives that made them feel something (negative or positive). Participants were asked to describe the type of emotion they were experiencing, its duration, and the situation that triggered it for each episode. In general, sighted people and blind people expressed the same emotions, happiness, anger, sadness, and fear. In the case of fear, sighted participants mentioned the situations in which they themselves were in danger and situations in which someone else was in danger, while blind participants stated only first-person situations. In case of disgust, sighted participants referred to perceptive contents, mainly visual stimuli, while blind participants mostly reported situations in which others behaved in reprehensible ways. They referred to situations in which another individual failed to consider their impairment or refused to aid them. Additionally, surprise also had a strong link with their impairment. In this category, sighted people referred to unexpected external events, but blind participants tended to link surprise with situations in which they accomplished things they did not believe that they would do. Many sighted

people's emotional reactions are similar to those of a blind person. People who have lost their vision are more likely to recognise happy, sad, or fearful feelings than they are to recognise spontaneous emotional expressions, such as surprise or contempt. Furthermore, research has suggested that blind people may have difficulty interpreting certain emotions (Chiesa et al. 2015; Galati, Scherer, and Ricci-Bitti, 1997a; Matsumoto and Willingham, 2009). This is because surprise and disgust are common human responses to visual experiences. As a result, it's reasonable to assume that if the audio describer employs detailed description to describe bodily acts of surprise or disgust, blind and visually impaired people may struggle to understand particular emotions.

Therefore, the questions in Chapter 6 on BVI comprehension of emotions were created to authenticate the emotional understanding of basic emotions in people with sight loss by verbal description. I designed questions about emotional identification, including asking them to use verbal description to describe each emotion. Verbal description can reflect the recognition and interpretation of emotional meaning. The audio describer's understanding of the methods to describe emotions to BVI people could be improved with the creation of appropriate sentences to convey the story and the characters' feelings.

The next section will outline existing research on how to describe gestures and facial expressions in order to explore whether there is a chance to expand on the concepts for creating AD strategies for gestures and facial expressions in the context of TV dramas.

- Strategies for describing gestures and facial expressions.

Several studies on describing gestures and facial expressions were found, but none of them related to the Thai context. Mazur's (2014a) study developed a strategy for audio describing gestures and facial expressions from Nida's approach and it is divided into 5 approaches which are at different levels of objectivity and subjectivity: (1) Literalness: describing what AD scriptwriters see directly or as literally as possible. For example, "she is raising her right arm and moving it sideways"; (2) Explication: acceptance of summarisation and interpretation. For example, "she is angry," or "she is sad"; (3) Generalisation: describing what AD scriptwriters see directly which is like literalness. However, it will describe in general, and it does not describe the level of gestures and facial expressions. For example, "she moves"; (4) Omission: no need to

describe some gestures or facial expressions due to the limitation of the sound gap and these elements do not affect comprehension; and (5) Combination: using two or more strategies for describing gestures and facial expressions. For example, “she is angry, and she makes a fist,” which uses the combination of literalness and explicitation strategies (Mazur, 2014a).

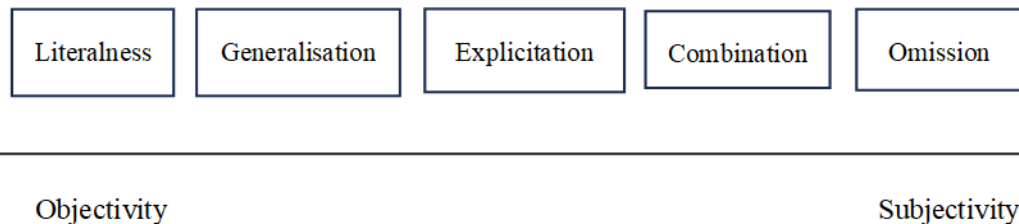


Figure 2.1 Level of objectivity and subjectivity for different types of description strategies (Mazur 2014a)

Mazur (2014a) also discusses how different gestures and facial expressions may have a different role in relation to the AD of discourse, and this can support the decision of audio describers in the process of content selection.

- *Discourse-supporting* - Gestures and facial expressions reinforce what is being said, but also gestures repeat what is being said. For example, if we ask a boy, how old are you? He says four and shows four fingers.
- *Discourse-filling*- Gestures and facial expressions complete what is being said and include emblems and language-like-gestures, then in order to understand the speech we need to see the gesture. For example, if we ask a boy how old he is. He doesn't say anything, but he shows four fingers.
- *Discourse-conflicting* - The characteristic of this discourse is that gestures and facial expressions contradict or do not support what is being said. For example, if we say, 'go to the right' but point to the left.

Other studies have shown that the interpretative approach or subjective style of AD is more effective than the traditional or objective style of AD to convey the emotional experience through to blind and visually impaired people (Bardini,2020; Leung, 2018). Bardini (2020) showed that although conventional AD gives satisfactory access to the

story, emotional aspects expressed through film language are rendered more effectively with an interpretative approach.

Leung (2018) worked on AD in Hong Kong, researching the AD preferences of BVI audiences for describing gestures. Leung (2018) used two versions of AD. *Version A* simply named the gesture (“He swears to God with a hand gesture” and “He makes a “Yes” gesture”); whereas *Version B* provided more details about the gestures (“He swears to God, raising his three middle fingers” and “He makes a “Yes” gesture with his fist clenched and swung downward”).

According to “*He swears to God with a hand gesture*”, 12 participants out of 44 were able to replicate this gesture correctly. In contrast, when the details were included in the AD “*He swears to God, raising his three middle fingers*”, the success rate increased dramatically, and 30 respondents imitated the gesture correctly. Concerning the descriptions of the “*Yes*” gesture, 20 individuals made the gesture correctly when they heard “*He makes a “Yes” gesture*”. However, when the description included the details of such gesture “*He makes a “Yes” gesture with his fist clenched and swung downward*”, the success in replicating the gesture decreased and only 8 of the respondents were able to re-enact it correctly. One assumption is that the AD might not have been clear enough and the participants might not have fully understood or visualised “*swung downward*” means (Leung, 2018, p. 234- 239).

The findings of this research appear to indicate that the details of a gesture may not always be of assistance to the AD end users’ comprehension, as confirmed by the findings regarding the “*Yes*” gesture. The performance of the 7 respondents who were congenitally blind was considered and it was found that they did not gain much from the detailed description in this study (Leung, 2018, p. 234- 239). Furthermore, Leung (2018) suggested that more research should be done on this topic to see if naming or providing specifics about a gesture is more appropriate in certain AD scenarios. An AD lexicon of commonly used gestures could be created for describers to utilise as a reference. When the same descriptions are used for the same gestures over time, visually impaired audiences are more likely to grow familiar with the descriptions and be able to visualise the gestures more easily, enhancing their pleasure in audiovisual products (Leung, 2018).

I argue that assessing BVI comprehension by observing the correctness of the gesture's replication may not be necessary, in particular in the case of dynamic content including films and television dramas. So, the evaluation of BVI comprehension of description in this thesis would focus on the verbal response of BVI audiences about the plot comprehension and meaning of describing gestures and facial expressions. Then, I would mention the other interesting studies about gestures and facial expressions.

Ramos Caro's research (2016) focuses on the emotional impact of language in Audio Description. This study compared the emotional impact of 15 scenes with AD that provoke feelings (particularly, disgust, fear, and sadness) in two different versions: (1) an objective, mostly descriptive version (AD) and (2) a subjective, narrative version (AN) (audio narration). Although complete objectivity is impossible to achieve, the more objective version (AD) was limited to describing what can be seen in the scene, whereas the narrative version (AN) included linguistic tools that deviated from neutrality and objectivity, such as metaphors, connotative language, inferences, and the describer's subjective evaluation (Weaver, 2010, p.607). The results show statistically significant differences between the objective version and the subjective version. The audience had a stronger emotional response to the AN version, particularly during sequences of terror and despair. Subjective and emotional aspects, such as inferences, metaphors, information on the subjects' emotional condition, and evaluation tools, were accepted by the audience, contrary to the beliefs of those who promote the objectivity criterion. No statistically significant differences were found between AD and AN for scenes of disgust, the statistical tests revealed more important differences for fear and, especially, sadness (Ramos Caro, 2016, p.626).

Ramos Caro's study (2016) was used as a basis for my investigation in this doctoral thesis. Ramos Caro (2016) tested the emotional impact of scenes of sadness, fear, and disgust in three modalities; (1) scenes with sound and images; (2) scenes with only sound, and (3) scenes including a verbal description of the images. Among the interesting findings of Ramos Caro's research was the necessity for sound interpretation and the various needs of BVI toward different emotions in different situations. The study found that the need to describe images for blind and visually impaired people is highly dependent on the nature of the films: scenes of disgust, for example, are primarily visual and thus require description for those who cannot see, whereas scenes of fear and, particularly, sadness, contain sound cues that allow those audiences to understand the

meaning and emotional content without relying on verbal descriptions. Moreover, in such circumstances, the film's soundtrack can elicit emotions on its own, making the AD redundant. In this kind of narrative scene, language seems to dominate the other audible elements. Results imply that, for scenes eliciting fear or sadness, the AN version will obtain better results than the AD version, even though some subjective details were criticised by the subjects for the emotion “sadness”. It is thus advisable to act with extreme care in the selection of language when audio describing scenes that already rely on a rich source of audio information.

According to the information above, customising AD styles for describing each emotion on each occasion is the best alternative for developing AD for conveying emotions in television drama. According to this information, because each emotion has distinct characteristics, BVI people can interpret each emotion from sound cues in a variety of ways. As a result, I designed the data collection to ask BVI participants about their emotional perceptions and strategies for accessing sound cues in television programmes.

2.4 Conclusion

Audio Description for television in Thailand is developing gradually, as in other Asian countries, an issue that will be further explored in Chapter 3. This topic is worth expanding on because this information will help readers understand the source of AD knowledge used in Thailand. Moreover, previous AD research on the efficiency of AD in different styles for conveying the meaning of gestures and emotions presented in this chapter was crucial to the research design, especially the research by Leung (2018) and Ramos Caro (2016). Both studies focus on two main styles of AD: objective style (provides details of gestures and physical actions) and subjective style (provides the name of gestures, and names emotions) for testing with blind and visually impaired participants.

The research methodology used in this doctoral study assumes that the effective style of AD varies depending on the situation. So, the research methodology of this thesis goes beyond the binary opposition (objective vs. subjective), focusing on the sound interpretation of BVI users to develop guidelines that can be used to support the decision of an audio describer. The details of this point will be presented in Chapter 6.

This study is essential to understanding the strategies used in the process of writing AD scripts. This doctoral research expands to study the strategies of describing gestures and facial expressions in TV dramas focusing on the process of pre-AD script writing and AD script writing. The latter points will be covered in greater detail in the research methodology section of chapters 7, 8, and 9.

Chapter 3

Audio Description for television in Thailand

The aim of this chapter is to give the reader an overview of how Audio Description (AD) has progressed in Thailand, and help provide a better understanding of the challenges, factors, and developments in Thai television Audio Description. The findings of this chapter are based on two types of data: document analysis of Thai AD legislation and academic works on AD issues; and one-on-one interviews with three policymakers and nine experts in Audio Description. The document analysis, and the Reflective Thematic Analysis resulting from the interviews will be presented.

3.1 Using document analysis to approach the issue of Audio Description for Thai television dramas

The advantages of document analysis include comprehending the formal presentation of information and viewpoints, issue framing, and understanding the policies through time, when compared with the findings of interviews and other data sources. Therefore, this approach was utilised to study the limitations of the current Thai AD regulation for television drama by applying four essential procedures: preparation of materials, data extraction, data analysis, and distillation (Dalglish, Khalid and McMahon, 2020).

Step 1: Preparing materials

The selected documents for the study are relevant to the research questions on the advancement of Audio Description for television in Thailand and the challenges of the existing Thai Audio Description Guidelines. Furthermore, the documents concentrated on the research on AD from 2008 to 2021, with an emphasis on relevant studies generated about Audio Description for television. The documents chosen for this study are available on various platforms, including hard copies, online files, and databases maintained by the AD team of the Journalism and Mass Communication faculty at Thammasat University. This chapter will focus on the advancement of Audio Description for television in Thailand.

Step 2: Extracting data

I reviewed the documents carefully before attempting to extract data relevant to the study. Using an Excel spreadsheet with each row representing a document and each column representing a type of information I was looking for—from more fundamental details like the document's title, author, and year, to theoretical conceptual groups derived from research questions, operating theory, or analytical framework—was an easy and thorough way to extract data. In doing so I followed advice by Dalglish, Khalid and McMahon (2020), establishing data priorities and arranging data coherently. A sample of documents analysed can be seen in Table 3.7.

Step 3: Data Analysis

Document analysis is a systematic procedure for reviewing or evaluating documents both printed and electronic and it includes books; journals; organisational or institutional reports; content in media; and various public records (Bowen, 2009, p.27). This method includes reading (in-depth examination), skimming (surface examination), and interpretation. This method iteratively integrates aspects of content and thematic analysis (Bowen, 2009). Thematic analysis is a type of data pattern recognition in which themes are used as analytical categories (Fereday and Muir-Cochrane, 2006).

Step 4: Distil findings

The key themes analysed in the documents can be divided into: (1) The development of AD legislation for television programmes; (2) The development of AD principles; and (3) The challenges of AD for television in Thailand. Each of these themes will be carefully considered below.

Theme A The development of AD legislation for television programmes

In 2013, the first trial of the AD cooperation project between the National Broadcasting and Telecommunications Commission (NBTC) and Thammasat University started in Thailand. The outcome of this project was the first AD for cooking programmes. Then, in 2014 the first AD guidelines were written by the National Institute of the Blind for Research and Development and published to television broadcasters. In 2016, the first accessibility legislation, including AD legislation, was published by

NBTC (National Broadcasting and Telecommunications Commission, 2016b). The most recent version of the AD legislation introduced the 5-year plan to require television licensees to deliver accessible services following the plan. However, this legislation was altered numerous times to delay the starting point for AD provision until 2020 (Sueroj and Sarakornborrirak, 2016b). The following section will outline the specifics of how AD legislation was developed depending on the circumstances.

The Thai Public Broadcasting Service policy B.E.2551 (NBTC, 2008a), section 36, was a policy roadmap established to promote and protect the rights of disabled people to access and utilise services from television programmes. In 2016, the National Broadcasting and Telecommunications Commission (NBTC) published a regulation which was called *the Notification of National Broadcasting and Telecommunications Commission Regarding Support and Protection of the Rights of People with Disabilities to Access, Acknowledge and Use Benefits* requiring the digital television licensees to drive the policy to practice (National Broadcasting and Telecommunications Commission, 2016b). The NBTC put into action a 5-year plan in 2016 for the increase in the percentage of airtime services for disabled people, as it is shown in Table 3.1.

The Thai AD legislation was influenced by the UK AD legislation which imposed a 10% requirement for audio-described programmes on digital terrestrial television (Sueroj, 2018c). The 2003 Communications Act in the UK increased the legal requirements to cover providers of digital cable and digital satellite (Greening, 2007; Rai, 2009). In 2004, Ofcom's Code on Television Access Services was published in the UK, and it required that 10% of programmes be audio described by the fifth anniversary of the issue of a digital license (Greening, 2007; Ofcom, 2014a). However, the key difference between limitations on AD in Thailand and the UK is that at the beginning of the fifth legislative year in Thailand, information programmes, such as documentaries, were given priority to offer AD, something that did not occur in the UK.

Table 3.1 Percentage of airtime services (informative programmes) for disabled people in the 5 years following the official notification (NBTC, 2016b)

Types of services	Year 1 (%)	Year 2 (%)	Year 3 (%)	Year 4 (%)	Year 5 (%)
Sign language	5	5	7	7	9
Closed Captioning	40	40	50	50	60
Audio Description	5	5	7	7	10

The regulation of television access services including Sign language (SL), Closed Captioning (CC), and Audio Description (AD) was published on 5 February 2016 by the NBTC and planned for the 5-year roadmap. According to the policy, the NBTC proposed to enforce all television licensees to follow the percentages of television access services that were determined in the regulation. Moreover, the NBTC provided extra funds for television licensees who provided the services over the maximum percentage stipulated. In contrast, the NBTC stated the fine for television licensees who can't provide television access services as approximately £1,250-12,500 (50,000-500,000 baths) (NBTC, 2016b). The NBTC also stated that to monitor the quality of Audio Description for television programmes that had already been aired, the television licensees needed to liaise with representatives from official blind organisations (Janevatchararuk 2017b; NBTC 2016b; Sueroj 2018c).

The deadline to mandate the five-year plan was postponed allowing for the execution of the action plan, and the Thai AD legislation was frequently amended. Until 2020, the legislation had three main changes: (1) the change in methods for determining the amount of AD broadcasting time—previous legislation determined the amount of AD broadcasting time by permitting rerun programmes only once, but new legislation permits rerun programmes to be calculated three times; (2) the shift in priority of TV programmes to provide Audio Description —previous legislation prioritised providing AD for informative programmes, but new legislation allows for AD to be provided for

all programmes; (3) The method of determining the minimum AD for television programmes has changed—prior legislation determined the minimum AD broadcasting by percentage, whereas new legislation determined the minimum AD as the amount of time by kind of TV station (NBTC, 2020d).

Table 3.2 Amount of airtime services for disabled people in the 5 years following the official notification (NBTC, 2020d)

Types of TV stations	Year 1 (minutes/ per day)	Year 2 (minutes/ per day)	Year 3 (minutes/ per day)	Year 4 (minutes/ per day)	Year 5 (minutes/ per day)
Public TV	30	30	60	60	60
Commercial TV	30	30	30	60	60

From May 2013 to June 2014, the faculty of Journalism and Mass Communication at Thammasat University produced AD for two cooking programmes. The total of AD produced in the trial project was 104 episodes, amounting to 4,020 minutes or 67 hours. In 2015, the faculty of Journalism and Mass Communication, at Thammasat University signed a Memorandum of Cooperative Agreement with the NBTC for the second-year project, aiming to produce AD 5 hours per week or approximately 260 hours per year (Faculty of Journalism and Mass Communication, Thammasat University, 2015). After the AD pilot project was completed in 2016, Thammasat University ceased to provide AD for TV stations. The provision of AD on TV stations significantly decreased as a result.

Thammasat University's AD team then adjusted their responsibilities from AD producer to consultant. They conducted several AD research projects and developed an AD guideline in preparation for an AD training session, to encourage TV stations and programme producers to generate AD on their own. Consequently, the number of AD services decreased dramatically. This was because the members of the Thammasat team had their main responsibilities as lecturers in the university. Moreover, they had the objective to expand AD knowledge to television stations and content providers for creating AD for their own programmes.

AD training relying on university programmes is common in the UK, both through short courses and postgraduate programmes. For example, University College London provides a one-day course, “*Accessible Theatre: Audio Description*” (University College London, 2023a), while also offering the MSc in Translation and Technology (Audiovisual), in which “*Audio Description for people with limited access to visual information*” is a compulsory module (University College London, 2023b). However, it is worth noting that there are many more academics specialising in AD in the UK than in Thailand. Another difference between the Thai context and AD in European countries is that, while in countries such as the UK or Spain, AD courses are often found in the Department of Translation, Thammasat University includes courses on AD, such as *Media and Disabilities* and *Media for Specific Target Audiences* at the Faculty of Journalism and Mass Communication (Sueroj, 2018c).

The Thai AD legislation classified TV programmes into two main categories: (1) *public TV stations*, which include 6 central public stations and 4 stations for rural areas, and (2) *commercial TV stations*, which include 3 news stations, 5 standard definition variety stations (SD variety), and 7 high-definition variety stations (HD variety). I examined the TV programmes on the DTT Guide application in April 2023. The findings showed that 24 TV stations deliver AD in compliance with the law, and just one station, “True Sport,” did not offer programmes with AD.

Furthermore, I selected a random date, April 7, 2023, to collect data for an example of a weekday and, April 8, 2023, for an example of a weekend. I decided to choose one weekday and one weekend because of the similarity in the TV programme schedules from Monday through Friday and Saturday and Sunday. Based on the Digital TV Guide application (2023), most television stations provided AD over the minimum rate of legislation (see Table 3.3). It could be seen that most public television stations provided AD for over 60 minutes and most commercial television stations provided over 30 minutes every day (see Table 3.4). Additionally, the longest amount of time AD was used for was 160 minutes on a weekday by *Thai Parliament Television* (a public TV station). While the least amount of time of AD was 30 minutes by *TNN TV* (a news station), *True 4 U* (a SD variety station), and *PPTV* (a HD variety station). While the most amount of AD for the weekend was 150 minutes by *MCOT TV* (a SD variety) and *National Broadcasting Television* (a public TV station). The least amount of AD for the weekend was 30 minutes by *TNN TV* (a news station), *True 4 U* (a SD variety station),

and *PPTV* (a HD station) (Broadcasting Commission National Broadcasting and Telecommunications Commission, 2023).

Table 3.3 Comparison of the amount of AD on Thai Television between weekday and weekend

Weekday			Weekend	
TV station / Period	30 minutes	More than 30 minutes	30 minutes	More than 30 minutes
Public TV				
NBT		135 mins		150 mins
Thai PBS		60 mins		65 mins
ALTV		65 mins		95 mins
Channel 5		120 mins		150 mins
True sport	-	-	-	-
Thai Parliament TV		160 mins		105 mins
NBT central	30 mins.			60 mins
NBT Northeast		90 mins		120 mins
NBT North		60 mins		60 mins
NBT South		60 mins		90 mins

Commercial TV					
TNN 16	30 mins			30 mins	
JKN 18		60 mins			60 mins
Nation TV		60 mins			90 mins
Work point		60 mins			60 mins
True 4 U	30 mins				30 mins
GMM 25		60 mins			60 mins
Chanel 8		60 mins			60 mins
Mono 29		60 mins			
MCOT		95 mins			150 mins
One	40 mins			40 mins	
Thairath		60 mins			60 mins
Channel 3		65 mins			65 mins
Amarin TV		120 mins			120 mins
Channel 7		60 mins			60 mins

PPTV	30 mins			30 mins	
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Even though most TV broadcasters provided the amount of AD over the minimum rate of AD legislation, there were issues with the time in which it was provided and the genres it was provided for. In 2023, I gathered data on the DTT guide on the following randomly selected workdays: Wednesday, April 7; Thursday, April 8; Friday, April 9; Monday, April 10; and Tuesday, April 11, as well as the weekend dates of Saturday, April 9, and Sunday, April 10. On both weekdays and weekends, it was evident that most TV dramas aired shows with AD between 00:00-05:00, which would exclude many BVI people from accessing them. This information regarding TV broadcasters might indicate a lack of awareness of the importance of AD usability, and not just provision.

Table 3.4 The number of hours of AD programming broadcasted throughout various times on weekdays and weekends in Thailand

Period / Number of programmes	00.00-05.00	05.01-09.00	09.01-14.00	14.01-19.00	19.01-23.59
Weekday	99	38	18	24	30
Weekend	37	20	17	18	5

Notably, 14 out of 15 commercial TV stations provided programmes with AD in the period between 00:00-05:00 both weekday and weekend as shown in the table below.

Table 3.5 The examples of AD programming broadcasted at various times on weekdays and weekends in Thailand

Weekday 7 th April 2023						Weekend 8 th April 2023					
	00.00-05.00	05.01-09.00	09.01-14.00	14.01-19.00	19.01-23.59		00.00-05.00	05.01-09.00	09.01-14.00	14.01-19.00	19.01-23.59
Public TV											
NBT		05.00-05.35	09.05-09.35	16.05-17.05	23.30-23.40		05.00-05.35	06.00-07.00	13.30-13.55	14.30-15.00	
Thai PBS	00.00-00.30	00.30-01.00					00.00-00.30 00.30-01.00	05.55-06.00			
ALTV			11.00-11.30 11.30-12.00		21.55-22.00				12.30-13.00 13.00-13.30 13.30-14.00		21.55-22.00

Channel 5		08.00-09.00			23.00-23.59				16.30-17.00	20.30-21.30 23.00-23.59
True sport							-	-		
Thai Parliament TV		06.30-07.00 07.45-08.00	10.05-11.00	16.05-17.05			07.30-07.35 08.20-08.35	13.00-13.05	17.00-17.25 17.25-17.30 17.35-17.45	
NBT central		05.00-05.30			22.30-23.00	05.00-05.30				22.30-23.00
NBT Northeast		05.00-06.00		15.00-15.30		05.00-06.00				21.00-22.00
NBT North		05.30-06.30				05.30-06.30				
NBT South		05.00-05.30 05.30-06.00				05.00-05.30 05.30-06.00			14.00-14.30	

Commercial TV										
TNN 16	04.30-05.00						04.30-05.00			
JKN 18				14.00-15.00					14.00-15.00	
Nation TV	02.00-02.30				22.30-23.00		02.00-02.30		15.00-15.30 15.30-16.00	
Work point	03.35-04.33						03.15-04.13			
True 4 U	01.30-02.00						01.30-02.00			
GMM 25	03.50-04.50						03.20-04.20			
Chanel 8	03.05-04.05						03.05-04.05			
Mono 29	04.15-05.15						03.55-04.55			
MCOT	03.00-04.00		10.35-11.00				03.00-04.00		09.00-09.30	

								09.30-10.00			
								10.30-11.00			
One 31	02.20-03.00						02.20-03.00				
Thairath	02.05-03.05						02.05-03.05				
Channel 3	01.50-02.50 04.25-04.30						01.50-02.50 04.35-04.40				
Amarin TV	01.30-02.00 02.00-02.30 04.30-05.30						01.30-02.00 02.00-02.30 04.30-05.30				
Channel 7	02.40-03.40						02.40-03.41				
PPTV	02.40-04.30						04.00-04.30				

In addition to the challenges of inappropriate periods of broadcasting of AD, I found there was also a lack of variety of genres. The number of fictional programmes was lower than non-fiction programmes, as shown in Table 3.6.

Table 3.6 The comparison between non-fiction programmes and fiction programmes with AD on weekdays and weekends

Genre / Number of programmes	Non-fiction programmes (Documentary, Magazine on TV, Demonstration programmes)	Fiction programmes (Series, Sitcom, Serials, Cartoon)
Weekday 7 th April 2023	32	8
Weekend 8 th April 2023	43	7

Moreover, some TV stations provided AD for rerun programming, leading to limited choice for audiences. For example, Channel 5 offers a documentary with AD from 08.00-09.00 and a rerun of this documentary with AD at 23.00-23.59. Additionally, several TV stations offered AD for talk shows, for which AD was less necessary. For instance, GMM 25 provided AD for a religious television programme, which included talks by monks.

Based on this information, Thai AD legislation has resulted in an imbalance in which TV stations are not necessarily catering for the needs of audiences. The AD legislation has been adjusted several times. Remarkably, the challenges of broadcasting AD at inopportune times and the lack of variety of programming with AD were caused by

several circumstances, including the law, as the Thai AD legislation established the guidelines for requiring TV stations to offer AD by emphasising on quantity, with no regulation on how TV stations provided AD for actual use.

Theme B The development of Thai AD principles

All Thai AD principles were adapted from international guidelines, particularly those from the United States and the United Kingdom. In 2014, when AD in Thailand started, training was provided by Joel Snyder, an American AD expert. His approach focused on the objective style of AD which encourages the audio describer to describe only things that they see. Many AD experts in Thailand were trained in Snyder's course. As a result, the objective style of AD was set to be a standard of AD in Thailand.

However, the Thammasat University AD team then investigated and adjusted some parts of the AD principle, accepting the approaches of summarisation and interpretation. In 2015, Karuchit et al. (2015a) divided the styles of AD into two types. (1) *Objective description*. This style of AD describes only things that you see, and it doesn't allow the audio describer to interpret (Karuchit et al., 2015a; Snyder, 2014). This method can be divided into two sub-categories: (1.1) *Detailed objective description*. For example, "Many children play in the garden with various coloured balls on the ground, and there is plenty of food on the table"; (1.2) *Concise objective description*. For example, "Children run in the party"; (2) *Interpretational description*. This AD style accepts interpretation and summarisation as part of the AD creation process (Karuchit et al., 2015a). There are two types of AD in this style: (2.1) *Detailed Interpretational description*. For example, "At the party, children have a good time playing games. The event has a pleasant and cheerful vibe"; (2.2) *Concise Interpretational description*. For example, "children have fun at the party."

Objective description does not accept the summarised and interpretive styles of AD. This concept has been advanced to protect the right of individuals to exercise their discretion when interpreting and understanding the content. Karuchit et al. (2015a, p.87) argued that some programmes, such as films or dramas, that use a high number of signs may not be able to use objective description to convey the content to blind and visually impaired people comprehensively and understandably.

According to Thai publications, the development of Thai AD principles can be divided into three styles. (1) *Objective approach*: this method describes what the eye sees without interpreting or summarising the visual elements. It believes people with visual impairments are able to understand storylines using their perspectives (Praphanturakit, 2019b); (2) *Mixed approach*: this group allows audio describers to summarise, interpret, and describe specific situations so that they can convey as clearly and as quickly as possible the meaning of a scene (Praphanturakit, 2020c); and (3) *Subjective approach or audio narration*: this group focuses on writing scripts that make judgments based on each individual circumstance and limitations. Before selecting where AD should be put at each point in the script, the audio describers watch the whole programme. This technique allows for subjectivity, but only at the level of interpretation and summarising; personal judgment is not allowed (Praphanturakit, 2020c).

Each style of AD has both advantages and disadvantages for implementation in the case of AD for television dramas. Both benefits and limitations of the main existing Thai AD guidelines will be examined in Chapter 5.

Theme C The challenges of Audio Description in Thailand

According to the document analysis, there are five main challenges for AD in Thailand. I summarised the materials that I used to analyse in Table 3.7.

Table 3.7 The materials for studying AD for television in Thailand

Document selected	Types of documents	Organisation / Authors	Year	Theme of data analysis
Legislation				
The Thai Public Broadcasting Service Act B.E.2551 Section 36	AD Legislation	Thai Public Broadcasting Service Act	2008	The development of AD legislation for television programmes.
The Notification of National Broadcasting and Telecommunications Commission Regarding Support and Protection of the Rights of People with Disabilities to Access, Acknowledge and Use Benefits	AD Legislation	The National Broadcasting and Telecommunications Commission	2016	The development of AD legislation for television programmes.
The Notification of National Broadcasting and Telecommunications Commission Regarding Support and Protection of the Rights of People with Disabilities to Access, Acknowledge and Use Benefits	AD Legislation	The National Broadcasting and Telecommunications Commission	2019	The development of AD legislation for television programmes.

The Notification of National Broadcasting and Telecommunications Commission Regarding Support and Protection of the Rights of People with Disabilities to Access, Acknowledge and Use Benefits	AD Legislation	The National Broadcasting and Telecommunications Commission	2020	The development of AD legislation for television programmes.
Research				
The creation of Audio Description in animated features for visually impaired children	Masters dissertation	Theethavat Janevatchararuk	2011	The needs of Blind and visually impaired people on blind and visually impaired children.
Cost effectiveness-analysis for producing Audio Description services for news, documentary, and entertainment programs for visually impaired television viewers in Thailand	Masters dissertation	Chutharat Klinkhangplu	2016	The comprehension about cost of AD production.
The Production of digital Audio Descriptions for Television Documentary Programs for Visually Impaired People	Masters dissertation	Anunyamanee Petchma	2018	The development of AD principles.

Audio Description in TV Drama Series and Perception of Visually impaired Audiences	Doctoral dissertation	Theethavat Janevatchararuk	2017	The needs of Blind and visually impaired people on TV drama.
What Thais with visual impairment need?	Research/ Research article	Phatteera Sarakornborirak	2015	The needs of Blind and visually impaired people.
Lesson learnt from audio describing Thai cooking television programme	Research/ Research article	Kulnaree Sueroj	2015	The development of AD principles.
The standard of Audio Description for people with visual impairment in Thai television	Research/ Research article	Arada Karuchit	2015	The development of AD principles.
The Participatory Communication of visually impaired people as Audio Description Producers	Research/ Research article	Sirimit Prapanturakit	2017	The collaboration of AD stakeholders.
Thailand's Current Situation Regarding Audio Description Services on TV Programmes	Research/ Research article	Theethavat Janevatchararuk	2017	The overview of Thai Audio Description for television in Thailand.
How visually impaired audiences exposed themselves to audio described Media?	Research/ Research article	Theethavat Janevatchararuk	2018	The Audio Description needs of Thai visually impaired people.

Rethinking Genres and Proportions of Services for Sign Language, Closed Captions and Audio Descriptions in Thai Television Enterprises	Research/ Research article	Sirimit Prapanturakit	2019	The challenges of Thai Audio Description for television.
Describing Approaches on 'Name Supers' in Documentary Program for Audio Description Production	Research/ Research article	Sirimit Prapanturakit	2020	The challenges of Thai Audio Description for television.
Guideline				
Audio Description Guidelines for film television drama and television programmes	AD Manual guideline	Theethavat Janevatchararuk- the National Institute of the Blind for Research and Development	2014	AD principles
The AD guideline for Thai television	Academic AD guideline	Arada Karuchit et. Al, - Journalism and Mass Communication, Thammasat University	2015	AD principles
Guidelines for the preparation of Sign Language, Closed Captioning, and Audio Description	The AD legislative guideline	Karuchit et al. - The Office of the NBTC	2017	AD principles

The AD guideline of Thai PBS	AD manual guideline	Tharinee - Thai PBS	2018	AD principles
Book or Book chapter				
An Overview of Audio Description on Thai Television	Book Chapter	Kulnaree Sueroj and Phatteera Sarakornborirak	2016	The development of AD principles.
Television for All	Book	Arada Karuchit	2017	The overview of Audio Description for television in Thailand. The challenges of Thai Audio Description for television in Thailand. The development of AD principles.
An Audio Description Guide for Documentary Programme	Book	Kulnaree Sueroj	2018	The overview of Audio Description for television in Thailand. The challenges of Thai Audio Description for television in Thailand. The development of AD principles.

Other documents or media				
PowerPoint Presentations Thammasat University; Thailand Association of the Blind; Thai PBS	Document of AD training course	Thammasat University	2013- 2019	The AD knowledge transmission.
Reports of AD project between the National Broadcasting Telecommunications and Thammasat University	Reports	Thammasat University	2013- 2019	The development of AD principles. The awareness of AD in Thai society.
Equal Media Access Company Limited	Power point	Equal Media Access Company Limited	2021	The comprehension about cost of AD production.

Following my study of the data in Table 3.7, I compiled the following issues with AD for television in Thailand.

- *Technological issues*

The report of the Faculty of Journalism and Mass Communication, Thammasat University on the Audio Description project (2015) stated that some visually impaired people did not have digital set-top boxes for accessing Audio Description on digital television. During the analogue-to-digital period audiences could watch television via analogue transmissions, until 2020, when the fully digital change was completed (National Broadcasting and Telecommunications Commission, n.d.). Another technological issue was the complexity of accessing AD, with certain remote controls without an AD button.

- *Issue of AD awareness*

The report of the Faculty of Journalism and Mass Communication, Thammasat University on the Audio Description project (2015) stated that data collected from 48 visually impaired Thais in four provinces from four regions of Thailand: Bangkok (Central), Chiang Mai (Northern), Khon Kaen (North-eastern) and Songkhla (Southern) through focus groups, indicated that only six people from Bangkok had experienced AD in TV programmes.

- *Financial issues*

Equal Media Access Company Limited (2021) and Klinkhangplu (2016) showed that the cost of AD production is relatively high. It can be seen from the thesis of Klinkhangplu (2016) that the cost of AD for informative programmes, including documentaries, was about 16,250 baht per hour, while the cost of AD for entertainment programmes was around 17,500 baht per hour in 2016 (Klinkhangplu, 2016, p 119-120). There are still a limited number of AD companies, and the cost of producing AD remains high. In 2021, the cost of making AD for television programmes was 9,900 baht per 50-60 minutes, and the cost of creating AD for films was 25,000 baht per 60-90 minutes (Equal Media Access, 2021).

- *Issue of AD knowledge transmission*

Regarding the training materials, seminars, and academic research on AD (see Table 3.7), these have not been decentralised because most of AD studies in Thailand are not offered in other provinces in Thailand. It could be seen that AD are only offered in Bangkok, a capital city of Thailand.

The first AD training was delivered in 2011 by the NBTC and the National Institute of the Blind for Research and Development to increase understanding and awareness regarding media accessibility for visually impaired people (Suthi, 2021). This course was organised as a four-day AD workshop for various attendees, including academics, freelance writers, voice talents, and officers from the National Electronic and Computer Technology Centre (Sueroj and Sarrakornborrirak, 2016b). In 2017, the Faculty of Journalism and Mass Communication at Thammasat University conducted a series of training courses to provide basic facts regarding media accessibility and legislation in Thailand, as well as the AD production process. Intense training was offered to deepen understanding of AD production through practice (Sueroj and Sarrakornborrirak, 2016b). In addition, Thammasat's AD team organised an AD course for in-house training for several television stations and content producers. Furthermore, the Faculty of Journalism and Mass Communication at Thammasat University held several seminars for students, to raise awareness about equal media accessibility for visually impaired people, encouraging discussions among university describers, voice talents, visually impaired people, and students. In 2021, the Thai PBS Academy organised an AD course, but this programme is only temporary. It is not a course that is offered regularly (Thai PBS, 2021).

- *Lack of AD research in specific topics*

There is no specific research that focuses on describing gestures and facial expressions in Thailand but there are two studies on Audio Description for Thai television dramas. Janevatchararuk (2017b) and Sarakornborrirak (2015a) researched the AD needs and preferences of visually impaired Thais. Both studies came to the same conclusion: visually impaired people should be able to watch any type of television programme. Sarakornborrirak (2015a) found that personal experience influenced the varied demands for AD the most. Most participants with acquired blindness and low vision preferred

more detailed AD in terms of character appearance, colour, and cinematographic terminology, whereas a description of settings they already knew or had visited was unnecessary because the names of the settings sufficed. Additional characteristics found to influence the various needs of AD included age, degree of visual impairment, education, and lifestyle.

Janevatchararuk's work (2017b) focused on Audio Description for TV drama series with non-interpretative visual code and interpretive visual code. The quantitative data collection was a survey that utilised a questionnaire to collect data from two groups. Each group, which consisted of 20 blind and partially blind participants, was tested with AD for TV drama in different versions. Moreover, qualitative data was also gathered through focus groups. The participants had congenital blindness, acquired blindness, and low vision. Janevatchararuk studied the perception of visual codes in AD from TV drama series with non-interpretative visual-coded AD and the interpretative visual-coded one. He used mixed methods between quantitative and qualitative to collect data from 40 congenital blindness people, 12 acquired blindness people, and 12 visually impaired people. The results showed that there was no statistically significant difference in the comparison of perception between AD's non-interpretative visual and AD's interpretive visual among all types of visually impaired people (Janevatchararuk, 2017b).

3.2 Interviews with policy makers and experts in sight loss and AD

I conducted interviews with Thai policy makers and Thai experts in the fields of sight loss and Audio Description. Both groups have consistently worked on Thai television's Audio Description. 11 interviews were carried out. I selected one-on-one interviews so that each participant could share their unique knowledge and experience. Interviews benefit from detailed information and reduce answer bias caused by group influence seen in focus groups (Opdenakker, 2006). I identified participants who were policy makers and experts in AD and sight loss from professional institutions. These organisations offer professional academic and support knowledge and services to visually impaired people, such as the Programme in Rehabilitation Science for Persons with Disabilities, Ratchasuda College, Mahidol University; Thai Association of the Blind; the National Broadcasting and Telecommunications Commission (NBTC); Thammasat University, and Thai Public Broadcasting Service (Thai PBS). Participants were contacted through email and telephone, and data was gathered through one-on-one online interviews with

them on their AD responsibilities. These participants are presented as non-anonymous because of two main reasons. Firstly, there are very few experts in Audio Description in Thailand, who are linked to a limited number of organisations, therefore, if responses were to be anonymised, participants would still be recognisable. Furthermore, I did not wish to erase the contribution of these experts and naming them allows them to have their expertise acknowledged within this thesis.

Professional Biographies of Interviewees

Policy makers included the participation of Dr. Tri Bunchua, who is an Executive Director at the Broadcasting Consumer Protection Bureau within the NBTC. He is a key player in the policymaking process who has been responsible for Audio Description policy in Thailand from the beginning of AD until now. Furthermore, he has worked with a wide range of AD stakeholders, including television broadcasters, researchers, and consumers, from 2013 to the present, and thus has a thorough understanding of the complexities of Audio Description for television in Thailand.

Mr. Torpong Selanon is also a key contributor as he is a Commissioner of the National Broadcasting and Telecommunications Commission in the department of promoting people's rights and freedoms. Moreover, he is a representative of visually impaired people who has been working at the NBTC as a consultant from 2012 until now. In addition, from 2012 to 2019, he served as President of the Thailand Association of the Blind. He is a key figure in the push for television AD legislation.

Arada Karuchit is an Associate Professor of Journalism and Mass Communication at Thammasat University in Thailand, which makes her contributions to the interviews crucial to this thesis. Her experience working with policymakers, as an academic, and as a practitioner, qualifies her for participation in the study addressing the challenges of Audio Description for television in Thailand. She is a significant academic partner of the NBTC. She is a key figure in the field of Audio Description for television in Thailand and has helped build knowledge on Thai AD. In 2013, she worked on a trial project of Audio Description for television in Thailand. She was the project leader for an Audio Description project that was a collaboration between the NBTC and Thammasat University to develop AD and conduct research on AD on television from 2014 to 2016. One of her main research publications is *the standard of Audio Description for people*

with visual impairment in Thai television (Karuchit et al., 2015a). Moreover, Karuchit and her team published *the guideline for Audio Description in Thai television* in 2015 (Karuchit et. al, 2015b), which has been used in several training courses for television stations since 2017. Furthermore, some material from this guideline was included in the NBTC announcement, which is a manual for preparing sign language, subtitles, and Audio Descriptions for television programmes to make the TV station more accessible (NBTC, 2017c). In 2017, she published her book *Media for All* which updated her understanding of AD based on her professional work. Regarding experts in sight loss and Audio Description, the data included below is drawn from interviews with seven different contributors. Although Karuchit was interviewed as part of the policymakers' group, her contribution was also included in this group due to the overlaps in her expertise.

Furthermore, Mr. Kitipong Suthi is an Executive Director of both the National Institute for the Blind and Thailand Association of the Blind (TAB) Foundation. He is the primary driving force behind the establishment of Thai AD legislation. As a representative of visually impaired people, he worked closely with the NBTC to coordinate AD training and provide user feedback at the NBTC's public hearing. In 2011, he was also in charge of Thailand's first AD training project, "Descriptive Video Service." Joel Snyder, President of Audio Description Associates, Director of Audio Description Project, American Council of the Blind (ACB), was invited to conduct AD training for Thai people. After the AD training, Suthi also formed an AD Producer Group on the Association of the Blind of Thailand's website and Hotline 1414¹. The group continues to produce AD.

Dr. Issavara Sirirungruang is a lecturer at Ratchasuda College, Mahidol University. She specialises in inclusive education; information, media, and technology; disability rights; blind and low vision studies, and disability studies. She is also a member of the Thai Association of the Blind's AD committee. She disseminated her knowledge of AD,

¹ 1414 and TAB2read were created by Thailand Association of the Blind. TAB2Read distributes DAISY, EPUB, Audio Description and other online content through phones, web browser and mobile applications. TAB-1414 is a telephone service that provided audio versions of written materials to users and Audio Description (1414plus, 2022).

gained from her study abroad experience, in Thailand. She is also a member of the Association of the Blind's AD training group and serves as a blind representative at the NBTC's public meetings, reflecting the opinions on and problems of AD from the user's perspective.

Ms. Amina Songsiri has worked as a consultant and supporting trainer with Thammasat University's AD team as a representative of visually impaired people since 2015. She also worked for the National Broadcasting and Telecommunications Commission as an Audio Description reviewer in 2019-2020. Moreover, she has experience with Audio Description as a user in Thailand.

Phatteera Sarakornborirak is an Associate Professor of Journalism and Mass Communication at Thammasat University, Thailand. She has significant Audio Description expertise at both the administrative and operational levels. In addition, she was the project leader for an Audio Description trial project run by the NBTC and Thammasat University from 2017 to 2018. Moreover, she has worked as an audio describer in a variety of television programmes, and she has been an AD voice talent since 2012. In 2015, she was one of the authors of *the guideline for Audio Description in Thai television* (Sarakornborirak et al, 2015a). She also conducted the research *What do Thais with visual impairments need?* in 2015 (Sarakornborirak, 2015a). Since 2017, she has also shared her expertise with television broadcasters and students as an Audio Description trainer for several AD training courses.

Dr. Thythavat Janevatchararuk is a lecturer of Public Relations at Albert Laurence School of Communication Arts, Assumption University. In 2011, he was the first person in Thailand to study Audio Description when he studied for a master's degree. His research was titled *the creation of Audio Description in animated features? for visually impaired children*. He has published other research on Audio Description, including *Audio Description in TV Drama Series and Perception of Visually impaired Audiences* (Janevatchararuk, 2017b) and *Thailand's Current Situation Regarding Audio Description Services on TV Programmes* (Janevatchararuk, 2017c). Furthermore, he has worked closely with the Thai Association of the Blind. He is an author of the 2014 (Janevatchararuk, 2014a) Audio Description guideline of the National Institute of the Blind for Research and Development. As a practitioner, he has been working as an audio describer for TV programmes, movies, plays, and museums since 2011. He was also a

voice talent of Audio Description. Furthermore, he has worked as an Audio Description trainer.

Dr. Sirimit Praphanturakit works as an associate professor at Thammasat University's Department of Journalism and Mass Communication. From 2013 to the present, he has worked as an audio describer, voice talent, Audio Description trainer, and Audio Description researcher. His research was titled *the Participatory Communication of Visually Impaired People as Audio Description Producers* regarding the interaction between sighted and non-sighted people in the AD production process (Praphanturakit, 2017a). Moreover, he conducted the research *Rethinking Genres and Proportions of Services for Sign Language, Closed Captions and Audio Descriptions in Thai Television Enterprises* (Praphanturakit, 2019b). Then, he studied *Describing Approaches on 'Name Supers' in Documentary Program for Audio Description Production* (Praphanturakit, 2020c).

Tharinee Intaranan (Chantaraksa) works as an academic activities officer in the Strategy and Academic Activities Department of Thai Public Television's Academic Institute. She was part of the first group of people who participated in AD training courses. She participated in the training courses of Audio Description which were organised by Journalism and Mass Communication, Thammasat University and Thailand Association of the Blind. She has worked on Audio Description since 2013. She also used her AD expertise, gained from training courses and professional experience, to write *the AD guideline of Thai PBS*, which was released in 2018 (Intaranan, 2018a). Furthermore, she has been working with visually impaired people to gather feedback on Audio Description. Recently, she was a trainer of Audio Description courses which were organised by the Thai PBS.

Yada Luengnoraseth works as a lecturer at Bangkok University's Department of Broadcasting and Streaming Media Production. She has experience as an audio describer and voice talent for Audio Description in several media such as TV programmes, films, streaming media, and exhibitions. Moreover, she worked as a specialist in the National Broadcasting Services of Thailand's preparation project for the provision of captioning and Audio Description for disabled people.

Interviewing Methodology and Data Analysis Method

Interviews were semi-structured, with the following inquiries directed at Thai AD policy makers and experts:

- What are your AD responsibilities?
- What are the main obstacles standing in the way of AD advancement on Thai television?
- What are the approaches to resolving AD issues on television?
- What are your suggestions or plans for AD in Thailand in the future?

Interviews were analysed following the Reflexive Thematic Analysis (RTA) method (see Chapter 1 session 1.5). The work conducted in the different phases of RTA is detailed below.

Phase one: Familiarisation with the data

I read the transcripts from the interviews, which I had also transcribed, several times. Then, I highlighted the points that related to the research question about the challenges of Audio Description on television in the Thai context. An example of primary notes taken can be found below:

- Thai AD legislation set the principle for controlling TV broadcasters to provide AD following quantitative goals.
- The awareness of AD importance for TV broadcasters and users was a crucial barrier in developing AD for television in Thailand.
- The AD laws were not changed to reflect the shift in media consumption. The AD regulation only required television shows that were broadcast on TV, not online content that was in high demand.
- The main AD stakeholders in Thailand didn't collaborate closely with one another. The formal AD guidelines were created by academic institutions, but the media regulator established the rules requiring all television stations to submit their AD programmes for annual evaluation by the organisation of the Blind. This led to the confusion of AD creators because each AD knowledge creator had different perspectives about the AD standard.

- There were limitations to AD studies since AD knowledge in Thailand centered in small groups of persons.
- The knowledge of AD was imported from foreign countries with diverse cultures and languages. So, in the Thai context, some concepts didn't apply.

Phase two: Generating initial codes

I provide an example of the generation of initial codes from the interviews with policymakers and experts on addressing the challenges of existing Thai AD guidelines in Tables 3.8 and 3.9. In addition, I repeat the procedure depicted in these tables with the transcripts of 11 interviews. Then, I distill the excerpts about the context of AD for television in Thailand into 12 codes in Table 3.10.

Table 3.8 Example of generation of initial codes from interviews with experts

I think there are many challenges to the advancement of AD for television in Thailand. The limitation of AD knowledge is quite a limitation. Most staff of Thai TV broadcasters don't know much about AD, and they had a perception about AD that has complex processes to create and uses high cost of production. So Thai television stations provide programmes with closed-captioning and sign language more than Audio description. Additionally, AD in Thailand doesn't have any technologies to support the process of AD creation for making AD to be easier and faster. Another factor is the attitude of TV producers toward the significance of AD. Several TV broadcasters mentioned that there are few BVI audiences for approaching programmes with AD. Furthermore, the change of media consumption that sighted people and unsighted people move from offline platforms to online platforms more than before. I consume online content more than content on TV because it's easy to access. Compared with the accessibility of AD on TV is quite hard. There are many steps for setting via remote control before accessing AD on TV. So, AD for television programmes doesn't fulfill their needs. All factors cause of slow growth of AD for television in Thailand (Songsiri, 2021).

The limitation of AD knowledge.

No technologies to support AD production.

Move from offline platforms to online platforms.

High cost of production.

The difficulty of AD access.

The complex process of AD creation.

Attitude of TV producers toward the significance of AD.

As a media regulator who has been involved in the AD project from its beginnings to the present, I found a number of difficulties with AD for Thai television. First, not many people in Thailand are familiar with the idea of information accessibility. This affects how laws are created and how AD's various stakeholders, including the media regulator, TV broadcasters, viewers, and the public, are made aware of it. In addition, the essential premise of AD knowledge was imported from foreign countries, and it is specific information in small groups. As a result, because AD is related to language, there are some issues to consider while using it in practice. Third, there is the financial issue, which results from the fact that AD legislation was passed after the transition from analogue to digital TV. TV stations must invest in hardware and software before the transition point. They therefore carefully consider their spending. Some people also doubt the economic value of AD, believing it to be an additional expense. Media disruptions that cause consumers to switch from TV to online platforms are another factor. However, the NBTC's position as the TV media regulator has the power to introduce legislation requiring only TV stations with an NBTC license. The web content is not under NBTC's control. As a result, it appears that the law is quite out of date due to social change. (Bunchua, 2021)

Unawareness of accessibility and right of information.

Limitation of AD knowledge from foreign countries.

The financial issue of TV broadcasters.

Media disruptions.

The limitation of AD legislation.

Economic value issue.

Table 3.9 Example of an excerpt from a spreadsheet that tracks changes to the codes from the interviews.

Data item 1	Iteration 2	Iteration 3
<p>“Audiences consume online content more than before.” (Songsiri, 2021)</p> <p>“Software can save time to create an AD and reduce the cost of AD creation.” (Intaranan, 2021b)</p>	<ul style="list-style-type: none"> • Needs of AD in offline platforms. • Lack of technology for AD creation. 	<ul style="list-style-type: none"> • Technological challenges of AD for TV in Thailand.
<p>“Unsuitable broadcasts of programmes with AD. Moreover, most TV stations selected inappropriate programmes to provide AD.” (Sirirungruang, 2021)</p>	<ul style="list-style-type: none"> • Unsuitable broadcasts of programmes with AD. • Inappropriate programme with AD. 	<ul style="list-style-type: none"> • Unawareness of AD for TV in Thailand.
<p>“The policy of accessibility including AD is quite outdated.” (Janevatcharakruk, 2021d)</p>	<ul style="list-style-type: none"> • AD policy does not cover online platforms. 	<ul style="list-style-type: none"> • Unsuitable policy of AD for TV in Thailand.
<p>“There is a small number of audio describers so the cost of AD in Thailand is quite expensive.” (Suthi, 2021)</p>	<ul style="list-style-type: none"> • Cost of AD creation is expensive. 	<ul style="list-style-type: none"> • Financial problems of AD for TV in Thailand.
<p>“The sounds are quite a neglect. Additionally, there isn't much participation from the BVI in the development of AD knowledge.” (Karuchit, 2021d)</p>	<ul style="list-style-type: none"> • Sound is overlooked in the process of AD creation. 	<ul style="list-style-type: none"> • The issues of AD knowledge for TV in Thailand.

	<ul style="list-style-type: none"> • Less engagement of BVI people in the process of AD knowledge creation. 	
<p>“The separate work on the AD of several AD stakeholders such as blind associations, academic institutions, and media regulators.” (Sarakornborirak, 2021b)</p>	<ul style="list-style-type: none"> • Separate work on the AD of several AD stakeholders. 	<ul style="list-style-type: none"> • Networking issue of AD for TV in Thailand.
<p>“Develop software for supporting the AD creation.” (Intaranan, 2021b)</p> <p>“Hard to access AD on TV because complicated system.” (Songsiri, 2021)</p>	<ul style="list-style-type: none"> • Develop software for AD creation. • Hard to access AD on TV 	<ul style="list-style-type: none"> • Suggestions for overcoming technological challenges of AD for TV in Thailand.
<p>“All AD stakeholders need to promote AD more than before.” (Bunchua, 2021)</p> <p>“The academic institution arranges the AD course to introduce AD.” (Karuchit, 2021d)</p>	<ul style="list-style-type: none"> • All AD stakeholders need to promote AD more than before. • The academic institution arranges the AD course to introduce AD. 	<ul style="list-style-type: none"> • Suggestions for overcoming unawareness of AD for TV in Thailand.
<p>“Adjust the legislation of accessibility to support media both online and offline.” (Janevathararuk, 2021d)</p>	<ul style="list-style-type: none"> • Adjust the legislation of accessibility to support media both online and offline 	<ul style="list-style-type: none"> • Suggestions for overcoming unsuitable policy of AD for TV in Thailand.

<p>“NBTC needs to develop the clear criteria for funding.” (Intaranan, 2021b)</p>	<ul style="list-style-type: none"> • Develop clear criteria for funding for AD creation.” 	<ul style="list-style-type: none"> • Suggestions for overcoming financial problems of AD for TV in Thailand.
<p>“Focus on sound in the process of AD creation.” (Karuchit, 2021d)</p> <p>“Empowering BVI people to be a part of AD knowledge creation.” (Karuchit, 2021d)</p>	<ul style="list-style-type: none"> • Focus on sound in AD. • Empowering BVI people to be an AD knowledge creator. 	<ul style="list-style-type: none"> • Suggestions for overcoming issues of AD knowledge for TV in Thailand.
<p>“AD needs to work with the network of sighted and unsighted people.” (Selanon, 2021)</p>	<ul style="list-style-type: none"> • AD needs to work with the network of sighted and unsighted people. 	<ul style="list-style-type: none"> • Suggestions for overcoming networking issues of AD for TV in Thailand.

Table 3.10 The codes on the interviews on the advancement of AD for television in Thailand and examples from interview excerpts.

No	Codes	Examples of excerpts
1	Technological challenges of AD for TV in Thailand	<p>“I think audiences consume online content more than before and this affects directly the needs of AD in the offline platform.” (Songsiri, 2021)</p> <p>“I think if there is software to support the AD creation, it will save time to create an AD and reduce the cost of AD creation.” (Intaranan, 2021b)</p>
2	Unawareness of AD for TV in Thailand	<p>“Unsuitable broadcasts of programmes with AD, in my opinion, are an example that reveals the lack of awareness of TV broadcasters. Most TV shows with AD air extremely late in the day such as at 4 AM. How many people will watch the programmes? Moreover, most TV stations selected inappropriate programmes to provide AD such as talk shows. Or programmes that are less interesting to audiences.” (Sirirungruang, 2021)</p>
3	Unsuitable policy of AD for TV in Thailand	<p>“I think the policy of accessibility including AD is quite outdated. This is because the legislation covers only TV on the offline platform. I know NBTC has the authority to mandate only TV not including online. But I think this is an obstacle to creating the accessibility to serve the actual needs of BVI people.” (Janevatchararuk, 2021d)</p>

4	Financial problems of AD for TV in Thailand	“In my opinion, there is a small number of audio describers so the cost of AD in Thailand is quite expensive. So, TV stations have a high cost for AD. This challenges the finance of several TV stations.” (Suthi, 2021)
5	The issues of AD knowledge for TV in Thailand	“I think the significant challenge of AD knowledge is that it focuses on visuals more than audio. The sounds are quite neglected. So, this affects all processes of AD creation. Additionally, there isn't much participation from the BVI in the development of AD knowledge.” (Karuchit, 2021d)
6	Networking issue of AD for TV in Thailand.	“As a part of the AD team, I see the separate work on the AD of several AD stakeholders such as blind associations, academic institutions, and media regulators. For example, AD stakeholders don't support promoting the programmes with AD. If they collaborate closely, I believe AD might become well-known.” (Sarakornborirak, 2021b)
7	Suggestions for overcoming technological challenges of AD for TV in Thailand.	“I know Klongdinsor or Chulalongkorn University are in process to develop software for supporting the AD creation. I think it's very useful for audio describers and it is a tool to increase the number of AD in Thailand.” (Intaranan, 2021b) “From my direct experience, it's hard to access AD on TV because of the complicated system. I bought a digital TV that had a complicated system to set to access AD. Moreover, I can't access AD by pressing only one button on the remote control.” (Songsiri, 2021)
8	Suggestions for overcoming unawareness of AD for TV in Thailand	“All AD stakeholders need to promote AD more than before. For example, NBTC as a regulator needs to encourage TV stations to

		<p>promote AD including schedule, and highlight the importance of accessibility including AD.” (Bunchua, 2021)</p> <p>“The academic institution arranges the AD course to introduce AD for students and people who are interested in this.” (Karuchit, 2021d)</p>
9	Suggestions for overcoming unsuitable policy of AD for TV in Thailand.	“I’m not sure it’s possible to adjust the legislation of accessibility to support media both online and offline.” (Janevatchararuk, 2021d)
10	Suggestions for overcoming financial problems of AD for TV in Thailand.	“I know the NBTC as a Thai media regulator has the policy to provide funding to support the TV stations to produce AD but there are no clear criteria for funding to TV stations which have financial problems. So, NBTC needs to develop the clear criteria for funding.” (Intaranan, 2021b)
11	Suggestions for overcoming issues of AD knowledge for TV in Thailand.	“The first thing to think about in revised AD knowledge is to put more attention to the sound of AD. Moreover, empowering BVI people to be a part of AD knowledge creation; for example, AD trainer or lecturer in AD course.” (Karuchit, 2021d)
12	Suggestions for overcoming networking issues of AD for TV in Thailand.	“I believe that AD should not be promoted as a service that is solely for the blind because it excludes other groups of people from participation. As a result, AD may be spread among many people. Moreover, AD needs to work with the network of sighted and unsighted people.” (Selanon, 2021)

Phase three: Generating themes and subthemes.

Table 3.11 shows the construction of themes and sub-themes from the initial codes on the advancement of AD for television in Thailand.

Table 3.11 The construction of themes and sub-themes from the initial codes.

Initial codes	Themes and sub-themes
Code 1 Code 2 Code 3 Code 4 Code 5 Code 6	<p>Theme A: The factors influencing the development of Audio Description for television in Thailand.</p> <p>Sub-theme A1: The challenges of technologies (Code 1)</p> <p>Sub-theme A2: The challenges of unawareness of AD (Code 2)</p> <p>Sub-theme A3: The challenges of unsuitable policy (Code 3)</p> <p>Sub-theme A4: Financial challenges (Code 4)</p> <p>Sub-theme A5: The challenge of Thai AD networks (Code 5)</p> <p>Sub-theme A6: The challenges of AD knowledge (Code 6)</p>
Code 7 Code 8 Code 9 Code 10 Code 11 Code 12	<p>Theme B: Suggestions for developing AD for TV in the Thai context.</p> <p>Sub-theme B1: The suggestions for developing technologies (Code 7)</p> <p>Sub-theme B2: The suggestions of unawareness of AD (Code 8)</p> <p>Sub-theme B3: The suggestions for amending the AD policy (Code 9)</p> <p>Sub-theme B4: The suggestions for solving the financial problem (Code 10)</p> <p>Sub-theme B5: The suggestions for developing a strong AD network (Code 11)</p> <p>Sub-theme B6: The suggestions for developing AD knowledge (Code 12)</p>

Phase four: Reviewing potential themes and sub-themes

These themes and sub-themes led to answering the question about AD for television in Thailand.

Phase five: Defining and naming them.

In this phase, two themes that had been determined to have the ability to describe the context of AD in the Thai context were defined and presented in Table 3.12.

Table 3.12 The definition of theme A and theme B for explaining the context of AD for television in Thailand.

Themes	Definition
Theme A: The factors influencing the development of Audio Description for television in Thailand.	A circumstance, fact, or influence that contributes to the development of AD for Thai television covering the challenges in technologies, awareness, policy, finance, network, and knowledge.
Theme B: Suggestions for developing AD for TV in the Thai context.	An idea or plan put forward for consideration to tackle the challenges of AD for television in Thailand covering the suggestions in technologies, awareness, policy, finance, network, and knowledge.

Phase six: Producing the report

I present below the report of this section following the themes and subthemes from Phase five.

Theme A: The factors influencing the development of Audio Description for television in Thailand.

Sub-theme A1: The challenges of technologies

All participants, both experts and policymakers, mentioned digital disruption for AD users and AD creators as a significant factor that has had an impact on the advancement of Audio Description for television in Thailand. The technological challenges can be divided into two main aspects:

First, *technological challenges for AD users*. The increase in internet users, including blind users, has resulted in the fall in television audiences. This situation has an impact on the number of TV AD users. Currently, visually impaired people prefer to consume over-the-top (OTT) content, which is a streaming media service offered directly to consumers over the internet, especially on mobile devices, but there are only a few AD services available online, such as Thai PBS Audio Description on YouTube and some series on Netflix. Therefore, Audio Description should expand its service to the internet to serve the changing consumption of media. There has been a switch in media consumption from television to the internet in several nations. Audio Description for internet platforms is highlighted in several countries. For instance, in 2007, the www.ivp.pl website made it possible for blind and visually impaired people to access several Polish TV series. Each episode was secured with a special code that could be obtained for free from the Polish Association of the Blind. This is similar to the situation with AD in Australia. The main recommendation for Audio Description in Australian Television is to make AD accessible on Australian free-to-air television through terrestrial broadcast, catch-up websites, or a specialised app (Ellis, Kent, and Locke, 2018b).

Additionally, remote controls which aren't user friendly were raised by visually impaired experts (Selanon, 2021; Suthi, 2021; Songsiri, 2021; Sirirungruang, 2021). They discussed the various remote-control standards in Thailand. Some of them have a

specific AD button, whereas others don't. Songsiri (2021) highlighted her experience configuring the AD system on her digital television, which required several steps and was too difficult for blind people to complete on their own.

Second, *technological challenges for AD creators*. Thai audio describers lack the necessary software to facilitate AD production, which has an impact on both the volume and cost of AD production. There is foreign software to help with AD production, such as the Swift ADept, produced by Softel in the UK (Mikul, 2010). This AD software covers three processes: one to create the text, the second one to record Audio Description, and the third one to play film and Audio Description at the same time. This software saves time and reduces the cost of AD production. However, owing to the language barrier between English and Thai, it was difficult to implement when designing Thai AD. Nevertheless, Intaranan (2021b) believes that software would enable audio describers to complete the entire process of creating Audio Description on their own, and the sound gap tracking feature would enable describers to produce Audio Description more quickly than the manual process.

Sub-theme A2: The challenges of unawareness of AD

All participants stated unawareness of AD as a major barrier to promoting AD for television in Thailand. This problem can be separated into two groups based on participant interviews.

First and foremost, *the unawareness of AD from the user's perspective*. Users' lack of awareness of AD is mostly caused by two factors: (1) a lack of promotion for blind and visually impaired audiences; and (2) the importance of AD from a BVI perspective. First, television stations provide very little publicity about Audio Description and the schedule of AD broadcasting. Many Thai people with sight loss are unaware of the benefits of AD because they have never heard of it, particularly AD on television. The bulk of BVI people who are familiar with Audio Description live in Bangkok. As a result, BVI people in rural areas are unaware of AD. Thailand's media regulator, the NBTC, has developed an application (Digital TV Guide application) that provides a schedule of AD programmes; however, many visually impaired audiences are unaware of this application and are unable to use it. All unsighted participants stated that many blind and visually impaired people didn't know about Audio Description. Blind and visually

impaired people may occasionally listen to the AD promotion before the broadcast of the programme, but setting up the AD system to access these programmes with AD in a matter of minutes can be difficult. Thailand's media regulator attempted to address this issue by sending a notification requiring TV stations to promote AD via a TV spot and social media (National Broadcasting and Telecommunications Commission, 2020e; Selanon, 2021; Sirirungruang, 2021; Songsiri, 2021; and Suthi 2021).

Second, there are still serious barriers to access transportation, occupation, and education for the Thai BVI community. Therefore, it is difficult to encourage them to focus on the right to information (Praphanturakit, 2021d). According to Karuchit (2021d), many Thai blind and visually impaired people think that their right to information, especially AD services, is a privilege and not essential to their everyday lives. It differs from other essential rights, such as obtaining financial support.

The unawareness of AD from the producer perspective. Sarakornborirak (2021b) stated that several television stations include AD as a bare minimum because they are unaware of the benefits of AD and simply follow the laws and regulations. It was mentioned that television stations were unaware of the value of AD because they still did not embrace the concept of an inclusive community. Several television broadcasters saw their audience as a consumer rather than a citizen, so they focus on producing and providing profitable services. This can be seen in their selection of inappropriate programmes to provide AD for and broadcasting at times that are inconvenient for blind audiences.

Sub-theme A3: The challenges of unsuitable policy

Six experts and two policymakers mentioned inconsistency, rigidity, and impracticality as barriers to driving Thai AD policy in practice. This challenge could be grouped into two issues.

First, *a policy obstacle for the BVI audience.* Blind experts Selanon (2021), Suthi (2021), Songsiri (2021), and Sirirungruang (2021), indicated that BVI audiences were impacted by Thai AD legislation's inability to establish the appropriate time for AD broadcasting and the small numbers of minutes per day in which AD is aired. A lot of TV stations took use of the gap in this legislation to select inappropriate programmes to provide AD, selecting the same genre of programming, notably documentaries, old fashioned programmes; for example, the TV station selected the sitcom which was broadcasted in

2014 to provide AD for airing in the present TV schedule and airing those programmes in non-primetime. Moreover, several television stations provide AD at a minimum rate.

Second, *a policy obstacle for the television stations*. There are two main obstacles in AD legislation which are restricting the kinds of television programmes that can get AD and establishing ambiguous criteria for financial support of AD creation. Between 2016 and 2020, the NBTC ordered television broadcasters to offer AD for informative programmes. This has had an impact on commercial television, which has fewer informative programmes. However, Bunchua (2021) indicated that informative programmes were prioritised to give AD since they were beneficial and easy to implement at the early stages of AD in Thailand. Moreover, it is difficult to balance demand and supply between television broadcasters as AD providers, and BVI users. By holding public hearings, the NBTC does its best to strike a balance between the needs of AD stakeholders. Thai blind and visually impaired audiences need to access all television genres. As a result, some AD legislations such as the limitation of the genre were taken into consideration and modified in response to the insightful feedback from AD stakeholders. Additionally, the NBTC worked with educational institutions to build the AD pilot project and set up the AD training course for television broadcasters and content providers to address the knowledge gap in AD.

Sub-theme A4: Financial challenges

Four experts stated that many television stations believed AD would not be profitable for them. Most Thai television stations are commercial stations, and they face intense competition, thus they would want to invest in creating or purchasing content to stay afloat in a competitive market. Many commercial television stations believe that the service of Audio Description is a waste of money due to the small user base. Sirirungruang (2021) stated that it is considered not worth the expenditure because the percentage of visually impaired people is lower than that of sighted audiences.

Television stations in Thailand had the option of producing their Audio Description or outsourcing it. The cost of AD in-house was lower than that of outsourcing because there were no describers, voice talent, recorders, or editors to pay for. However, overburdened staff was a major issue with in-house production because many TV stations did not have a separate department for creating AD. Another method of producing AD was to hire a

provider. In the latter case, a television station might hire a company to produce TV programmes that have AD; or they could just outsource the AD production, which was applied to the television stations' productions. Both types of outsourced AD productions were more expensive than in-house productions.

Sub-theme A5: The challenge of Thai AD networks

Lack of interaction between AD stakeholders is one of the challenges for developing AD for television in Thailand. According to Sarakornborrirak (2021b), there is a problem with the lack of communication among AD stakeholders, including audio describers, AD creators, BVI users, media regulators, and educators. Some AD stakeholders, like the Thai media regulator NBTC and professors at Thammasat University, worked together to deliver AD principles for training television broadcasters before the introduction of the AD legislation. However, the Thailand Association of the Blind and Thammasat University are the two primary organisations that operate independently to establish the AD principles. Therefore, several fundamental AD rules are distinct from one another, notably those that are contentious, between objective and subjective AD styles. Thammasat University accepts the subjective style of AD more so than the Thailand Association of the Blind. According to all sighted experts, the NBTC gave Thammasat University the mandate to teach AD to television licensees, but the organisation that carries out the evaluation process is the organisation of visually impaired people. As a result, audio describers can get confused about the use of the subjective style of AD in some cases. Moreover, NBTC supported the Thailand Association for the Blind to arrange AD training. The NBTC organises activities with other AD stakeholders, such as public hearings, funding for the AD pilot project, and AD training workshops. However, most activities don't happen frequently and are formal occasions. According to all unsighted experts, the same group of visually impaired people has the chance to participate in those events. Additionally, there isn't a forum where AD practitioners can actively discuss current topics, such as challenges with the process and their solutions, or help promote television programmes with AD from other television networks.

Sub-theme A6: The challenges of AD knowledge

All experts and policy makers mentioned the challenges of AD knowledge that affect the advancement of AD for television in Thailand. This issue can be divided into two aspects as follows.

First, *quantitative AD limitations*. Thailand has few audio describers. All experts raised the issue of Thailand's scarcity of audio describers. Nonetheless, several AD stakeholders in Thailand, including Thammasat University, the National Broadcasting and Telecommunications Commission, Thailand Association of the Blind, and Thai Public Broadcasting Services, launched AD training courses to teach staff at television stations and people interested in AD how to create AD. However, because the AD training courses were set up as short-term events, many people learned but did not continue to work as audio describers. There were just a few production businesses for Audio Description. So, the AD knowledge in Thailand is still used by a small group of people. This is a huge challenge for Audio Description for television in Thailand because all Thai television licensees are now required to offer AD following the law. However, there is a gap between the high demand for AD from television broadcasters and the low supply of AD.

Qualitative AD limitations. Six experts and two policymakers emphasised the importance of debating the best AD styles. The definition of interpretation was defined differently by the experts. As a result, the audio describer had to rely on their judgment. Thammasat University experts, on the other hand, believe that it is possible to overcome the debate between “do” and “don't”. This is because they realise it is possible to interpret or not interpret depending on the circumstances, so effective AD should not be restricted to one type. Furthermore, diversity was not always acknowledged. People who are blind or visually impaired are sometimes unaware that there are alternatives to traditional Audio Description. Besides, Karuchit (2021d), the former head of Thammasat University's Audio Description project, stated that existing AD studies in Thailand focused on visual culture. Most Thai AD principles were concerned with describing visual objects rather than aligning the original soundtrack for comprehension and enjoyment. Additionally, blind and visually impaired people were underrepresented in the co-creation of AD knowledge. Furthermore, she stated that a small number of BVI residents may be able to participate in the process of establishing AD knowledge. The

majority of BVI people participate in the process as users during the final stage of AD creation, when they are asked to provide feedback on their usage and satisfaction. Only a few people have the opportunity to work as scriptwriting consultants.

Theme B: Suggestions for AD development

Sub-theme B1: The suggestions for developing technologies.

The results showed suggestions to develop the technologies for the process of AD creation and AD consumption. All experts and decision-makers agreed that the AD policy for television should also apply to online platforms due to the change in media consumption habits of visually impaired persons, who now utilise online content more frequently than they did in the past. In order to make it simple for the BVI audience to access the material whenever it was convenient for them, Audio Description for online media should be offered. Audio Description was considered beneficial for the audience who could access the content more than once.

Additionally, Intaranan (2021b) and Karuchit (2021d) stated that software for AD creation will aid audio describers in saving time during the production of AD because the sound gap tracking functions can automatically identify the space for inserting AD and the audio describer can complete their task from writing the AD script to inserting voice talents on their own. Klongdinsor, a developer of AD software, a public broadcasting television station, and Thai Health Promotion Foundation (Thai Health) collaborated in 2022 to organise free AD training by employing new AD software “Voharn” to test with the trainees (Intaranan, 2021b; Thai PBS academy, 2022).

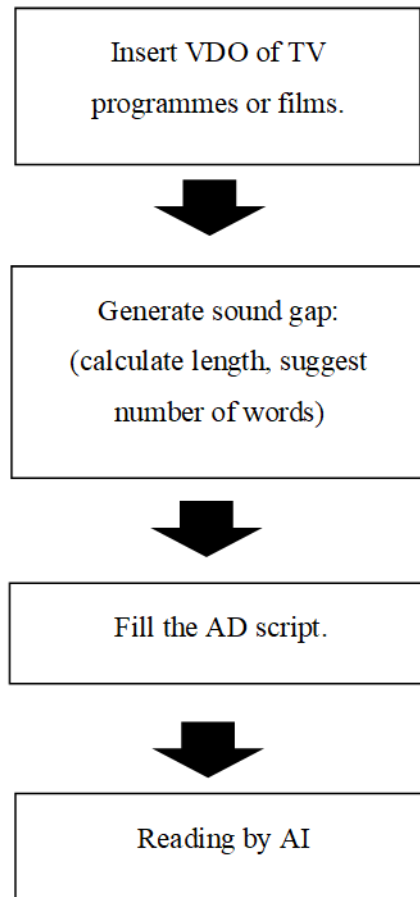


Figure 3.1 The workflow of the Thai AD software “Voharn”

The workflow of the Thai AD software “Voharn”, seen in Figure 3.1, involves sending the Audio Description script to voice synthesis, a smart system that quickly converts written text into speech. Furthermore, the software will not mispronounce words. Because AD can be produced by a single person, this reduces time and production costs. However, Sarakornborirak raised an interesting question regarding the deployment of artificial intelligence (AI) sound dubbing (2021b). AI cannot create dubbing techniques such as tone of voice, pitch, and beat, she is therefore concerned about the possible influence AD sound may have on BVI audiences and how it would engage them. She suggested further study on this topic.

Additionally, all unsighted experts emphasised how crucial it is to work on creating universal remote controls or building remote controls that are user-friendly to let blind and visually impaired people access television with Audio Description.

Sub-theme B2: The suggestions for enhancing AD awareness.

All participants suggested enhancing AD awareness for several AD stakeholders including blind and visually impaired people, AD creators, television broadcasters and other people in society. Selanon (2021) stated that the main issue with AD in Thailand was that society members were unaware of the existence of this media and the value of this accessible media. Songsiri (2021) mentioned that NBTC as a media regulator needed to be a contact point for introducing people in society to the importance of AD and encouraging television stations to promote television programmes with AD to blind and visually impaired people. Moreover, the issue of AD awareness needed to be tackled together with the problem of AD policy.

Sub-theme B3: The suggestions for amending the AD policy.

All experts and all policymakers stated that modifying the legislation was key and should involve (1) a strategy of encouragement; (2) easing the limits imposed by Audio Description legislation; (3) revising the formula for calculating the AD quotas; (4) monitoring the appropriate broadcasting time, variety of genre and quality of AD and (5) expanding the AD legislation to cover online content. Interviewees stated that the NBTC should develop a strategy to encourage TV licensees to provide AD. In the past, the NBTC has issued guidelines for financing television stations that produce more AD than the prescribed minimum. However, in the future, the NBTC should provide further incentives such as research funding to produce software and AI that supports AD. The participants mentioned that the NBTC should ease the limits imposed by the Audio Description legislation. The policymaker should make the guidelines as simple as possible so that TV channels provide AD. In the past, the type of programme has been an obstacle to the production of AD. However, this condition has already been unlocked by policymakers. In addition, the quality review regulation should be more geared towards sharing learning than rigorous assessment and penalties. Furthermore, AD should be made available on Thai free-to-air television via digital television, internet content, and a dedicated app.

Sub-theme B4: The suggestions for solving the financial problem.

One of the key challenges to overcome for establishing AD for television in Thailand is the clear criterion for providing financing to support AD research and development. Intaranan (2021b) mentioned funding to support Thai broadcasters to create AD. There is currently a budget to assist TV stations in producing AD, but it is only valid if they are producing more than the minimum requirement. This implies creating conditions to encourage more production, but it cannot tackle the budget issue. In addition, AD support in Thailand is not adequately funded. As a result, knowledge of AD has been developing gradually. In contrast to the UK, where there are research organisations that offer to fund the development of Audio Description. For instance, the Arts and Humanities Research Council funded the project “Enhancing Audio Description,” which aims to rethink accessibility to film and television for visually impaired audiences. From 2016 to 2018 the first project applied surround sound rendering, interactive media systems, and first-person narration, and £1 million was contributed for the second project in 2021 (Enhancing Audio Description, 2021).

Sub-theme B5: The suggestions for developing a strong AD network.

Five experts pointed out that to support and encourage AD, we must establish a strong AD network as well as an inclusive community. The current AD network’s connectivity should be improved to share issues on AD, brainstorm revisions, and support the promotion of AD to the target audience as well as wider audiences. Each TV station should inform the network of the amount of AD produced, as well as the date and time of broadcasting. During the interview, Sarakornborirak (2021b) mentioned that all stakeholders can contribute to the widespread promotion of the programmes ahead of time. In the international context, the campaign of UK broadcasters and the Royal National Institute of Blind People (RNIB) is an excellent example of an effective network to tackle the problem of accessibility of AD. In this 2018 campaign, UK broadcasters and Ofcom supported the RNIB to raise awareness of Audio Description. BBC, Channel 4, ITV, UKTV, Viacom, Virgin Media and BT joined up with the RNIB and Ofcom to increase awareness and availability of Audio Description on television by launching the Awareness Campaign (RNIB, 2018).

One of the major issues is public awareness of Audio Description. Visually impaired people, who are the main target audience, as well as others who may benefit from the use of Audio Description in the future such as elderly people, should be informed about it. Furthermore, using appropriate influencers or opinion leaders is one of the communication tools that should be considered for use in communicating about Audio Description. In their interview, Songsiri (2021) suggested that the NBTC as a Thai media regulator or other interested parties should establish an Audio Description Centre, with a competent Audio Description team in charge of the project. The AD Centre's primary purpose would be to assist television stations with both AD production and AD consulting. Suthi (2021) and Songsiri (2021), one of Thailand's leading unsighted AD experts, remarked that it is crucial to include a diversity of people and viewpoints in ongoing AD research.

Sub-theme B6: The suggestions for developing AD knowledge.

Revising the AD principles was an important suggestion from Karuchit (2021d), a key contributor to AD in Thailand. During the interview, Karuchit (2021d) stated that academics in AD need to learn more about the concept of sound culture. The existing principles of Thai AD have focused on visual culture. The concept of sound culture, visual culture, and accessibility need to be studied deeply before the AD guidelines are revised. Sound culture means exploring the specific social and cultural functions of sound in a particular time and space, across different media formats, production environments and listening habits (Maier, 2016, p.1). In addition, visually impaired people should be key in creating an AD curriculum and should participate as lecturers or trainers. The academic institutions where AD courses are offered should provide a comfortable space for visually impaired and sighted people to learn about AD together. This approach can inspire learners not only to produce AD but also to realise the importance of interacting with visually impaired people as part of a fully inclusive society (Karuchit, 2021d).

According to the experience and expertise of both sighted and blind consultants in writing AD scripts, they noted that audio describers, particularly new ones, are interested in learning how to produce successful verbal descriptions for blind and visually impaired people. This is because sighted audio describers have different experiences to BVI audiences, making word choice or the construction of sentences one of their most

significant problems in the creation of AD. Songsiri (2021) mentioned her experiences with audio describers who frequently asked her about the right words to use to convey emotions. For instance, when audio describers use the phrase "face with rolling eyes," this phrase can determine whether or not BVI audiences understand the emotion.

All decision-makers and experts agreed that the primary AD guidelines in Thailand, released between 2014 and 2018 had not been updated as of the present. The fundamental AD concepts that were explored were imported from other countries. Furthermore, those principles and criteria were developed from a few representative television programmes. As a result, in some circumstances, there were limitations, such as in the case of describing the physical actions of characters to communicate their emotions in different genres, and in relation to the characteristics of each television drama. Furthermore, a significant portion of the BVI participants who volunteered for the studies belonged to the same group of individuals and had similar backgrounds; especially focusing on the Bangkok province and might not be representatives of BVI audiences under various circumstances.

3.3 Conclusions

Following the document analysis and the Reflexive Thematic Analysis of expert and policymaker interviews, five significant points on Audio Description in Thailand were featured.

First, the development of AD legislation for television programmes. Even though Thai AD legislations were updated to address three major difficulties, the following issues persist: (1) In 2020 the NBTC unlocked the rule that required television stations to provide AD for informative programmes. As a result, the number of television dramas and series with AD increased, but most television programmes with AD are still documentaries, which were cheaper than dramas; (2) TV licensees were required to provide accessible services AD, CC, or SL for 60 minutes per day. As a result, most licensees chose to supply SL and CC services because they were simpler to develop and cost less. As a result, there was no increase in the number of AD services; (3) allowing for one-time reruns of programmes with AD. Some television stations chose short 30-minute programmes for AD but broadcasted them twice. As a result, there are now fewer options for AD.

Second, the development of AD principles is also crucial. Two AD knowledge groups are the most prevalent in Thailand. The first group favours the objective approach in AD, they do not accept interpretation in AD, whereas the second group accepts interpretation but disagrees with the idea of binary opposition, and instead believes that AD may be used in a variety of ways, depending on the circumstance.

Third, there is a small number of AD organisations, including the Thailand Association of the Blind, Thammasat University, and Thai PBS, which have been offering television broadcasters and others, AD training courses, and information.

Fourth, the needs of Thai visually impaired people for Audio Description in television programmes need to be considered. The earlier reception studies on AD focused mostly on the comprehension, enjoyment, and preferred forms of AD. The reception research should extend to study on how people perceive and interpret sound can help with the process of creating content.

Finally, six main groups of challenges and suggestions for improving the AD for television in Thailand were discussed: technological; regarding awareness of AD; policy-related; financial; networking-related, and AD knowledge.

To sum up, AD development in Thailand has been very gradual and cannot yet provide genuine accessibility services. The BVI users were not taken into consideration when designing the AD legislation; instead, the media regulator and TV broadcasters were the main targets. Therefore, blind and visually impaired people do not have equitable access to AD for television in Thailand.

The next chapter will present the characteristics of Thai television drama and the challenges of AD script writing which lead the readers to see the factors that influence the process of AD creation.

Chapter 4

The characteristics of Thai television drama and challenges of AD script writing

The aim of this chapter is to investigate the characteristics of Thai television dramas' audio-visual presentation by focusing on four clips. With this aim in mind, textual analysis was applied to analyse four sample television drama clips in order to comprehend the characteristics of Thai TV dramas that relate to the process of AD script creation.

4.1 Methods used for analysing Thai television drama and the challenges of AD script writing.

A purposive sampling approach was applied to select the four sample clips, all of them hosted on YouTube, and which represent the common challenges that audio describers face while working with television dramas in the Thai context, which are: (1) Time constraints of sound gaps; (2) A dilemma about whether to use objective or subjective styles, especially when conveying emotions; (3) Managing the number of words when there are large sound gaps; (4) Storyline and acting complexity; and (5) Selecting the appropriate words to aid understanding and spark the imagination, especially in comedy scenes (Karuchit, 2017b; Sueroj 2015a). The television programmes the clips belong to are listed in Figures 4.1 to 4.4 with hyperlinks to the specific clips on the name of each television drama. The copyright owners have given permission for all materials to be used in this research project (Please see appendix part 1.2).

Bad GeniusFigure 4.1 Poster *Bad Genius* (One31, 2020)*BaiMai Tee PlidPlew*Figure 4.2 Poster *BaiMai Tee PlidPlew* (Change 2561, 2019)*Buppesannivas*Figure 4.3 Poster *Buppesannivas* (Ch3Thailand, 2018)*In Family We Trust*Figure 4.4 Poster *In Family We Trust* (One31, 2018)

Textual analysis, which is a qualitative method used to examine the content in media including television dramas (Fürsich, 2018), was used as a tool to analyse the sample clips of Thai TV dramas. In particular, the analysis of gestures and facial expressions in television dramas is the central focus of this thesis. Gestures and facial expressions are crucial elements of nonverbal communication. This communication involves both conscious and unconscious encoding and decoding processes (Borg, 2013). Furthermore, the audio describer serves as both an encoder and a decoder in the production of Audio Description. The audio describer must be a decoder for the television drama audience before switching to an encoder to transmit the key message of the visual elements to the vocal description.

As discussed in Chapter 2 this study defines gestures as a visible body activity that conveys meaning (Kendon, 1983), and which can be divided into four types: (1) whole-body movements (e.g. shoulder shrug); (2) head movements (e.g. nodding); (3) facial expressions (e.g. smiling); (4) postures (e.g. spatial distance); and (5) wardrobe clues (e.g. neckwear) (Borg, 2013; Lewis, 2013). Remarkably, the eyes are responsible for more communication than any other portion of the body (Borg, 2013). This thesis focuses on gestures of physical activities including whole-body movements, head movements, facial expressions, and posture. This is because it is directly related to the emotional expressions of characters in television dramas, which are contentious issues in the Thai context when deciding between objective and subjective AD styles. Navarro (2008) divides the categories of emotions into negative feelings and positive feelings, with the latter being less evident than the former.

Furthermore, the functional approach to AD and the 3 Cs concept (Borg, 2013) discussed in Chapter 2, are applied as a framework to support the analysis of characteristics of Thai TV dramas. The functional approach to AD was key in analysing the overview of each sample clip of Thai TV drama, whereas when analysing AD for gestures and facial expressions in TV dramas the concept of 3 Cs (Borg, 2013) was crucial. Borg's 3 Cs concept (2013) focuses on 3 elements that impact the comprehension of nonverbal communication: context, congruence between physical actions and emotions, and complexity of the cluster of physical activity (Borg, 2013). The application of both these approaches to the analysis of the sample clips can be seen in detail in sections 4.2 and 4.3.

4.2 The analysis of Thai television dramas by using the functional approach to AD.

The following sections will present the characteristics of Thai television dramas by using the functional approach to AD to analyse four sample clips. As seen in Chapter 2 session 2.3.2 the functional approach to AD has three levels of analysis: contextual, macro and micro (Mazur, 2020b), which will all be considered below.

4.2.1 Contextual analysis

This section presents the context of the television dramas selected, including the channel of broadcasting, genre, and target audience. As the four sample clips are Thai television dramas their function is narrative.

Bad Genius clip, this video was posted on YouTube on August 14, 2020. It focuses on an investigation. This TV drama was broadcast on Channel 31, a commercial television station in Thailand, in 2017. The target audience of this TV drama is adolescents, and the age rating of this drama is 13 and over. So, the AD language needs to relate to the target audiences.

Bai Mai Tee Plid Plew, this video was uploaded on YouTube on 19 August 2019. It is a melodrama, so the purpose of this scene needs to express a sensational dramatic story with exaggerated characters and exciting situations intended to appeal to the emotions of the audience. AD should therefore concentrate on expressing the feelings and reactions of the characters. This TV drama was broadcast on Channel 31 in Thailand. The target audience is wide, but the age rating is 18 and over.

Buppesannivas, this video was published on YouTube on 22 February 2018. It is a hybrid genre (romantic comedy and dramatic) that presents situations in a historical period around 200 years ago. This TV drama was broadcast on channel 3, a Thai commercial television station. The target audience of this programme is wide, but the age rating is 13 and over. It is assumed that the AD language will flow naturally with the original dialogues because the story is narrated in an ancient language. When designing the AD script, it is important to consider the historical significance of certain gestures in Thai cultures, such as the crouching of servants as a sign of respect.

In Family We Trust, this video was uploaded on YouTube on 26 October 2018. It is a drama and investigative genre. As a result, some details of this TV drama should hide some content for enhancing the sense of excitement for the investigative genre. This drama was broadcasted on channel 31, a Thai commercial television station. The target audience of this drama is wide, but the age rating is 13 and over.

4.2.2 Macro analysis

As seen in Chapter 2 session 2.3.2, this level of analysis has three parts: (A) issues related to the content of the source text (ST) including text on screen, subject matter, contents, protagonists, temporal and spatial considerations, dialogues, music, and sounds; (B) issues related to the form of the ST including structure, language, television language (mise-en-scène), sounds, time constraints; (C) issues related to both form and content including text functions and presuppositions.

Table 4.1 The analysis at a macro level of the clips from Thai TV dramas

Title of TV drama	<i>Bad Genius</i>	<i>In Family We Trust</i>	<i>BaiMai Tee PlidPlew</i>	<i>Buppessannivas</i>
The content of the source text				
Text on screen	They all start with the logo of the channel, the logo of the production company, the writer's name, the title of the TV drama, the names of cast, director, and crew. They end with the list of sponsors and the logo of the TV station.			
Subject matter	<ul style="list-style-type: none"> • 12 episodes • 75 minutes per episode • Students who intentionally cheat on examinations for profit. 	<ul style="list-style-type: none"> • 18 episodes • 75 minutes per episode • The plot revolves around an extended Thai Chinese family whose members initially appear to get along well turn tense after murder of the eldest son and head of the family business. 	<ul style="list-style-type: none"> • 21 episodes • 75 minutes per episode • A transgender woman's difficult childhood growing up with a father who didn't accept her gender. 	<ul style="list-style-type: none"> • 15 episodes • 150 minutes per episode • A fantasy love story about a woman from the present falling in love with a man from the past after travelling across time.
Contents	<i>Rin</i> , a brilliant student, passed the business exam by cheating. She launches her business	The <i>Jirranan</i> family, a Thai family of Chinese descent has a hotel business. Prasert, the	A young boy, <i>Chananthawat</i> , from a huge family, dreams of becoming a stunning	The spirit of <i>Ketsurang</i> has possessed <i>Karaked</i> , an ancient woman who had died. Despite having

	<p>with rich students from her school. She then invites Bank, another genius student from a poor family, to expand her exam-cheating scheme to other countries.</p>	<p>oldest brother of 4 siblings of this family was shot in his house. Several family members who have conflicts with Prasert are suspects in the case. The story lets people investigate the murder.</p>	<p>woman. The son's sexual preferences are not acceptable to his father. To have sex reassignment surgery, <i>Chananthawat</i> flies to a foreign country. <i>Nira</i> is the new name. She hides her background while becoming a stunning model and actress. She makes advances toward <i>Chatchavee</i>, who married a relative of <i>Nira</i>'s, who used to tease <i>Nira</i> as a child. Before choosing to divorce his wife and get married to <i>Nira</i>, her sexuality's secret is made public, and this leads to a crisis in her mental health.</p>	<p>identical faces, <i>Ketsurang</i> and <i>Karaked</i> are not identical twins. <i>Karaked</i> is a nasty and aggressive woman, while <i>Ketsurang</i> is a cheerful and gentle woman. <i>Dej</i>, <i>Karaked</i>'s fiancée, and <i>Ketsurang</i> fall in love while <i>Ketsurang</i> is inhabiting <i>Karaked</i>'s body. <i>Dej</i> disliked <i>Karaked</i> before, but after seeing how she changed, he developed feelings for <i>Ketsurang</i>, just like the rest of his family members.</p>
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Protagonists	<ul style="list-style-type: none"> • <i>Rin</i>: a female protagonist. • <i>Bank</i>: a male protagonist. 	<ul style="list-style-type: none"> • There are several protagonists. • The characters in this story are intended to have a significant role in several episodes. 	<ul style="list-style-type: none"> • <i>Nira</i>: female protagonist 	<ul style="list-style-type: none"> • <i>Dej</i>: male protagonist • <i>Ketsurang /Karaked</i>: female protagonist.
Temporal and spatial considerations	<ul style="list-style-type: none"> • Linear/ Chronological • The director tells a story in chronological order. • Several locations but main location is a school. 	<ul style="list-style-type: none"> • Circular • The story ends where it began. • Several locations 	<ul style="list-style-type: none"> • Nonlinear/ Fractured • The story is out of chronological order, jumping disjointedly through the timeline. • Several locations 	<ul style="list-style-type: none"> • Nonlinear/Fractured • The story is out of chronological order, jumping disjointedly through the timeline. • Several locations both in modern society and in the past 200 years ago.
Dialogues	<ul style="list-style-type: none"> • This TV drama's unique style focuses on visuals to convey its story. Particularly the investigative or suspense scenes do not have any conversation in several scenes; for example, a female protagonist is 	<ul style="list-style-type: none"> • The majority of this story's episodes have a high density of dialogue. • There are times when there are no dialogues present, particularly when there is a suspenseful situation. For instance, a 	<ul style="list-style-type: none"> • Most of this TV drama has a high density of dialogue. There are several types of actual words in this TV drama including dialogue, 	<ul style="list-style-type: none"> • There are multiple people, and they frequently communicate with one another, this scene has a high dialogue density. • However, there is less dialogue in some scenes which characters use overacting to create

	cheating on the exam.	female character might enter a home after hearing gunfire.	monologue, and off-scene ² . <ul style="list-style-type: none"> There are no actual words or lack of speech in the dramatic scenes in which a female protagonist is alone. She expresses her emotions through Human nonverbal vocalisations. 	humorous emotion in the comedy scenes.
The form of the source text				
Structure	All TV dramas have five plot elements: (1) exposition, (2) rising action/ complication, (3) climax, (4) falling action/ consequence, (5) resolution, but they have different ways of narrating. (see sections on temporal and spatial considerations)			
Language of TV dramas	<ul style="list-style-type: none"> Informal language in the group of teenagers. 	<ul style="list-style-type: none"> Informal language in daily life. 	<ul style="list-style-type: none"> Informal language in daily life. 	<ul style="list-style-type: none"> Historical language. Informal language. Humorous language.

² In theatre, television, or cinema, fictional events that are not shown on stage or in frame but are instead heard by the audience or narrated (or implied) by the characters or narrator are called off-scene (Eyal, 2017).

<p>Mise-en-scène</p> <p>(I select only the highlight of elements to present.)</p>	<ul style="list-style-type: none"> • When characters do something, wrong such as cheating on the exam, the lighting in those scenes is quite dark. • Using lighting to highlight emotional expressions through facial expressions. • Most costumes are student uniforms because the main storyline occurs in school. • Most locations and props are related to school. • The interaction between the characters is communicated using camera angles. For instance, the power of the teacher's character in several circumstances is shown by the low angle. High angle is used 	<ul style="list-style-type: none"> • The characters wear traditional Chinese costumes in some scenes because the story relates to Chinese family. • The costumes are also used as important objects that link to the story's climax. For example, the colour of trouser of female protagonist who is accused as a murder. • In the sad scene, the lighting is quite dark. • Using lighting to highlight the facial expressions of the characters. 	<ul style="list-style-type: none"> • The female protagonist is transgender and changes herself by changing hair style and costume in different periods. • Using close-up and extreme close-up to demonstrate the emotions of female characters several times because this character has a mental problem, and she expresses aggressive feelings through her facial expressions; especially her eyes. • Using composition between each character to show the development of relationship of main characters. 	<ul style="list-style-type: none"> • Most characters wear traditional Thai costumes because the situation of this story occurs over 200 years. • The props of each setting are antique which fit with the period of situation in this story. • Using composition between each character to reflect their social status. This information relates to Thai culture in history. It can be seen that the master's role sits on the chair while the servant's role sits on the floor. • Using camera angles to convey the relationship of characters. For example, using a
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	in various scenes to convey the less powerful status of student characters.			low angle ³ to show the power of the master character in some scenes. Using high angle ⁴ to represent the less power of servant's characters in some scenes.
Sounds	<ul style="list-style-type: none"> • It is outstanding in designing sounds to convey meaning. There is no dialogue in some scenes but using music, silence, and foles to enhance the exciting feelings in several scenes. • The speed, beat, and volume of each sound are designed for creating 	<ul style="list-style-type: none"> • In several settings, music is used in place of ambient sound. Using instrumental music to support the emotions of the characters. 	<ul style="list-style-type: none"> • It is remarkable how the female protagonist expresses aggression in various scenes by using human nonverbal vocalisations to convey her feelings. 	<ul style="list-style-type: none"> • It is outstanding to use sound effects to support the humorous feeling in the comedy scene.

³ A low angle shot; frames the subject from below a the eyeline. These camera angles frequently highlight the dynamics of power between the characters (Thompson and Bowen, 2009).

⁴ A high angle shot; the camera points down at the subject. It usually creates a feeling of inferiority, or “looking down” on the subject (Thompson and Bowen, 2009).

	emotional engagement with audiences.			
Time constraint	<ul style="list-style-type: none"> • There is a time limit due to the high dialogue density in some scenes. • There is a time constraint in the case of using quick-cut to capture different characters in different locations. • There is a time constraint when using group shots in the medium shot to show the actions of several characters. 	<ul style="list-style-type: none"> • There is a time constraint when there is a high density of dialogues in some scenes. • There are several characters in many scenes so there is a challenge of time constraint when using group shots in the medium shot to show the actions of several characters. 	<ul style="list-style-type: none"> • Most scenes of this TV drama face the problem of time constraints because of the high density of dialogue. • There is a time constraint in the case of characters expressing their emotions through several physical actions. • There is a time constraint when using group shots in the medium shot to show the actions of several characters. 	<ul style="list-style-type: none"> • Most scenes of this TV drama face the problem of time constraints because of the high density of dialogue. • There is a time constraint in the case of characters expressing their emotions through several physical actions, especially in the comedy scene. • Due to the large number of characters in this TV drama, using group shots in the medium shot to depict the actions of multiple characters is a difficulty.

Both form and content				
Text functions	Narrative	Narrative	Narrative	Narrative
Presuppositions	The audience was expected to comprehend both the storyline and the characters' emotions while seeing and listening the audio-visual material.			

4.2.3 Micro analysis

The level of this analysis focuses on the scenes of the television programmes and can be found in Table 4.2.

Table 4.2 The analysis of four sample scenes from Thai TV dramas

Title of TV dramas	<i>Bad Genius</i>	<i>In Family We Trust</i>	<i>BaiMai Tee PlidPlew</i>	<i>Buppesannivas</i>
The content of the source text				
Text on screen	No text in these scenes			
Meaning of Topic	The main characters use their genius in a bad way. In this case, cheating in an exam.	Family members lose their faith in bonding in the family because of the murder case in the family.	The protagonist is a transgender woman; whose father does not accept the situation. She needs to have true love.	The male protagonist in a past historical period, and the female protagonist from a modern society, whose spirit goes to the past, are brought together by destiny.
Contents	<i>Rin</i> (a female student) who is hired to send the answer to an exam to her classmates and students in other classes, finishes the exam ahead of her classmates and goes inside a schoolroom to hide. <i>Rin</i> enters the answers into a computer, which sends an audio signal to the	<i>Nipa</i> (mother) is receiving cancer treatment at the hospital until her condition improves. She finds out the truth about the tragedy of her husband, who was shot to death, on TV news. <i>Nipa</i> is shocked and outraged. <i>Qi</i> (son) is reprimanded and forced to divulge the truth that he had	<i>Nira</i> , a transgender woman who has kept this a secret from herself and society. As <i>Nira</i> comes to fame as a model and an actress, people begin to delve into this secret. In this scene, <i>Nira</i> is reading the online comments at the time in the living room in her house. She has been harassed on	The spirit of <i>Ketsurang</i> has possessed <i>Karaked</i> , an ancient woman who had died. <i>Ketsurang</i> awakens in <i>Karaked</i> 's body and encounters <i>Pin</i> and <i>Yam</i> , two servants. <i>Pin</i> and <i>Yam</i> are taken aback when they see <i>Karaked</i> 's body come back to life, as they have assumed she is a ghost. <i>Ketsurang</i> uses a variety

	exam room's loudspeaker. <i>Rin</i> has agreed to a signal code with her clients previously. <i>Bank</i> (a male student) is on the lookout for the person that is helping his friend cheat on the exam.	previously kept hidden. The sample clip focuses on the dramatic part between the two characters.	the internet for being open about her sexuality. She screams and steps on broken glass, causing blood to gush. She takes a lot of medicine capsules with ice cream and speaks in a scornful tone.	of tactics to persuade <i>Pin</i> and <i>Yam</i> that she is still alive.
Characters	<ul style="list-style-type: none"> • <i>Rin</i>: a female protagonist. • <i>Bank</i>: a male protagonist. 	<ul style="list-style-type: none"> • <i>Nipa</i>: a mother's character. • <i>Qi</i>: a son's character. 	<ul style="list-style-type: none"> • <i>Nira</i>: female protagonist. 	<ul style="list-style-type: none"> • <i>Ketsurang / Karaked</i>: female protagonist. • <i>Pin</i>: Supporting character. • <i>Yam</i>: Supporting character.
Temporal and spatial considerations	<ul style="list-style-type: none"> • Parallel editing • An exam room, corridor, a sound control room, and a room in the school. 	<ul style="list-style-type: none"> • Chronological story • Hospital common area 	<ul style="list-style-type: none"> • Chronological story • Living room and bar in the kitchen area. 	<ul style="list-style-type: none"> • Chronological story • Bedroom in a historical period, 200 years ago
Dialogues, music, and sounds	<ul style="list-style-type: none"> • There is only one word. • Music and Foley are the main sounds in this scene and are used to enhance 	<ul style="list-style-type: none"> • There is a high density of dialogue. • Dialogue is a key sound to support the plot's understanding. 	<ul style="list-style-type: none"> • The scene can be separated into two parts. • Part 1: Full of monologues and Foley. Moreover, Human nonverbal 	<ul style="list-style-type: none"> • There is a high density of dialogue. • Dialogue is a key sound to support the plot's understanding.

	emotional engagement.	<ul style="list-style-type: none"> • Human nonverbal vocalisations are key sounds to transmit emotions. • Music enhances the emotional engagement 	<p>vocalisations are key sounds to transmit emotions in this part.</p> <ul style="list-style-type: none"> • Part 2: Foley is predominant. • The overview of this scene uses music to enhance emotional engagement. 	<ul style="list-style-type: none"> • Music represents the genre and supports emotions. • Sound effects support the emotions.
The form of the source text				
Structure	The plot of this scene is difficult to follow purely through sound. This is due to the use of 'parallel editing', a technique in which the editor cuts between different shots taking place in different places to indicate that they are happening simultaneously.	The narrative is uncomplicated. Even though there are two settings, they are both in the same area. Furthermore, the character moves from one position to another and remains in that location, rather than changing between them. The storyline is presented through the	This is a climax scene in which the actress expresses her inner conflict through various and complex actions. Throughout the scene, she changes her actions including gestures and facial expressions. Her expressions can be categorised into 2 parts: (1) The direct meaning is expressed by congruent	This scene is a turning point in the story because the plot advances to the point where the female protagonist's persona radically alters as a spirit from the future takes over her body. There is only one setting in this scene. Furthermore, the female protagonist's performance frequently changes, adopting distinct postures. Because there are three actors in the

		sound of TV news, and dialogues.	expressions and emotions; for example, she screams when furious; and (2) the indirect meaning is sent through incongruent expressions and emotions, for instance, after saying Cheers! a female character smile. But she is depressed.	action, the camera captures one person's actions at times while using two-shot or three-shot techniques at other times.
Language of TV dramas	<ul style="list-style-type: none"> • Informal language in the group of teenagers. 	<ul style="list-style-type: none"> • Emotive language. • Informal language in daily life. 	<ul style="list-style-type: none"> • Emotive language. • Informal language in daily life. 	<ul style="list-style-type: none"> • Historical language. • Informal language. • Humorous language.
Mise-en-scène (I select only the highlight of elements to present.)	<ul style="list-style-type: none"> • Most of editing styles in this scene are quick-cut to capture different characters in different locations. • There are one-shot and group shots. • In this scene, the general lighting is gloomy. The lighting is being used to emphasise the female 	<ul style="list-style-type: none"> • This scene uses an over-the-shoulder shot (OTS) which one in which the actor who is "off-screen" is framed with the camera directly behind them, allowing audiences to see their shoulder while shooting the coverage of the 	<ul style="list-style-type: none"> • This is the solo acting of the female protagonist. • It uses a slow pace of editing in this scene for showing the emotion of the female protagonist through her actions and facial expressions. • The characters' expressions take 	<ul style="list-style-type: none"> • The outfits used by the characters in this scene are all traditional Thai costumes. However, the female the protagonist's clothes have elaborate decorations that signify her status in society. Two of the servants are dressed simply, which also

	<p>protagonist's emotions, which she demonstrates through her facial expressions.</p> <ul style="list-style-type: none"> • The main cast is uniformed as students. • Close-up shots are the most frequent camera shot size in this scene. 	<p>actor who is "on-screen."</p> <ul style="list-style-type: none"> • There are one-shot and group-shot. • The female protagonist in this scene wears a hospital gown. • A medium close-up shot in this clip is the most common camera size used in this scene. 	<p>centre stage in this scene. Since there is only one actress who must convey complex emotions through facial expressions, gestures, body movements, and a monologue, the visual size is often close-up shot or extreme close-up shot to allow the audience to see the actor's emotional expression clearly.</p>	<p>reflects their social status.</p> <ul style="list-style-type: none"> • Proxemics is used to demonstrate the differences in social status. Two servants are seated on the floor, while the female protagonist, the master, is seated on the stool. • Props in this scene are antique stuff used in the period over 200 years ago. • Two servants demonstrate their social status through their behaviours and gestures, such as when they prostrate to their master. • There are several shots: one-shot, two-shot, and three-shot. • Many times, in this sample clip, group-shots are used. <p>Hence, many different characters'</p>
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				actions are seen in medium shots.
Sounds	Music, Sound effects, Foley, one-word, Human nonverbal vocalisations	Music, Dialogues, Foley, Human nonverbal vocalisations	Off-screen, Monologues, Music, Foley, Human nonverbal vocalisations	Music, Dialogues, Sound effects, Foley, Human nonverbal vocalisations
Time constraint	Limited sound gaps. Even though there is space between verbal renditions as there are no dialogues, there are quick cuts to shift between situations in different locations. (see Appendix Chapter 4)	Limited sound gaps because of density of conversations. (see Appendix Chapter 4)	Most of the time, there were enough sound gaps in this scene for the AD. (see Appendix Chapter 4)	Limited sound gaps because of density of conversations. (see Appendix Chapter 4)
Both form and content				
Text functions	<ul style="list-style-type: none"> • Narrative • Emblems, Illustrators, Affect displays, Regulators, Adaptors 	<ul style="list-style-type: none"> • Narrative • Emblems, Illustrators, Affect displays, Regulators, Adaptors 	<ul style="list-style-type: none"> • Narrative • Emblems, Illustrators, Affect displays, Regulators, Adaptors 	<ul style="list-style-type: none"> • Narrative • Emblems, Illustrators, Affect displays, Regulators, Adaptors

Presuppositions	The content in this scene is assumed not to be clear to BVI people.	The content in this scene is assumed to be quite clear to BVI people.	The content in this scene is assumed not to be clear to BVI people.	There are certain portions where the assumption is that the content is evident and some parts where it is assumed not to be so for BVI people.
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According to the characteristics of the four scenes in Table 4.2, I have indicated below some possible approaches towards their Audio Description.

- **Bad Genius:**

The AD for this scene needs to conceal some details to sustain the investigative style of this plot. In this instance, the director intends to intrigue audiences by letting them be perplexed about the place where the female protagonist hides from the male protagonist. As a result, the audio describer must make sure that AD follows the director's intention. To convey excitement, the director uses a variety of camera shots, including close-up and extreme close-ups, before transitioning to a medium shot to reveal further details. Additionally, quick-cuts, different musical beats and Foleys, such as footsteps, are used to enhance the excitement. Therefore, the audio describers need to consider carefully what information to reveal and what to keep concealed to maintain the suspenseful characteristics of this television drama. Moreover, they need to avoid providing AD on Foleys which are the main sounds to remind the actions of characters. Furthermore, the audio describers must use character names rather than pronouns when using quick cut between characters in different locations.

- ***In Family We Trust:***

This scene intends to show the reactions of emotions between the mother and the son. Most of this scene uses two-shots and over-the-shoulder-shots to present the reactions of both characters and also uses the slow pace of editing to enhance the emotional engagement with audiences. The mother shows levels of emotions both in terms of anger and sadness. So, AD should come to transmit these characteristics. Comparatively, the son has limited communication, making it challenging to comprehend his emotions. In contrast, the mother displays her emotions through her speech and voice. It is expected that AD would not repeat essential sounds, particularly dialogue or character voices.

- ***BaiMai Tee PlidPlew:***

Central to this scene is the solo acting of the female protagonist who expresses strong emotions through her voice. Moreover, she expresses her complex emotions through her physical expressions, which are opposite to her feelings, and captured by close-ups and medium shots. Additionally, using the slow pace of narration by the style of editing shows the skill of acting and highlights the emotional expressions. The audio describers

are expected to remove the ambiguity of those sophisticated feelings and convey the level of emotions. Additionally, AD shouldn't interfere with the function of sounds in the original material.

- ***Buppesannivas:***

The audio describers must carefully select their vocabulary to represent the female protagonist's overacting for the comic sequence since she overacts to make the audience laugh. The narration in this scene uses a group shot to capture the reaction of the characters, so the audio describers must concentrate on the order of events to be arranged in an appropriate way to facilitate audience comprehension. The music and sound effects support the characters' emotions, so the audio describers have two options to create the AD. In case there are enough sound gaps to insert AD, the audio describers do not need to interrupt the sound effects. The audio describers need to let the audience listen to the music, especially at the beginning of the music. Another option is to provide AD on SFX for describing the importance of the character's physical expressions and fade down the volume of SFX. Furthermore, the audio describers need to provide AD on the entire music, but the music fades down the volume.

Following the application of the functional approach to AD, I will now introduce a particular technique for analysing nonverbal communication, including gestures and facial expressions: 3 Cs concept by Borg (2013).

4.3 The analysis of nonverbal communication in Thai television dramas

A specific framework for analysing nonverbal communication, in this case gestures and facial expressions, was chosen. The ability of BVI audiences to understand the content has to be considered when audio describers choose to deliver AD. In this instance, the three original components of the 3 Cs theory by Borg (2013)—context, congruence between physical actions and emotions, and complexity of the cluster of physical activity—were used to analyse the need for AD in different circumstances related to gestures and facial expressions.

Table 4.3 The elements of the three Cs in four Thai television dramas

Elements of 3Cs		<i>Bad Genius</i>	<i>In Family We Trust</i>	<i>Bai Mai Tee Plid Plew</i>	<i>Buppesannivas</i>
Context	Audio elements	Music, Dialogues, Foley, Human nonverbal vocalisations.	Music, Sound effects, Foley, One-word, Human nonverbal vocalisations	Off-screen, Monologues, Music, Foley, Human nonverbal vocalisations.	Music, Dialogues, Sound effects, Foley, Human nonverbal vocalisations.
	Visual elements	Two main protagonists.	Two main protagonists and three main supporting characters.	One protagonist.	One protagonist and two supporting characters.
	Genre	Drama, Investigative genre	Drama, Investigative genre	Melodrama	Romance, Comedy, Drama, Historical genre
Congruence between physical actions and emotions		Congruence between physical actions and emotions.	Congruence between physical actions and emotions.	There are both congruence and incongruences.	There are both congruence and incongruences.
Complexity of the cluster of physical activity		There is no complexity of cluster of physical actions.	There is no complexity in each character's cluster of physical actions.	There is complexity of cluster of physical actions.	There is complexity of cluster of physical actions.

4.3.1 Context

In accordance with the existing Thai AD guidelines, the camera shot size is a key tool to help audio describers decide which aspects are important to choose in order to give AD (Karuchit et al, 2015a; Janevatchararuk, 2014a). Guidelines also suggest avoiding interruptions of conversations and sound effects. In this section, I would like to focus on two main things, specifically the camera shot sizes and sounds. Moreover, focusing on camera shot sizes will allow me to reflect on the *mise-en-scène* in each scene, which means everything that has been revealed by the camera or has been placed in front of it.

The aim of this section is to identify the ways in which camera shot sizes and sounds are used to convey meaning in Thai TV dramas, by focusing in the four sample clips. The meaning of camera shots and sound design are used to present the key audio-visual elements of each Thai television drama.

Visual communication comprehension is crucial for selecting relevant visuals for visually impaired audiences to access effective AD. It is easier for audio describers to choose the main visuals to explain if they understand what camera shot size means. Television drama is an audio-visual medium. Four out of seven camera shot sizes are related to the characters' gestures and facial expressions, and the audio describers must pay attention to them, these are Medium Shot (MS); Medium close-up Shot (MCU); Close-up (CU); and Extreme close-up (ECU). The definitions of each camera shot that relates to expressing the emotions of characters are shown in table 4.4.

Table 4.4 The definition of camera shots (Heiderich, 2012; Katz, 1991)

Camera Shot Sizes	Definition
Medium Shot (MS)	Medium Shot shows a character from the waist up. Audiences can detect characteristics such as body language that are not obvious in a wide view.
Medium close-up (MCU)	Medium close-up captures a subject from the chest up. It can lead to an emotional high point. Facial expressions and other body language, such as gestures, can be used to express emotions.

Close-up (CU)	Close-up often frames the subject's head, neck, and sometimes the shoulders or a significant feature, detail, or object. A close-up impacts the viewer, who can often feel what the character is feeling. Emotions are expressed through facial expressions, with emotional cues emphasised by the eyes. It makes a character's behaviour and feelings more visible and impactful, and it's meant to engage the character in a direct and intimate way.
Extreme close-up (ECU)	Extreme close-up captures a closer, more intense perspective on the subject, typically focusing exclusively on their eyes or another feature of their face. Extreme close-ups are used to show more intense emotion and are commonly used in drama when building emotions since the audience is more likely to feel what the character is feeling. In drama it is frequently employed to convey strong emotions. The extreme close-up places the camera directly in front of the actor's face, magnifying even the smallest emotional cues and amplifying emotional intensity.

Moreover, there are many different types of sounds that are employed to build the meaning of television dramas. When audio describers are aware of the functions of each sound, they can more effectively locate sound gaps or use their own judgement to determine which area is the best for inserting AD.

Table 4.5 Sounds in Television Dramas

Types of sounds	Definition
Ambient or sound of setting	Ambient sound of setting is a standard term that denotes the site-specific background sound component providing locational atmospheres and spatial information of public places (Chattopadhyay, 2017).
Foley	Foley is a unique sound effect technique that entails creating and “performing” everyday sounds for films and television programmes (Theme Ament, 2009).

Music	Music communicates in a variety of ways as a component of television, both as a language in and of itself and in terms of the different roles it plays in television genres for example, to enhance emotion, set time and period (Getman, 2015).
Off-scene	In theatre, television, or cinema, fictional events that are not shown on stage or in frame but are instead heard by the audience or narrated (or implied) by the characters or narrator are called off-scene (Eyal, 2017).
Human nonverbal vocalisations	This is a type of human sound that is produced by actions such as crying, laughing, or yelling. The intensity and emotional valence of length and fundamental frequency can be assessed by humans (Anikin, Persson and Bååth, 2018).
Sound effects	Sounds that do not normally occur in nature or are impossible to record in nature (Dakic, 2009). One of the important sound effects is Foley. Foley is the art and craft of creating unique sound effects to complement, replace, or improve upon any poor original sound to make the visual action more credible or dramatic, such as sword clashes and garment rustles that add to the scene's realism (Theme Ament, 2009).
Speech	Human sounds including monologues, dialogues, and voice-over, with the purpose to convey information (Dakic, 2009).

In addition, I have used the narrative complexity, pace, and dialogue density criteria, as they are thought to have an impact on the creation of AD (Romero-Fresco and Fryer, 2013a). For each clip presented below I have divided the analysis into: (A) The visual analysis; (B) The audio analysis; (C) The story structure.

- **The case of *Bad Genius***

- A The visual analysis**

Close-up shots are the most frequent camera shot size in this scene. The next most frequently used are medium close-ups and extreme close-ups, respectively.



Figure 4.5 Close-up shot in *Bad Genius* for expressing facial expression



Figure 4.6 Close-up shot in *Bad Genius* to convey essential behaviour

Close-up shots in this clip are used to highlight a character's emotion through their facial expressions. For example, the male protagonist is extremely curious, as shown by his facial expression, which includes his eyes fixed on the locker without blinking (see Figure 4.5). In addition, this camera shot size is used to convey essential behaviour by physical movement. For instance, a close-up of the feet of the male protagonist as he approaches the locker where the female protagonist is hiding (see Figure 4.6).

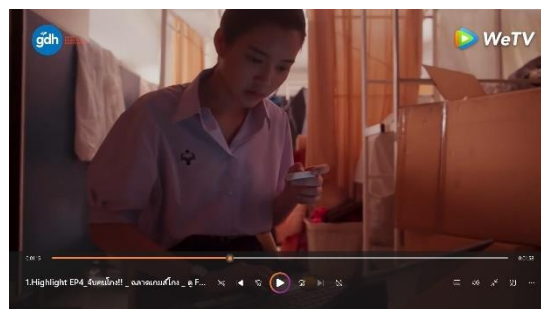


Figure 4.7 Medium close-up in *Bad Genius* are used to build up to an emotional climax

Medium close-ups in this clip are used to build up to an emotional climax and they can reveal more information. For example, a medium close-up is used to capture the female protagonist when she is cheating in the exam. The medium shot captures the finer points

of her action and facial gestures, such as her eyes focusing on the eraser and keyboard and licking her lips (see Figure 4.7). Feelings of tension and excitement are conveyed by physical movements, including facial expressions. Furthermore, a medium close-up shot is mixed with a close-up shot for the build-up to an emotional climax in which the male protagonist approaches a locker where the female protagonist is hidden.



Figure 4.8 Extreme close-up shots in *Bad Genius* are used to convey the characters' intense emotions and heighten the tension

Extreme close-up shots in this clip are used to convey the characters' intense emotions and heighten the tension. For example, when the protagonist hides in a locker, the camera focuses on the female protagonist's eyes, with the lighting highlighting her eyes (see Figure 4.8). This is a crucial cue for the audio describer to concentrate on the protagonist's eyes because the turning point of her emotions will be demonstrated by her eyes. In this scene, the character's pressure rises, as shown by her eyes. It begins with blinking eyes and ends with tears welling up in her eyes. After that, as the people looking for her get closer to the locker, she begins to cry. Just before the male protagonist looking for her comes to a halt in front of the locker, she covers her eyes, tears running down her cheeks. Then, the people looking for her stop and don't open the locker, so she slowly opens her eyes.

Moreover, the director of "*Bad Genius*" deceives audiences into thinking that Bank (male protagonist) is about to open the door leading to where Rin (female protagonist) is, but she is in another room. The director misleads viewers using camera angles and editing. The camera captures two cheating students looking at a speaker on the classroom wall before writing the answer on the paper sheet. Meanwhile, the female student is sending the answer to a speaker in another room by using a computer to create sounds. As a result, both the male protagonist and the audience would assume that the female protagonist must conceal herself in a technological room where she can more easily

deliver sound to a speaker. The director misleads viewers, making them think that the male protagonist opens the door to meet the female protagonist in the first room by using a quick cut which shifts between the male protagonist, opening the door and cutting to a narrow angle, zooming in on the face of the female protagonist looking at the door as her eyes widen. Hence, the female protagonist's facial expressions are crucial in drawing the audience's interpretation. It's also crucial to explain that the cheating students are staring at the speakers on the wall in the class and the male protagonist walks and stops to look at the technical room sign before opening it. These elements can support the director's intention of instilling a sense of excitement in the audience by exploiting the audience's misunderstanding.

B The audio analysis

There are four main types of sounds including Music, Sound effects, Foley and One-word. Below is a breakdown on the sound use throughout the clip.

Point of time 0.16: When the female protagonist becomes more enthused about cheating, the background music has a faster tempo.

Point of time 0.37: In contrast, the camera cuts to the male protagonist, who is searching the room for someone. The music slows down and fades out, allowing the characters' footsteps to be heard walking. This enhances the audience's excitement.

Point of time 3.05: The music stops at a pivotal point in the mood to make the audience, as well as the characters in the scene, suspicious. Moreover, Foley, which is intermittently inserted in this scene, is another essential sound in this scene, such as the sound of walking, the sound of a door being opened, the sound of a door being closed, the sound of a computer typing, and so on.

C Story Structure

Narrative Complexity: The plot of this scene is difficult to follow purely through sound. This is due to the use of 'parallel editing', a technique in which the editor cuts between different shots taking place in different places to indicate that they are happening simultaneously. This scenario includes a teacher, a female protagonist, a male protagonist, a main supporting actor and several other students. All character's express

congruence between their physical actions and their emotions. They also perform the same actions throughout the clip, for example, *Bank* walks from room to room, looking for the person making the sound code in order to cheat on the exam. Among the four sample clips, this scenario has the least contextual clarity from sounds because there is just one word. However, there are several Foley effects, such as footsteps and a door opening, as well as music.

Pace: The pace of storytelling in this scene is quick due to the use of frequent quick-cut techniques in different locations between characters. Moreover, the fast tempo of most of the background music in this scene creates excitement. However, the pace of the story is slower as the clip gets closer to the scene's end.

Dialogue density: There is no dialogue in this scene, as only one word is uttered in the whole scene.

- **The case of Bai Mai Tee Plid Plew**

A The visual analysis

The characters' expressions take centre stage in this scene. Since there is only one actress who must convey complex emotions through facial expressions, gestures, body movements, and a monologue, the visual size is often a close-up shot or extreme close-up shot to allow the audience to see the actor's emotional expression clearly. The second most frequent shot is an extreme close-up, followed by a close-up shot alternating with a full shot.

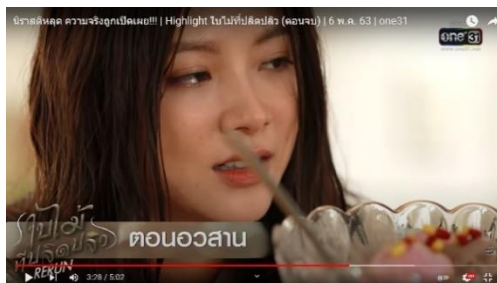


Figure 4.9 Close-up shot in *BaiMai Tee PlidPlew*

Close-up shots in this clip show the specifics of this actress's physical actions and encourage the audience to interpret the character's real feelings. For example, it reveals

that although she smiles, her tears well up in her eyes (see Figure 4.9). This communicates to the audience that the character is not happy.



Figure 4.10 Extreme close-up shots in *BaiMai Tee PlidPlew*

Extreme close-up shots in this clip are used to express shock and disappointment, as well as to increase the dramatic effect of the scene. This actress's acting must convey her character's feelings of shock before her body loses control. The camera captures the female protagonist's hand as it shakes more and more, eventually reaching intense shaking (see Figure 4.10).



Figure 4.11 Close-up and long shot in *BaiMai Tee PlidPlew*

A close-up shot, followed by a full shot in this clip are used to express the extreme emotional expression of this character. The character's moods have reached a peak, and she expresses her disappointment, anger and suffering by making violent expressions through her face, physical movements, and gestures (see Figure 4.11). When the camera frames a close-up image, the emphasis should be on facial expressions, such as “her eyes are welling up with tears and she is breathing rapidly. Her tears flow as she cries harder and harder, and her tears keep flowing.” When the camera frames a long shot, the character's body movements and expressions must be highlighted; for example, “she rolls up on the floor and wriggles continuously.” Moreover, a long shot can demonstrate the relationship between the subject and location. In this case, the long shot shows that

she is alone in a big house while in excruciating pain. The audience will see the house has already been cleared and there are two suitcases because she plans to marry her lover and move together, which was shown just before this scene. As a result, this shot will reveal the source of the character's pain and heartbreak (see Figure 4.11).

B The audio analysis

There are four main types of sounds in this scene: off-screen, monologue, music and Foley.

In this scene, there were various sound settings to aid comprehension and emotions. Off-screen voice and monologue are included in the actual words. There are also various Foley sounds, such as broken glass and a fork or spoon hitting a plate. In addition, the female actress uses human nonverbal vocalisations such as screaming and yelling to express her strong emotions. Furthermore, in the transition point of character emotions, there are different rhythms and beats of music.

Point of time 0.00: As the female protagonist know her secret has been exposed and that netizens are harshly criticising her; the music score accelerates and heightens the characters' and audience's feelings of tension and pressure.

Point of time 0.58: The character is in excruciating pain, and she expresses her anger through aggressive physical actions. The melancholy is heightened by the music background, which is slow and bleak.

Point of time 2.25: During this time, the character's appearance changes from aggressive to non-aggressive. She seems to be cheerful, but the music is the same as in part 2, which is slow and gloomy. Indicating that the characters' inner emotions are still painful, even though her face on the outside appears to be satisfied.

Point of time 3.35: The music background is similar to that of parts 2 and 3, but the sounds are more in discord and tension. This music reflects a contradiction between the joyful expression and the feeling of being in severe suffering, contributing to the drama's mood.

C Story Structure

Narrative Complexity: This is a climax scene in which the actress expresses her inner conflict through various and complex actions. Throughout the scene, she changes her actions including gestures and facial expressions. Her expressions can be categorised into two: (1) The direct meaning is expressed by congruent expressions and emotions; for example, she screams when furious; and (2) The indirect meaning is sent through incongruent expressions and emotions; for example, she grins despite her misery, and as tears are apparent in her eyes.

Pace: The pace of storytelling in this scene is quite slow. This scene only expresses the emotions of one key character, the narrative pace is slow so that the audience can study the characters' emotions through the actor's meticulous performance. The camera pans and freezes in this scene to show the character's actions and facial expressions.

Dialogue density: The density of dialogue in this scene is low. There is an off-screen voice and monologues in this scene. The character speaks in sporadic monologues as she expresses her emotions. However, music, Foley, and human nonverbal vocalisations such as screaming make up most of the sounds in the scene.

- **The case of *Buppesannivas***

A The visual analysis

Many times, in this sample clip, group-shots are used. Hence, many different characters' actions are seen in a medium shot. Furthermore, there are three female characters in this scene, so in group shots, it is important to be careful using pronouns such as 'her', as this will confuse the person using AD.



Figure 4.12 Medium close-up shot in *Buppessannivas*

Medium close-up shots in this clip are the most common because it's a dialogue scene. Moreover, exaggerated facial emotions are also used by the female protagonist to convey humour, which is communicated through medium close-up shots. For example, the female protagonist with “her eyes bulging, and her mouth turned upside down” (see Figure 4.12).



Figure 4.13 Medium shot in *Buppessannivas*

Medium shots in this clip are the second most frequently applied to communicate the character's feelings through facial expressions and gestures. For example, the female protagonist looks at herself in the mirror. This is because the scene shows that the spirit of Ketsurang has possessed Karaked, an ancient woman who had died. This part uses medium shots to show the new personality of this female character. (see Figure 4.13).



Figure 4.14 Full shot in *Buppesannivas*

Full shots in this clip are used to show the performance of all the characters. The scenes that use full shots indicate that they want to communicate the actions and reactions of all the characters in the scene but there is no intention to express the detail of the expressions. It is also used as a wedding shot before cutting to medium shots. For example, “Ketsurang looks at the servants. The faces of the servants are pressed on Ketsurang's lap.” (see Figure 4.14).

B The audio analysis

There are four main types of sounds including Music, Dialogue, Sound effects and Foley.

Point of time 0.00: The music is composed with rhythmic sounds that make it feel fun. It represents the comedic section.

Point of time 0.09: The sound of the xylophone that gives a feeling of fun and communicates a Thai style in line with the genre of period drama.

Point of time 1.21: The sound of the xylophone evokes a sense of joy. It heightens the comedic value of the female protagonist's dialogue and her facial expressions.

Point of time 1.23: Sound effects represent the feeling of fun. It heightens the comedic value of the female protagonist's dialogue and her facial expressions.

Point of time 1.26: The audience's ability to perceive the characters' true feelings is significantly affected by Thai traditional music, which expresses fun. Despite the characters' abrasive gestures and expressions, the music helps the audience know that the character is acting angry and not actually angry.

Point of time 2.57: Even when the servants are weeping, the music maintains a cheerful beat because it is the female protagonist that is crucial in this scene.

Point of time 3.50: The music begins to slow down. Since the camera frames a group shot, this indicates that the director concentrates on the relieved servants' emotions, grateful that the protagonist isn't dead.

Point of time 4.46: The tone of the xylophone evokes a sense of merriment and heightens the feelings of suspicion of the servants.

Point of time 5.03: Thai traditional music expresses gratification.

C Story Structure

Narrative Complexity: This scene is a turning point of the story because the plot advances to the point where the female protagonist's persona radically alters as a spirit from the future takes over her body. There is only one setting in this scene. Furthermore, the female protagonist's performance frequently changes, adopting distinct postures. Because there are three actors in the action, the camera filmed one person's actions at times while using two-shot or three-shot techniques at other times. The dialogue is key to support the plot's comprehension and characters' emotions. Human nonverbal vocalisations such as crying, and sound effects were used to accentuate the mood and tone. The female character overacted in order to provoke a hilarious reaction from the audience. Characters' physical actions and feelings are both congruent and incongruent in this scene: 1. congruent expressions included the two supporting actresses crying because they were sad; 2. incongruent expressions included the female protagonist pretending to be angry by changing her tone of voice and acting aggressively.

Pace: The pace of storytelling in this scene is quite slow. This is such a significant moment in the character's life, the protagonist must show the audience that, despite the character's appearance remaining constant, her personality has changed as a result of being possessed by the spirit of another character. As a result, the camera freezes the scene, allowing the audience to notice the differences in the personalities of the characters. In addition, the scene includes a comedic sequence in which the actors convey hilarity through facial expressions and movements.

Dialogue density: A dialogue between three persons is present in this scene. The female protagonist has a monologue at one point, even though the other two characters are silent, making the scenario fairly rich with speech.

- **The case of *In Family We Trust***

A The visual analysis

Medium close-up shots in this clip are the most common because it's a dialogue scene. However, in this scene, the two-shot allows the writer of AD to know that the director decided to draw the audience's attention to the character A or B from an over-the-shoulder shot.



Figure 4.15 Medium close-up shot and over the shoulder shot in *In Family We Trust*

For example, one character speaks, but the camera shows the other character's face. In this way, the audio describer must find a sound gap during the dialogue to insert AD to describe the reaction of the facial expressions of the character captured by the camera (see Figure 4.15).



Figure 4.16 Full-shot for two-shot in *In Family We Trust*

Full shots in this clip capture two actors at the same time. As a result, writing the AD for this scene with a full two-shot is difficult because there are two main points of focus in

one scene. For example, the camera captures a full shot to allow viewers to see both the characters' faces and physical gestures (see Figure 4.16).

B The audio analysis

There are three main types of sounds including Music, Dialogues, Foley.

Point of time 0.03: The first music background begins with a slow, soothing melody. It matches the actress's mood as she walks with a slight smile on her face.

Point of time 0.18: After the first music background fades, the sound of the news starts in the scene. The actress's facial expression shifts, and her smile vanishes.

Point of time 0.34: The sound of the news is louder. The actress's emotional expression is more intense.

Point of time 2.18: The music changes to a slow and sad melody. The female character's facial expressions are more sorrowful. The audience can see that she is crying more during this period. Moreover, the music background is louder when the character expresses her strong emotions as she sobs uncontrollably before she collapses to the ground.

In this scene, both the music background and the sound of the news bulletin are important indicators to divide the actions of this character. Furthermore, the music functions as a supporter, enhancing the emotion of mother's character and allowing the audience to empathise. The level of background music is also crucial in enhancing a character's emotions. In this scene, the sound of news is a key player in communicating the key message.

C Story Structure

Narrative Complexity: The narrative of this scene is uncomplicated. Even though there are two settings, they are both in the same area. Furthermore, the character moves from one position to another and remains in that location, rather than changing between them. The storyline is presented through the sound of TV news, and dialogues. The female character expresses clear emotions through the tone of voice, her dialogue, and human nonverbal vocalisations (e.g., crying). Even though she has several emotions, she

changes gradually. Although Qi's voice does not portray a clear emotion, the clear context provided by the sound of TV news and the actress's voice aids in the comprehension of the actor's emotion. Moreover, the physical actions and feelings of both characters in this scene are congruent, for example, the actress cries because she is sad. However, there is a challenge in this scene for capturing the reactions of two characters using two-shots and over-the-shoulder shots.

Pace: The pace of storytelling in this scene is slow, with slow and steady music being utilised. The camera captures and freezes the characters' performance to swap shots. In addition, a shoulder view utilising the pan camera approach to see how other characters reacted is used.

Dialogue density: The density of dialogue in this scene is high. Most of the time the mother weeps, she is mourning her husband's death with her son and scolds her son for hiding the truth about her husband's death. Moreover, there is also the son's dialogue that explains the truth to his mother.

4.3.2 Congruence between physical actions and emotions

This section examines the harmony between physical actions and emotions in two aspects: (1) Congruence between physical actions and emotions and (2) Incongruence between physical actions and emotions.

This information relates to the process of AD creation because congruence between physical actions and emotions is often less confusing than incongruence, especially in the case of characters expressing their physical actions without speaking and, for example, through human nonverbal vocalisations (such as screaming). Therefore, AD is required for describing the contradictions between physical actions and feelings to remove the confusion for audiences. Among the four sample clips of Thai television dramas, it was *Bai Mai Tee Plid Plew*, that had the largest number of instances of incongruence. Some examples of incongruence were also found in *Buppesannivas*.

In Table 4.6 I present a reflection on instances of congruence and incongruence in each clip.

Table 4.6 The harmony between physical actions and emotions

Sample clips	The overview of physical actions and emotions	The state of relationship
<i>Bad Genius</i>	<i>Pat</i> and other students hire <i>Rin</i> to send a sound code for cheating in the exam. <i>Rin</i> comes up with a variety of sound codes for the exam answers. She then enters the answers into a laptop that is connected to a speaker in multiple exam rooms. She feels tense when she realises, she is being followed. <i>Bank</i> wants to find the person sending the sound code.	Congruence.
<i>BaiMai Tee</i> <i>Plid Plew</i>	This scene can be divided into two major parts. In the first portion of this scene, <i>Nira's</i> expression is consistent in both her physical and emotional responses. She can be seen walking on the shattered glass while screaming and shouting. She collapses to the ground and curls up. In the following part of this scene, <i>Nira's</i> explicit expression and her emotions are at conflict. She smiles, but there's a tear in her eye.	Both congruence and incongruence.
<i>Buppessannivas</i>	<i>Pin and Yam</i> , the two supporting actors, are physically and emotionally congruent, for instance, when they are sad, they cry. Additionally, out of terror, their bodies tremble. While <i>Ketsurang</i> , the female protagonist, lifts her hand to approach them in this scene while acting irascible and yelling, which is an inconsistent combination of her physical actions and her emotions.	Both congruence and incongruence.
<i>In Family We Trust</i>	<i>Nipa</i> cries a lot because she is shocked, sad and outraged. <i>Qi</i> is stunned, guilty and sad and sheds a tear.	Congruence.

4.3.3 Complexity of the cluster of physical activity

Understanding the complexity of the cluster of physical activity can support the selection of AD styles. This concept refers to the range of complexity of physical actions whose elements interact in many ways, or the continuous movements for expressing conflicting emotions and mood changes at the same time in a scene. The physical actions of people consist of a series of movements, for example, the eyebrows come down and together, the eyes glare, and there is a narrowing of the lip corners, can all be present in the description of anger (Ekman, 2023). The sections below demonstrate the characteristics of each scene by analysing the complexity of physical activity including gestures and facial expressions.

Bad Genius

The key actions of characters in this scene can be summarised as follows:

- *Pat* and other students stare at the speaker on the ceiling in the exam room waiting for the sound code.
- After *Bank* has finished his exam, he walks from room to room, looking for the person sending the code.
- *Rin* hides in a room to type the sound codes for cheating in the exam on her laptop. Then she moves to hide in a big locker.
- A teacher follows *Bank* and yells at him to come to a halt.

This scene uses quick cuts to capture the actions of characters, so there is very little time to express the emotion of characters in each shot. There is no complexity in each character's cluster of physical actions.

BaiMai Tee PlidPlew

The key actions of characters in this scene can be summarised as follows:

- *Nira* is unable to control herself. The coffee glass in her hand trembles more and more until it splashes on her face and shatters onto the floor. She yells, screams, and walks on the broken glass. She curls up on the floor. Then, she eats ice-cream with pills. She smiles but cries. She raises the bowl of ice-cream and says 'cheers' as if celebrating.

In this scene, there is solo acting of the movements of the female protagonist, who portrays the character's complicated emotions and abruptly alters them numerous times to express their depression, rage, and sadness captured in a long take. Hence, it could be claimed that there is complexity of cluster of physical actions in this case.

Buppesannivas

The key actions of characters in this scene can be summarised as follows:

- *Ketsurang in Karaked's* body observes her new body in front of a mirror.
- *Ketsurang* challenges the two servants to look up by pretending to slap.
- *Ketsurang* extends her hand for the two servants to hold.
- *Ketsurang* unintentionally speaks a modern language.
- *Pin and Yam* crouch on the ground, trembling without looking up at the female protagonist.
- *Pin and Yam* cry.
- *Pin and Yam* try to touch Karaked's arms.
- *Pin and Yam* have perplexed faces.

There are actions and reactions of three characters in this scene and it uses group-shots for capturing the actions of the three characters at the same time. The characters, especially the female protagonist, is constantly using her facial expressions and gestures including other movements. Moreover, she creates emotional engagement by creating humorous feelings through her over-acting, for instance, by pretending to be angry. Furthermore, the two supporting actresses have a huge change of emotions from negative (fear, sad) to positive emotions (delight). As I mentioned before, complexity in cluster of physical actions can be observed in this scene.

In Family We Trust

The key actions of characters in this scene can be summarised as follows:

- *Nipa* accidentally finds out the truth about the tragedy about her husband who was shot to death, on TV news.
- *Nipa's* sobs become louder and louder until she slumps on the floor.
- *Nipa* shakes and hits *Qi* after forcing him to tell her the tragic story.
- *Qi* has a stunned expression on his face.

- *Qi* cries.
- *Qi* embraces Nipa.

In this scene there are two main characters, and two-shots and over-the-shoulder shots are used as a technique. Each character's facial expressions must be captured by the camera. The characters' use of their voices and bodies to express basic emotions is evident. The female character's emotions in particular are strongly conveyed through her voice and clear facial expressions and gestures. The physical activity cluster is therefore not complex.

The analysis presented above reflects on the need for audio describers to comprehend the significance of actual emotions that characters transmit through a variety of physical expressions rather than just one or two points of movements.

The following section provides information on types of nonverbal communication and their functions, which is crucial for supporting decisions on content selection for AD.

Types of nonverbal communication

The five nonverbal communication categories are *affected display*, *adaptors*, *regulators*, *illustrators*, and *emblems* (Borg, 2013; Lewis, 2013), as well as the AD of discourse; *discourse-supporting*, *discourse-filling*, and *discourse-conflicting* (Mazur, 2014a) will be used to categorise the different types of nonverbal communication. Then, the examples of using AD discourse in Table 4.8-4.11 were the visual descriptions of gestures and facial expressions on the screen. These were actual Audio Description.

Table 4.7 An example of using AD of discourse when writing the AD script for *Bad Genius*

<i>Bad Genius</i> / Theme of scene: Cheating the exam						
Characters	Location	Time	Actions / <i>Gestures</i>	Functions of gestures	Facial expressions	Functions of facial expressions
Female protagonist "Rin"	In a room	0.05-0.07 (2 secs)	She clicks on the laptop keyboard.	Filling	She stares at something and her face sweats.	Filling
Male Supporter 1 "Pat"	Classroom	0.08-0.09 (1 sec)	He quickly opens the paper sheet and writes the answer on it. <i>Adaptors</i>	Filling	He stares at the speaker on the wall. (sound of speaker) He clenches his lip. <i>Adaptors</i>	Filling
Male protagonist "Bank" Male student	Corridor	0.11-0.13 (2 secs)	He walks rapidly along the corridor. <i>Adaptors</i>	Filling	-	-
Male Supporter 2 "Unknown" Male student	Classroom	0.22-0.24 (2 secs)	He shakes his legs. <i>Adaptors</i>	Filling	He stares at the speaker on the wall. <i>Adaptors</i>	Filling

According to the example in Table 4.7, “*Adaptors*” was the style of nonverbal communication used to express the nervous emotions of the characters. Gestures and facial expressions of characters in this scene of *Bad Genius* are all *discourse-filling*. This means that AD should be provided to allow for the comprehension of blind and visually impaired audiences. In this scene, body language and gestures help audiences understand the plot, and facial expressions let audiences understand the character’s emotions. There is only one word because the main technique used for telling the story is having characters perform physically. Although there is no speech, the gaps for AD are extremely short because of the quick cuts across the characters in different locations. As a result, it can be difficult to choose the content for the AD process solely based on the discourse function.

Based on the analysis of sounds in the previous sections, those results show that there are various sounds in this scene such as music, human nonverbal vocalisations, and Foley. It’s crucial to understand the functions of sounds from the perspectives of blind and visually impaired audiences in order to make a decision on AD provision, a topic which will be covered in Chapter 6.

Table 4.8 An example of using AD of discourse when writing the AD script for *In Family We Trust*

<i>In Family We Trust</i> / Theme of scene: The secret about her husband dying is revealed						
Title / Characters	Location	Time	Action / Gestures	Functions of gestures	Facial expressions	Functions of facial expressions
Female protagonist, "Nipa", mother	Hospital hall	0.17-0.26 (9 secs)	She turns to watch the news on TV. She stops immediately in front of the television and looks at it without blinking. <i>Affect displays</i>	Filling	Her smile is gone.	Filling
Male protagonist "Qi" Son	Hospital hall	1.53-1.59 (6 secs)	-	-	<i>(sound of mother yelling)</i> His eyes well up with tears and he does not make eye contact with his mother. <i>Regulators</i>	Supporting

As seen in the example in Table 4.8 “*Affect displays*” is the style of nonverbal communication used to express shock through physical expressions and “*Regulators*” are used to convey guilt through eye expression between the two characters. This scene has a lot of dialogue and the physical actions of the two main characters don't change much, allowing those who can't see the characters' bodily movements to understand the plot and infer their emotions from their voices, especially for the female character, who uses her voice to portray strong emotions clearly. The majority of these characters' bodily movements, including their facial expressions and gestures, depend on AD as a supporting function, which means that it would be possible to omit AD if needed.

Table 4.9 An example of using AD of discourse when writing the AD script for Bai Mai Tee Plid Plew

<i>Bai Mai Tee Plid Plew</i> / Theme of scene: The secret of a transwoman was revealed						
Characters	Location	Time	Actions/ <i>Gestures</i>	Functions of gestures	Facial expressions	Functions of facial expressions
Female protagonist “Nira”	A room in house	0.32-0.42 (9 secs)	Her hand holding the coffee cup trembles more and more. She glances over to the hand holding the coffee cup, which trembles even more and more until the coffee spills.	Filling	Her eyes widen. She rolls her eyes back and forth. Her eyes well up with tears. Her mouth opens wide and breathing hard until her nose flares.	Filling

			<p>She uses the other hand to catch the shaking hand.</p> <p>Her hands keep shaking, her mouth trembles, and finally she spills coffee on her face.</p> <p>Hand trembles extremely.</p> <p><i>Affect displays</i></p>			
Female protagonist "Nira"		1.25- 1.42 (17 secs)	<p><i>(She screams out loud and yells rude words)</i></p> <p>She curls up on the floor, constantly wriggling and shouting insults.</p> <p>Curls up.</p> <p>Flex on the ground harder.</p> <p><i>Affect displays</i></p>	Supporting	<p>Her eyes well up with tears, breathing vigorously.</p> <p>Her tears flow.</p> <p>She cries harder and harder, and her tears continue to flow.</p> <p><i>Affect displays</i></p>	Filling

Female protagonist "Nira"		3.35-3.42 7 secs	She holds a cup of ice cream and stands up. She dances slowly, holding the ice cream cup forward as if she were in a party. She says "Cheers."	Conflicting	She has a little smile, but her eyes do not focus. (Out of focus)	Conflicting
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According to the example in Table 4.9, "*Affect displays*" is the style of nonverbal communication used to express shock through physical expressions. The ultimate focus of this scene is how the female protagonist expresses her emotions through her own acting. There is not much dialogue, therefore, it is difficult to understand the plot. However, the feelings of the character can be perceived from the voice and her human nonverbal vocalisations, such as screaming and yelling. This clip from *Bai Mai Tee Plid Plew* indicates that *discourse filling* and the *discourse of conflicting* are the two primary functions of AD. This means that AD must be provided for the sections in which these functions are being used. The physical actions in this scene frequently change, and some actions have the same body language but different emotional intensities. Additionally, the acting in this scene is intricate because what the female character expresses physically is in opposition to genuine emotions. Therefore, it's important to consider how the chosen content will portray this female performer's acting style.

Table 4.10 An example of using AD of discourse when writing the AD script for *Buppesannivas*

<i>Buppesannivas</i> / Theme of scene: Switch spirit (Ketsurang possess into Karaked)						
Title / Characters	Time	Location	Action / <i>Gestures</i>	Functions of gestures	Facial expressions	Functions of facial expressions
Female protagonist “Ketsurang, Karaked”	0.00-0.10 (10 secs)	In front of mirror in bedroom	Ketsurang caresses her body with her hand. She twists in front of the mirror. (She acts like a model) <i>Affect displays</i>	Filling	As she grins, her eyes narrow and her mouth slightly opens. She flashes a smug grin. <i>Affect displays</i>	Filling
Female protagonist “Ketsurang, Karaked”	0.32-0.33 (1sec)	On Stool in bedroom	-	-	(She says, “Raise your head up.”) She frowns and glares at the two servants. <i>Affect displays</i>	Supporting
Female protagonist	0.34-0.48	On Stool in bedroom			(One of servants says, “You	Supporting

“Ketsurang, Karaked”	(26 secs)		-		<i>should spring to be born.”)</i> Ketsurang frowns and glares at the servants, and her eyes widen. <i>Affect displays</i>	
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As seen in the example in Table 4.10, “*Affect displays*” is the form of nonverbal communication used as she pretends to be angry while expressing interest and appreciation. In the *Buppesannivas* video, even when there is a density of conversation, most physical pursuits need AD as discourse-filling. This is because the main character in this scene constantly alters her stance and position, and her movements influence the audience's emotional engagement, which is a crucial component of a comedy scene. Additionally, the exaggerated acting in comedic scenes has an impact on how audio describers choose the crucial expressions and words to represent those specific actions.

4.4 Conclusions

In the analysis of the characteristics of Thai TV dramas, I followed two different methods. First, an investigation of the characteristics of Thai TV programmes using a functional approach. Second, the focus of my research is nonverbal communication, which includes gestures and facial expressions, to study nonverbal communication included in TV dramas, I utilised the three Cs analytical approach (Borg, 2013) to analyse the variables of nonverbal comprehension.

Based on the functional approach to AD, it was crucial to consider all of the variables that showed up in the three-level analysis during the AD production process. The key findings from considering the sample clips at the micro level using a functional approach showed that the four TV drama clips have similarities and variations in terms of shot size and audio. In general, the four clips utilised medium shots—a medium shot or a medium close-up shot—to depict character actions, and close-up shots—a close-up or extreme close-up shot—to show character feelings. However, the specifics of combining images and producing camera shot sequences vary, including editing, which has an impact on the narration's pacing. In addition, the sounds in each scene are of a similar kind. The three main sounds in each of the sample clips are music, actual language (words, monologues, dialogues, off-screen voice), and Foley. However, there are distinctions in the finer points, particularly the volume, density, and purpose of each sound. These circumstances have an impact on how AD strategies are chosen. Additionally, the slow editing pace, dense dialogue, and simple scene narration structure of *In Family We Trust* made it easier to understand than other TV dramas. On the other hand, *Bad Genius* faces a hurdle in proving an accessible experience for BVI people. This is a result of the narration's intricate use of quick cuts to distinguish between the actions of numerous people in diverse contexts. It should be noted that this scene contained only one word, which made it impossible for it to support the audience's understanding of the plot or the character's feelings.

Following the focus of this thesis on gestures and facial expressions of characters in TV dramas, the results of assessing nonverbal communication using the three Cs approach to investigate the features of four TV dramas were highlighted in this chapter. According to this concept, three preconditions—context, congruence between physical actions and emotions, and complexity of the physical activity cluster—have an impact on how

nonverbal communication is understood. For BVI audiences, *In Family We Trust* has a clear aural environment made up of spoken dialogue, human voices, and nonverbal vocalisations. Congruence between the characters' physical actions and emotions is a defining feature of this scene's acting. The physical actions are not complex either. The characters begin to sob and yell at one another, showing signs of the female protagonist's depression and rage. Because of this, BVI audiences have a greater chance to understand the story and the characters' emotions while also growing emotionally attached to them. In contrast, in *Bad Genius*, even though the characters' physical movements and emotions are consistent, there is no distinct auditory context to support BVI comprehension because this scene utilises music and Foley to interact with viewers. Furthermore, the actors present complex actions. As a result, there are few opportunities for BVI viewers to comprehend the story, and the characters' emotions, or to picture the characters' actions through listening alone. In *Bai Mai Tee Plid Plew*, the protagonist struggles with her mental health that makes it difficult for her to express her feelings in a way that is consistent with how she feels. It could be challenging for BVI people to understand the character's genuine feelings by listening to what she says or by using human nonverbal vocalisations. In the case of *Buppesannivas*, it is reasonable to assume that BVI people could understand the broad strokes of the plot from the dialogue in this scene, but it is difficult to picture the actions of the characters because there are three characters in this scene, making it difficult to imagine their facial expressions. The female lead also displays erratic facial expressions and emotions in some of the sequences.

The analysis presented in this chapter sheds light on the importance of considering using the functional approach to AD, the 3 Cs concept and the AD of discourse when deciding on provision of AD for specific gestures or facial expressions in the context of Thai television drama. However, these methods need to be considered alongside the original sounds in each scene in order to make better informed decisions. The analysis of Chapter 4 demonstrated the conditions of Thai TV dramas that influence AD creation. The next chapter will look into the challenges of the existing Thai Audio Description guidelines. The comprehension of limitations from materials and the limitation of existing guidelines will enhance the clear picture of strategies for describing gestures and facial expressions in TV dramas.

Chapter 5

The challenges of the existing Thai Audio Description guidelines

The aim of this chapter is to identify gaps in the existing Thai Audio Description guidelines. It is not necessary to develop entirely new AD principles for describing gestures and facial expressions, instead, it is crucial to evaluate the current standards to identify what is useful and should be retained, as well as which concepts require revision to be successfully used in practice. Document analysis of four existing Thai AD guidelines will be conducted in addition to the Reflexive Thematic Analysis of ten interviews with audio describers, the latter concentrated on the limitations of the current Thai Audio Description guidelines concerning their application to Thai television dramas.

5.1 Using document analysis to reflect on the challenges of the existing Thai Audio Description guidelines.

First, document analysis was used to identify the gaps in the four main Thai Audio Description guidelines. Purposive sampling was used to establish the criteria for choosing the materials: (1) These are official Thai AD guidelines that were developed by professionals with credible affiliations, including Thammasat University, the National Broadcasting Telecommunications Commission (NBTC), The National Institute of the Blind for Research and Development, and Thai public broadcasting service (Thai PBS); (2) These guidelines were widely published, with a focus on television broadcasters and content producers; (3) These guidelines have been used in AD training courses. According to these criteria, I selected four documents: Audio Description Guidelines for film, television drama, and television programmes (2014); Standard of Audio Description for people with visual impairment in Thai television (2015); Guidelines for the preparation of Sign Language, Closed Captioning, and Audio Description (2017); and Audio Description guideline of Thai PBS (2018). Once the documents were selected, I analysed them using the READ approach (R: Ready materials, E: Extract data, A: Analyse data, D: Distil findings), a systematic procedure for collecting documents and gaining information from materials (Dalglish, Khalid, and McMahon, 2020).

Step 1 Ready materials

This step classified the basic information of the selected materials. These four Thai Audio Description guidelines meet the three main criteria listed, as seen in Table 5.1.

Table 5.1 Sampling of documents and data analysed to explore the gaps in Thai AD guidelines.

Title	Affiliation	Author	Year	Types of guidelines
Audio Description Guidelines for film, television drama, and television programme	The National Institute of the Blind for Research and Development	Janevatchararuk	2014	AD practical guideline
The standard of Audio Description for people with visual impairment in Thai television	The Faculty of Journalism and Mass Communication, Thammasat University	Karuchit <i>et al.</i>	2015	AD academic guideline
Guidelines for the preparation of Sign Language, Closed Captioning, and Audio Description	The Office of the NBTC	Karuchit <i>et al.</i>	2017	AD legislation guideline
The AD guideline of Thai PBS	Thai public broadcasting service (Thai PBS)	Inthanon	2018	AD practical guideline

Step 2 Extract data

A Audio Description Guidelines for film television drama and television programme.

The core concept of this AD guideline is that the AD script writer is only a describer, not a narrator. This guideline was written by Janevatchararuk who was trained with Joel Snyder, an American Audio Description expert. Consequently, this guideline follows Snyder's principle, which is focused on objective AD. The alignment with an objective style of AD is evidenced by the inclusion on the inside cover, of a quote by Kittipong Suthi (2014), head of the National Institute of the Blind for Research and Development, "People who are blind need an audio describer to help them see; nevertheless, because the audio describer is not the audience's brain, the audio describer must not interpret anything during the scripting process". Furthermore, Janevatchararuk employs the concept of Juan F. López Vera (2006), which states the AD principle "What you see is what you speak". The core principles of AD production in this guideline demand that the images be depicted exactly as they appear on screen, without any interpretation. Several Audio Description processes included in this guideline are similar to those detailed in "Standards for Audio Description and Code of Professional Conduct for Describers based on the Training and Experience of audio describers and Trainers from across the United States", published by the Audio Description Coalition in June 2009, which this standard emphasises the objective style. This Thai Audio Description Guideline highlights three key elements as AD principles: "describe what," "describe how," and "when to describe." Additionally, the audio describer must prioritise the crucial elements chosen to give AD. In addition, voice talent for AD is covered in this guidance. Furthermore, before creating the script, the audio describer must comprehend the original producer's purpose and not interpret anything based on their own opinions. These rules for AD should provide answers to fundamental questions such as who, what, how, where, and when (Jankowska, 2015).

According to this guideline, before creating an AD script, it's important to look at the time of the sound gaps to identify where the Audio Description can be included without interfering with the main sounds. It is critical to rehearse the script after it has been written to ensure that it fits into the existing visual and sound spaces. This step can be used to add, cut, or change the script to make the description more descriptive. The

Audio Description cannot “overlap” or “disturb” any speech, or theme song that carries vital information and explains the story.

The author of this guideline, Janevatchararuk (2014a), embraced the concept of AD standards in the United States. They mention that, when music is present, AD may overlap for a small portion of it, but should not overlap or interfere with lyrics. The appropriate speed of the Audio Description is stated as being 160 words per minute. Interestingly, because the structure of Thai and English differs, this figure may not be equivalent into the Thai language AD. Furthermore, the Audio Description must be in sync with the visuals. Janevatchararuk, on the other hand, however, recognises from his experience that synchronising with visuals is difficult due to a time limitations, therefore, audio describers can place AD before or after visuals if needed. This is one example of a problem with implementing international guidelines in the Thai context.

B The standard of Audio Description for people with visual impairment in Thai television.

This guideline offers two styles of AD, which are objective description and interpretative description, depending on different scenarios. The authors of this guideline tend to accept the interpreted narrative approach for creating Audio Description. This guideline was created by the AD team of the Faculty of Journalism and Mass Communication, at Thammasat University. Karuchit, Sarakornborirak, and Sueroj as an AD team of Thammasat University participated in the AD training course with Joel Snyder. However, this team applied Ofcom's Guidelines on the Provision of Television Access Services (2014a) for shaping the direction of writing AD scripts. They also conducted AD research on three main aspects. Firstly, the standard of Audio Description in Thai television for people with visual impairments focused on the production (Karuchit, 2015a). Secondly, lessons learnt from audio describing Thai cooking television programmes, which focused on production aspects (Sueroj, 2015a). Thirdly, what Thais with visual impairment need, which focused on reception (Sarakornborirak, 2015). As a result, the authors' direct experience of Thai AD guidelines including me as an AD creator and researcher, as well as information from indirect experiences from international guidelines, are incorporated into the content of this AD guideline. By objective description, this guideline refers to describing what is happening in the image without interpretation, whereas the interpretative description is a narrative approach

which is capable of interpreting or summarising what you see and supplementing more information as needed. There are two main reasons for using the narrative approach. First, because of a time constraint, the summarised approach might be necessary. AD must summarise descriptions to avoid having them overlap with dialogue, which interferes with the audience's ability to follow the plot. Second, AD should provide only the essential information. This is because it affects the BVI audience who might find it challenging to follow everything that is occurring in each scene as a result of a high cognitive load. Consequently, the selection process is essential to the development of AD.

The most significant chapters in this guideline are chapters 2-4, which set the foundation for comprehending the purposes and principles of AD production. The method of creating Audio Description is divided into five stages: (1) Programme selection; (2) Material analysis; (3) Scriptwriting; (4) Dubbing; and (5) Sound mixing. According to this guideline, programmes with a lot of visuals but minimal speech are appropriate for providing Audio Description, such as documentaries, television dramas, or films. The authors of this guideline were concerned with whether programmes could be followed from the original sounds. AD is less effective for programmes with high density of conversation, as it can disrupt audiences' effective perception. The Thai PBS AD guideline, as will be seen in section D, also mentions the appropriate programmes that should be selected to provide AD.

C Guidelines for the preparation of Sign Language, Closed Captioning, and Audio Description

This guideline was established due to the announcement on the promotion and protection of the rights of persons with disabilities to access and take advantage of television programmes, it is divided into Sign Language, Closed Captioning, and Audio Description (2017). The content of this guideline was the same as “Guideline B: The Standard of Audio Description for People with visual impairment in Thai Television”. It selected some parts of guideline B that were written by the AD team at Thammasat University to present including the AD general principles, the suitable genre for AD, voice talent, language usage, description, further recommendations for developing AD for Television, the legislation of AD promotion, and broadcasting system. Importantly, this guideline demonstrates why selection is such a crucial part of the AD creation

process. Some sounds, such as conversation, and familiar sounds such as a telephone ringing, should not be described.

D The guideline for Audio Description of Thai PBS

This guideline was created by Inthanan, who trained on AD with courses from Joel Snyder and the Thammasat team. In this guideline, the key principle of AD is to accept the subjective style of AD, including summarisation and interpretation.

The audio describer is considered in this guideline as the translator of the visual into audio. Moreover, the audio describer needs to “observe” and “select” the key elements to provide Audio Description. Because the sound gap is restricted, it is impossible to express everything that has occurred. The guideline's content provides a brief and succinct explanation of the process to create dynamic Audio Description. Audio Description is explained as being made up of six steps: (1) Programme selection, (2) Script drafting, (3) Script review and revision, (4) Sound recording, (5) Editing, and (6) Quality control. The author also emphasises that Audio Description should not override the key sounds, but that if it is essential, it should be combined at an acceptable level.

Comparison of the four main AD guidelines in Thailand

Table 5.2 shows the similarities and differences across the different guidelines.

Table 5.2 The comparison of four main existing AD guidelines in Thailand

	Title			
Content	Audio Description Guidelines for film, television drama, and television programme	The standard of Audio Description for people with visual impairment in Thai television	Guidelines for the preparation of Sign Language, Closed Captioning, and Audio Description	The AD guideline of Thai PBS
Concept of television access services ⁵	X	✓	✓	X
Definition of Audio Description	✓	✓	✓	✓
Characteristics of AD	✓	✓	✓	✓
Audio Description in the international context	✓	✓	X	X
Thai AD legislation	✓	✓	✓	✓
Importance of Audio Description	✓	✓	✓	✓

⁵ Television access services are additional facilities supplied by broadcasters that are designed to allow hearing and visually impaired consumers to gain access to TV content (Ofcom, 2022c).

The targets of Audio Description	✓	✓	✓	✓
The importance of AD stakeholders	X	✓	X	X
Challenges of Audio Description	X	✓	X	X
Selection of TV programmes for offering AD.	✓	✓	✓	✓
How to analyse the original programmes (without AD)	✓	✓	X	✓
Formats of AD script	✓	✓	X	✓
Methods to identify sound gaps	✓	✓	X	✓
Principles to select key elements to provide AD	✓	✓	✓	✓
Language for Audio Description	✓	✓	✓	✓
Evaluation of Audio Description	X	✓	X	✓
Voice talent	✓	✓	✓	✓
Sound technique for Audio Description (Dubbing, editing and mixing)	X	✓	X	✓

Table 5.2 demonstrates that the four Thai AD guidelines have several similar themes but there are nine themes of content that are omitted in some AD guidelines. The guideline by the Journalism and Mass Communication faculty was presented as an academic work and has all headings and subheadings of other guidelines. While the NBTC guideline largely omits some content from other guidelines because its format is the legal basis. Even though AD guidelines have similar content, there are differences in the specifics. Following the major purposes of this thesis, which divides the techniques for creating AD into two aspects: content selection and AD style. The next section focuses on the data analysis as part of Step 3 of document analysis.

Step 3 Analyse data

This section presents the results by referring to two fundamentals' aspects of AD: content selection and AD style.

A Content selection

Crucial to content selection is deciding which segments to include or omit from the Audio Description, which is a critical part of AD generation for television programmes. Therefore, the methods for selecting the content for AD script writing are provided in this section.

A1: The analysis of the sources and methods to identify sound gaps

Audio Description Guidelines for film television drama and television programme by the National Institute of the Blind for Research and Development mentions that the audio describer should carefully review the content and cut up the entire picture into smaller pieces. Additionally, the audio describer should be aware of the total amount of time for each section. The audio describer should identify every sound in each section and categorise it as either significant or unimportant, depending on whether it is necessary for understanding the story. The audio describer will then use this method to find any sound gaps. Additionally, audio describers will have a better chance of selecting and effectively delivering messages to audiences if they can talk about the intention of the media production with content providers. Furthermore, this guideline mentions that AD shouldn't overlap with dialogue, sound effects and music with lyrics.

The standard of Audio Description for people with visual impairment in Thai television by the Faculty of Journalism and Mass Communication of Thammasat University presents three methods of material analysis. (1) Viewing the material as sighted audiences to comprehend the plot and upcoming character events. It is recommended that everyone watches the original at least once; (2) Access the material as closely as possible to how a blind and visually impaired person would: comprehend the BVI audiences' constraints regarding watching television through audio. The audio describers should close their eyes and verify that they have understood the plot from the sounds in the source materials; (3) Finding other materials to support story comprehension: the audio describers should study the full script, the synopsis, and talk with the producer, director, and content creator (if possible). The dynamic nature of television programming makes it difficult for AD to fit in gaps, which is a huge challenge. Due to the importance of the conversation to the plot, audio describers should also avoid utilising AD that crosses over into a discussion.

Guidelines for the preparation of Sign Language, Closed Captioning, and Audio Description by the Office of the NBTC skips over the portion on analysing the source material and how to identify gaps in the sound and instead jumps straight to the criteria for choosing the elements to describe (see section 5.1 B).

The AD guideline of Thai PBS by Thai public broadcasting service (Thai PBS) mentions two steps for analysing original material for sound gaps: (1) Observation: this guideline briefly states that audio describers should carefully observe visual elements in each scene; and (2) Prioritising: the audio describer needs to classify between elements which they will or will not offer AD for due to time constraints.

A2: Principles to select elements for AD provision.

The standard of Audio Description for people with visual impairment in Thai television presents three methods of material analysis. This guideline classifies content into two types: 'must be described' and 'avoid describing'.

- The 'must be described' group.

There are six elements in films or television programmes that should be taken into account to offer AD:

- Actions of characters, for example, “He steps on broken glass.”
- Characteristics of characters, for example, “She wears a long red dress.”
- Logo and typography as well as graphics such as end credits.
- Setting or location such as, “in the bedroom.”
- Time, such as, “in the morning.”
- Signs included in a scene, for example, “a black cat” represents bad luck.

Additionally, this AD guideline states that the audio describer should understand the intention of the content provider. This guideline highlights the need for audio describers to concentrate on visual elements such as lighting, shot size, and colour tone. For instance, close-up shots can represent the emotions of characters in each scene.

- *The 'avoid describing' group.*

There are thirteen elements indicated as needing to be avoided when providing AD:

- Film-specific language, such as pan or tilt.
- Avoiding using words that refer to sight such as seeing or looking.
- Redundancy
- Wrong vocabulary or word choices
- Ambiguity or vague words
- Wrong timing
- Too much information
- Inconsistency in word choices, for example, “a grey-haired man” or a “white-haired man.”
- Unnecessary elements, such as crying or screaming.
- Vocabulary that is inconsistent with the story, for example, using modern words in a historical drama.

- Providing spoilers, for example, providing names of characters before they introduce themselves or other characters introduce them.
- Adding opinions and/or personal judgments, for example, “she smiles happily.”
- Familiar sounds such as a phone ringing.

This guideline, however, emphasises that these criteria are merely general suggestions and that audio describers must comprehend the content to support their classification of key or irrelevant aspects of AD in particular situations.

Audio Description Guidelines for film television drama and television programme mentions four main elements which need to include AD:

- Characteristics of characters: this part can be divided into two sections. (1.1) Character background, including occupation and relationships to other characters. This information is obtained by audio describers from television or film scripts; and (1.2) Characters' distinctive appearances, such as their costumes or physical gestures. Additionally, this guideline states that, for characters in dramas, AD must be provided after they are mentioned.
- Location and space: the key is to communicate details to visualise the location and convey the feeling in each environment. For example, “a pathway with people hurrying past one another”.
- Time: there are two ways to describe time in each scene. (3.1) Providing a precise time when the scene has a clock indicating a certain time, and (3.2) Providing a period, such as “in the morning” or “in the afternoon”.
- Title and End credits whose format is typographic or animation. Audio describers must choose the most crucial information to convey, such as character names and director names, as it is hard to display all typographic information on the screen. Additionally, this regulation specifies that for BVI audiences to understand characters, both the names of actors and the characters they play need to be mentioned.

Guidelines for the preparation of Sign Language, Closed Captioning, and Audio Description and The AD guideline of Thai PBS reference all criteria for selecting elements to describe by the Journalism and Mass Communication faculty.

B AD style

The topic of AD style includes the language used for it and the types of Audio Description to enable access to films or television programmes.

B1: Language for Audio Description

The standard of Audio Description for people with visual impairment in Thai television presents ten issues.

- Style of language

There are three primary principles for language use. (1.1) Use of semi-formal language, this type of language is appropriate for catching up quickly. However, the audio describer should avoid using slang because this type of word is only used by a specific group. So, slang may have an impact on the comprehension of BVI people in general. (1.2) Use of concise and precise words. (1.3) Use of clear sentences and correct language structure. For instance, “James and John collide and fall to the ground”. It's unclear in this sentence whether James, John, or both of them fell to the ground.

- Use action verbs

The actions of characters should be represented using a specific action verb. Particularly in Thai, there are several terms to convey a specific movement, including “walk,” “stalk,” and “chase.” The audio describer should also select the words or phrases that best capture the meaning of how intense the emotional expression is. For example, “angry,” “frustrated,” or “irritated.”

- Using present tense

Even though Thai does not have the same tenses as English, there is a Thai word “Kum-Lung,” that is used before a verb, and it can indicate a present continuous. According to this guideline, the audio describer can describe the current activity without the addition of “Kum-lung.”

- Using a pronoun

Pronouns such as “He”, “She”, “They”, or “It” can be used to refer to the person or thing being discussed in the Audio Description script. This has the benefit of cutting down on superfluous words. However, the pronoun should be placed almost next to the referencing word. Additionally, this guideline suggests using “We” when a subject in a television programme interacts with the audience; especially when the camera is confronting the audience.

- Using adjectives

A word that typically modifies a noun, specifies its phase or is an adjective, can encourage imagination. However, the audio describer should be cautious about employing too many adjectives.

- Conjunction

This guideline explains that being succinct and exact is a key AD rule. Some conjunctions, such as “while” can be used to represent time or contrast, though.

- Naming characters

The distinctive appearance of characters should be described by the audio describer, such as, “She has bobbed hair”. The emphasis of this rule is that the audio describer must stick to giving the same description for each character until the other characters call out their names, at which point the audio describer may give the characters names.

- The level of language

Each TV programme's target audience should be considered when choosing the language level. Additionally, the story's language style should be consistent throughout.

- Pronunciation

In the script, the audio describers should provide the original foreign word/phrase and offer the pronunciation in the Thai language in the brackets; for example, “Mojave Desert (ทะเลทรายโมฮาวี).” This method helps voice talent pronounce words accurately in the process of dubbing.

- Avoiding using
 - The word “seeing” “picture” “image.”
 - Technical film terms, such as tilt, pan, or flashback.
 - Discriminatory language
 - Complex colours such as orange-red or blue green.
 - Metaphors
 - Too many adjective words
 - Slang

Audio Description Guidelines for film television drama and television programme briefly mentions language selection concerning two issues:

- Using vivid vocabulary

The audio describer should select the words that spark BVI people's imagination. This guideline suggests that audio describers can use metaphors to support the imagination when describing size.

- Using simple vocabulary

The audio describer should use vocabulary that BVI audiences can understand on their own. Simple vocabulary is defined as having no specific words. The example vocabulary the Thai word such as “Seung” (ซึ้ง) is used to refer to a cooking container with multiple layers used for steaming food. This AD principle appeared in the previous guideline and the authors of these guidelines explained in the same ways that Audio Description for television is dynamic content, so BVI audiences have limited time to comprehend the meaning. Furthermore, using simple vocabulary is a common rule of AD which is mentioned in the US guideline (Snyder, 2014) and many Thai academics were trained by using this principle. The authors of all guidelines provide a similar reason that the BVI television audience is diverse, it may be better to use simple vocabulary so that comprehension is ensured. Moreover, my analysis is that there are significant educational gaps in Thailand between sighted and unsighted people, so many people have stereotypes about BVI people who have learning disabilities. Furthermore, there is

little reception research about BVI audiences in Thailand so there is limited knowledge about BVI audiences. However, the audio describers didn't consider the diversity of BVI audiences as the target audiences of each TV programmes. So, it might be not necessary to use only the simple vocabulary for all TV programmes.

Additionally, this rule underlines that the audio describer should choose the proper language for each television programme's target audience. It is related to age and education. However, this guideline omits details of language use for each target audience.

All principles of *the standard of Audio Description for people with visual impairment in Thai television* in the section on language use are referenced in the NBTC guidelines for choosing the elements to offer AD for, as well as those to avoid in the creation of AD scripts. This is because these guidelines were written by the same author.

Most of *the AD guideline of Thai PBS* are based on those from *the standard of Audio Description for people with visual impairment in Thai television. Audio Description Guidelines for film television drama and television programme* is also included in this guideline, along with the findings of an AD reception study conducted by Thai PBS. For instance, this guideline states that audio describers should avoid using metaphors, however, metaphors can occasionally spark the imagination. Another example is the words “see” and “image”, which are generally discouraged but according to a Thai PBS study, many blind and visually impaired participants don't mind using.

B2: The needs of blind and visually impaired people

This part synthesises information from two sections in the existing Thai AD guidelines, on aspects of Audio Description evaluation and AD reception research.

The standard of Audio Description for people with visual impairment in Thai television draws from different guidelines and research reports to highlight AD from the perspective of BVI audience's needs. This guideline refers to the 2008 Ofcom survey (Ofcom, 2021c), which reported that 40% of AD users were blind, and that blind people used AD more than partially sighted people. Types of sight loss and age are significant variables in the needs of BVI audiences and the older BVI citizens require Audio Introductions more than others (Romero-Fresco and Fryer, 2013a). In addition, the author of *the standard of Audio Description for people with visual impairment in Thai*

television in the section of the needs of BVI people also refers to the findings of AD research conducted in Spain between 2005 and 2006 and titled “Cine al Alcance de Todos.” Three points sum up the essence of this study: (1) BVI audiences need to listen to just one voice talent throughout and the BVI audiences pay more attention to sound quality than to the gender or age of the voice talent; (2) Too much Audio Description is unappealing to BVI audiences; and (3) BVI audiences require stereo sound systems. There is no explanation for this BVI preference, but I assume that it relates to the quality of sound from the stereo system. Besides that, the findings of the Audio Description Evaluation Report from 2010, which are also referred to, are split into three points: (1) BVI audiences face an accessibility issue; (2) BVI people need more AD; and (3) BVI people need Audio Description in a variety of genres. The author also refers to Leung (2018), who collected data from 20 BVI participants between the ages of 16 and 60. The findings indicate that congenitally blind people require more detailed AD than other groups.

In the Thai context, the author cites her research (Sarakornborrirak, 2015a) to demonstrate that BVI audiences require Audio Description for all TV programme genres. In addition, Audio Description is highlighted as necessary for BVI audiences to understand characters, facial expressions, gestures, costumes, locations, colours, titles, end credits, significant subjects, unfamiliar sounds, directions, typography, and subtitles. The guideline also indicates that BVI audiences need to listen to music because it can support emotions and that young BVI, who have a modern way of life, require a clear and brief Audio Description, rather than a lot of information. The guideline also states that congenitally blind and partially sighted people who can't see colour don't want to know about colour, and that elderly people with acquired blindness need descriptions of unfamiliar sounds. Furthermore, those who have acquired blindness and people who are partially sighted require knowing the details of the locations more than only the names of places because they have sighted experiences.

Although *the Audio Description Guidelines for film television drama and television programme* mentions the importance of evaluating AD in terms of audience needs, it does not explain the requirements or behaviours of blind or visually impaired people.

Guidelines for the preparation of Sign Language, Closed Captioning, and Audio Description mentions that different target groups require different styles of AD, depending on their experiences, age, and the degree to which their eyesight limits their

ability to recognise visual elements. Moreover, this guideline refers to other people who may use AD, such as children, elderly people, or people who want to develop their language skills.

The AD guideline of Thai PBS doesn't mention the media and Audio Description that blind and visually impaired people consume as the main content. However, the appendix of the Thai PBS guideline contains information from some Thai PBS studies regarding BVI media consumers and their requirements for Audio Description. First, the appendix of this guideline provides the findings of a focus group with parents and kids between the ages of 6 and 14 (the author does not mention the number of participants). Moreover, the results from the focus group conducted by Thai PBS showed that young Thai BVI participants preferred entertainment shows including game shows, singing competitions, and cartoons. Most participants both children and their parents didn't know about Audio Description, and they didn't have any experience with Audio Description. However, after hearing an Audio Description sample during a focus group, they understood the advantages of using Audio Description to aid in plot understanding and enjoyment. Additionally, this guideline mentions the results of a focus group with 12 BVI people aged between 19-50 years old. The BVI participants used online content more than television, especially YouTube, Facebook, and websites (Intaranan, 2018a).

Step 4 Distil findings

The four Thai Audio Description guidelines were created for dynamic content, including television programmes. They can be divided into two groups: (1) Focused on the objective style (the National Institute of the Blind for Research and Development) and (2) Embracing the subjective style (Journalism and Mass Communication faculty, Thai PBS, and NBTC guidelines). The document analysis can be used to summarise the gaps, as shown below.

First, there are disagreements in relation to aspects of AD style, with the two major AD training organisations (the National Institute of the Blind for Research and Development and the Faculty of Journalism and Mass Communication) supporting different principles. The Faculty of Journalism and Mass Communication embraces subjective styles of AD as well as flexibility to select different styles of AD depending on the situation. The National Institute of the Blind for Research and Development, on the other hand, supports the objective style of AD. This is a crucial point because the guideline from the

Faculty of Journalism and Mass Communication was used in official AD training for television broadcasters and published in documents of AD legislation. However, the National Institute of the Blind for Research and Development is a key organisation in the assessment of television broadcasters' use of Audio Description following Thai media regulators' AD legislation. The two organisations are key in the training and regulation of AD in Thailand, and they are endorsing different AD styles, which might confuse broadcasters.

Second, it is important to reflect on the fact that knowledge and dissemination of AD in Thailand is being led by a small group of people. Two significant organisations, the National Institute of the Blind for Research and Development and the Faculty of Journalism and Mass Communication, have an impact on other AD guidelines. Most academics who are interested in Audio Description are in the Journalism and Mass Communication Faculty so there is not much diversity in the academic field within Thailand because most academics interested in AD are in that Faculty, so they share a common conception of AD based on the training they received.

Third, guidelines focus on the visual aspects, while not fully recognising how the sound elements within an audio-visual piece can influence their understanding by visually impaired audiences. There are currently no AD scriptwriting guidelines that place as much emphasis on sound as they do on visuals. My research only identified two main sound aspects mentioned in all Thai AD guidelines. The first one was a reminder to audio describers to avoid inserting AD over dialogues. The second is a note on not needing to provide AD for familiar sounds. In addition to these two notes, the Journalism and Mass Communication Faculty's guideline mentions how music might improve BVI people's emotional engagement.

Additionally, it is important to update AD knowledge. The four Thai AD guidelines were written between 2014-2018. The AD guideline of Thai PBS is the latest in Thailand and was published in 2018. However, all AD knowledge in this guideline was transmitted from the previous AD guidelines, including the Thai Audio Description Guideline (2014) and the AD guideline for Thai television (2015). The main sources of AD knowledge that were applied in Thai AD guidelines came from the existing research in both the international context and the Thai context. These sources included *Visual Made Verbal: A Comprehensive Training Manual and Guide to the History and Applications*

of Audio Description (Snyder, 2014), *The standard of Audio Description for people with visual impairment in Thai television* (Karuchit, 2015a), or *What Thais with visual impairment need?* (Sarakornborrirak, 2015a). Guidelines of this sort can benefit from being updated every few years to account for new knowledge. However, some Thai academics are conducting Audio Description research, for example, the work on *Thailand's Current Situation Regarding Audio Description Services on TV Programs: Policy and Problem Analysis* (Janevatchararuk, 2017b) and *Rethinking Genres and Proportions of Services for Sign Language, Closed Captions and Audio Descriptions in Thai Television Enterprises* (Prapanturakit, 2019b). Therefore, this research presents methods to update these previous guidelines. The following paragraph explains the need for updating the existing Thai AD guidelines.

The current Thai AD guidelines have failed to acknowledge the importance of sound in the experiences of BVI audiences. Moreover, various AD guidelines in many other countries and the existing Thai Audio Description guidelines have ignored the original sounds in materials (Horowitz, 2012). It is worth noting that the Enhancing Audio Description projects at the University of York have focused on investigating how sound design methods may be applied to rethink accessibility to film and television for visually impaired audiences. Surround sound rendering, sound effects, and first-person narration are all topics of research (Lopez, Kearney, and Hofstädter, 2022c). As a result, it is necessary to update the substance of the current AD guidelines, which were released more than five years ago.

Additionally, in terms of international guidelines, the latest version of Code on television access services mentioned the AD guideline of the UK was updated in July 2023 (Ofcom, 2023e) after the previous version in 2021. This data demonstrates how frequently important primary AD guidelines are modified in the UK. An example of updated content is that Ofcom expects broadcasters who provide programme synopses for use in the electronic programme guides (EPGs) should indicate which programmes are accompanied by television access services. It demonstrates that this guideline was amended in response to a change in technology that affected the format of the programming guide.

Moreover, another issue identified through the analysis is the lack of variety of participants in research used in AD guidelines. All Thai AD guidelines refer to studies

about AD research carried out with BVI people. However, those studies focus on BVI people in Bangkok, the capital city of Thailand. There is little research focused on data collected from BVI people in different provinces. For example, the results of a 2015 report on the quality of Audio Description by the Faculty of Journalism and Mass Communication, in which data was collected from four provinces in Thailand, are only used in the guideline of the Journalism and Mass Communication Faculty. People in Bangkok have more experience with AD than people in other provinces, and this influences their requirements and evaluations. The project the report belonged to be a continuous pilot project for several television broadcasters in Thailand to create AD for several television programmes. It allowed the Faculty of Journalism and Mass Communication to gather information from several AD case studies before developing the AD guidelines. The diversity of experiences linked to geographical location was forgotten in the AD guidelines because the centres of AD organisations are located in Bangkok and all activities on AD are also arranged in Bangkok.

Another shortcoming of the Thai AD guidelines is that it is challenging to distinguish between objective and subjective styles of AD. The distinctions between subjective and objective styles are vague. Even though the Faculty of Journalism and Mass Communication offers the choices of objective and interpretative (subjective) AD styles, they specifically state that using similes is to be avoided. The author of this guideline stated that several similes require sighted experience to understand the meaning, so this affects BVI comprehension. For example, “black as charcoal”. While the National Institute of the Blind for Research and Development makes a point of avoiding subjective AD style, they allow the audio describers' use of similes to support BVI visualisation. This information reflects the ambiguity in the definitions of the objective and subjective styles of AD, which impacts how they are applied in actual practice. However, I argue that even if some blind and visually impaired people may have never had sight experiences, if they are exposed to similes in their daily lives, they may be able to understand the meaning of similes.

Furthermore, lack of knowledge on how BVI audiences use sound cues in audio-visual material. There is a small number of BVI reception research studies cited in all current AD guidelines (see Table 3.7). The information about BVI audiences can be separated into two categories: media consumption (AD platform), and preferences for AD

(objective style or subjective style). However, there are no studies or data available to determine how BVI people perceive various types of sound.

Finally, the information in the guidelines is adapted from a foreign context, rather than specifically written for the Thai context. There are a small number of Thai AD research studies referenced in Thai AD guidelines, most of them by Thammasat academics. Many AD principles of the National Institute of the Blind for Research and Development are based on US guidelines by Joel Synder, whereas several AD principles of Thammasat University's Faculty of Journalism and Mass Communication were developed following UK regulations set by Ofcom.

5.2 Using Reflexive Thematic Analysis to study the challenges of Thai Audio Description for Thai television dramas.

The Reflexive Thematic Analysis of the focus groups with audio describers, who represent the direct users of the AD knowledge and guidelines already available in Thailand, is presented in this section.

The online focus groups were conducted in 2021 and divided into two groups, each with five participants. I divided participants into two groups to make sure everyone had an opportunity to participate by having a smaller number of participants per group. The focus group participants were chosen following these criteria: (1) Thai professional audio describers who generated Audio Description for television programmes; (2) Non-academic. This research selected the audio describers from public broadcasters, commercial broadcasters, and Audio Description companies with experience in creating AD for television programmes. It was decided that academic audio describers would not be invited to participate in the focus groups, this is because the main objective of these focus groups was to learn about the weaknesses of current AD guidelines. Several academic audio describers are authors of the existing Thai AD guidelines, and all participants had been trained in AD courses with them, so criticising the guidelines in front of the authors might have been considered uncomfortable for participants. It was considered critical to create a friendly environment for non-academic participants to freely share their challenges. Furthermore, there was a fear that if academic and non-academic audio describers were in the same group, some academic audio describers could dominate the ideas of the focus group.

The audio describers were approached by email and phone through television stations' Audio Description departments, as well as AD production companies, to see if they were interested in participating in this study. The steps to gather the data included introducing myself as a researcher and providing an outline of this doctoral project as well as distributing the information sheet and the consent form to the participants and providing an overview of the processes involved in data collection. Then, the participants were invited to join the focus group by sending them a link to a Google meeting. They were randomly allocated to each group.

Table 5.3 Participants of audio describers in each group

Code	Affiliation	AD Experience as audio describer
Group A		
AD01	AD department of Television broadcaster	3.5 years Documentaries, Television dramas
AD02	AD department of Television broadcaster	3 years Health programmes, Documentaries, Television dramas
AD03	Private AD company	1 Year Sitcoms, Television dramas, Variety programmes, Documentaries
AD04	Private AD company	1 year Sitcoms, Television dramas, Cooking programmes, Variety programmes.
AD05	Freelance	5 years Documentaries, Films on TV.

Group B		
AD06	AD department of Television broadcaster	6 years Documentaries, Sitcoms, Television dramas, Animation.
AD07	Private AD company	4 years Documentaries, Sitcoms
AD08	Private AD company	4 years Documentaries, Sitcoms
AD09	Private AD company	4 years Documentaries, Sitcoms
AD10	AD department of Television broadcaster	2 years Documentaries, Sitcoms

The focus groups centred around the challenges of the existing Thai Audio Description guidelines and the strategies for describing gestures and facial expressions in television dramas from the perspectives of audio describers. The length of time for discussion was 90 minutes. In this chapter I will only present data on the challenges of the existing Thai Audio Description guidelines. Matters regarding the description of gestures and facial expressions will be covered in Chapter 7.

The process consisted of two sets of questions:

- Questions on their experience of Audio Description for television, including the training they had received, how long they had been working on television for and what their responsibilities were.
- Questions on the limitations of the existing Thai AD guidelines, and suggestions for improvement.

Once the focus group work had been completed, I used Reflexive Thematic Analysis to create codes, themes, and sub-themes. Below I present the six phases of Reflexive

Thematic Analysis (Braun and Clarke, 2021c), and how I utilised them for this stage of the project.

Phase one: Familiarisation with the data

I collected the data myself and read through the transcripts from both focus groups several times.

Below are examples of primary notes taken:

- There were controversial differences between non-interpretative description and interpretative description.
- The existing AD guidelines and the AD knowledge creators in Thailand didn't provide a clear definition of interpretation. There was ambiguity between summarisation and interpretation.
- The AD knowledge in Thailand focused on describing visual elements more than the functions of the soundtrack in the process of AD creation.

Phase two: Generating initial codes

I provide an example of the generation of initial codes from the transcripts of two focus groups with audio describers on addressing the challenges of existing Thai AD guidelines in Tables 5.4 and 5.5. In addition, I repeat the procedure depicted in these tables with all transcripts of audio describers. Then, I distill the excerpts about the challenges of the existing Thai Audio Description guidelines into 14 codes in Table 5.6.

Table 5.4 Example of generating initial codes on the challenges of existing Thai AD guidelines from audio describers

AD03: I have experiences with small group of AD training which arranged by Thammasat university. It was a small group of 5 people including 3 audio describers and 2 sound editors. Thammasat team organized a two-day training session, the first day was learning theory and I had the opportunity to experiment with writing AD based on my understanding. After that, the speakers will come in and give advice. It works for me. The general AD principles suggested that audio describers shouldn't interpret anything before writing the AD. When I write the AD by myself, I found that it doesn't work in practice in some cases. For example, if the audio describer describes the man looking at another man, he would not be able to convey the character's feelings. I think it needs to be described using interpretation. I talked to a blind person who was a consultant and they agreed. It is possible to describe the feelings of the characters using interpretation when they convey the emotions through their eyes.

AD02: In this case whether or not to use an emotional interpretation of the character depends on the circumstances, especially the few spaces to insert AD that need to be interpreted, e.g., he is sad. But in some cases where there is a sound gap in the insertion of a long sentence, I would describe "Her tear wells up in her eyes". This will support the listener to create images of the expressions of characters by themselves.

AD05: I ever participated in AD course with the NBTC which invited the US speaker to introduce about AD and the basic principle of AD. In the AD principle that I learned, it shouldn't use an interpretative style of AD because this method controlled the way to interpret or blocked the imagination of audiences. However, in practice, it's difficult to avoid the interpretation. Sometimes adjectives can help the audience to create a visual imagination. I think using the adjective for describing external characteristics is ok to use but I try to avoid the words "good" or "bad". This is because this kind of word is too subjective.

AD01: I have some observations about writing the AD script. The audio describers need to classify the styles of expressions. If the characters frown for conveying stress, this expression may be good to describe with other expressions. However, if an actor frowns by personality and it doesn't have a specific meaning. This expression is no need to describe.

AD04: The issue of interpretation or non-interpretation is a big controversial issue which often happens with writing scripts for television series. I have to sit back and consider whether I'm writing using too many interpretations. Following the AD principle, interpretation should avoid. However, I think that some points of interpretation should be made for delivering a clear meaning and help audiences to understand immediately. However, I and other audio describers feel that the definition of interpretation or interpretation of each person is not the same. So, it's hard to apply this AD principle in practice.

Advantages and disadvantages of each AD style.

The content of AD training.

The methods to select elements to describe.

Circumstances to use AD styles.

The challenges of AD knowledge.

The sources of AD knowledge.

The styles of AD training.

Table 5.5 Excerpt of spreadsheet tracking code changes on the topic of challenges of the existing Thai Audio Description guidelines

Data item 1	Iteration 2	Iteration 3
<p>“At the beginning, I trained AD with the Faculty of Journalism and Mass Communication, at Thammasat University. Then I trained with the Association for the Blind. Moreover, I read about AD from a book of Arada Karuchit and Kulnaree's research.” (AD07, 2021)</p>	<p>The sources of AD knowledge</p>	<p>The AD knowledge creators.</p>
<p>“The AD trainers taught about AD scriptwriting, voice mixing, and the whole process of creating AD.” (AD06, 2021)</p>	<p>The content of AD training.</p>	<p>The content of AD training</p>
<p>“The AD training course of the NBTC which I learned about various theories. However, it was too academic.” (AD 08, 2021)”</p>	<p>The styles of AD training.</p>	<p>The challenges of AD training.</p>
<p>“I trained with Thythavat Janevatchararuk who stated that neither the writing of the AD script nor the vocal talent for AD contained any interpretation at all. In my opinion, writing AD without any interpretation</p>	<p>The challenges of AD principles before writing AD script.</p>	<p>The challenges of using AD principles in the step of pre-script writing.</p>

<p>would not lead to much understanding.” (AD07, 2021)</p>		
<p>“Most AD guidelines avoid interpretation, but those for sitcoms or TV dramas must serve both understanding and enjoyment. However, non-interpretation might not be achieving these objectives.” (AD 08, 2021)</p>	<p>Advantages and disadvantages of each AD style.</p> <p>The methods to select elements to describe.</p>	<p>The challenges of using AD principles in the step of script writing</p>
<p>“The AD trainer from the US suggested the voice talents of AD should use monotone voices without any emotions.” (AD06, 2021)</p>	<p>The challenges of AD principles after writing AD script.</p>	<p>The challenges of using AD principles in the step of post-script writing.</p>
<p>“Blind should be a part of the AD team because they can support the information about the blind during the process of AD creation.” (AD 07, 2021)</p>	<p>The understanding of BVI perception.</p>	<p>Concerning the comprehension of BVI perception.</p>
<p>“AD workshop or content of AD principal? lack the methods to support the comprehension about how to decode audio-visual in TV programmes.” (AD 08, 2021)</p>	<p>Adding the comprehension from the perspective of the producer.</p>	<p>Adding the content of decoding audio-visual interpretation</p>
<p>“I have experience writing the AD for several genres. I think each genre has specific purposes and styles of AD. The</p>	<p>Developing the AD guidelines for specific types of materials.</p>	<p>Creating the specific AD guidelines for each material.</p>

<p>objective of a documentary is to convey facts, so it is suitable for literal description or non-interpretation. While sitcom or series need to convey the plot and emotions so AD should be a narrator.” (AD03, 2021)</p>		
<p>“I think AD can have several styles in each scene. It depends on the situation. For me, flat characters can use interpretation because it has a low risk of misinterpretation. But round characters should describe by non-interpretation for showing the level of emotions.” (AD08, 2021)</p>	<p>Ignore the concept of interpretation and non-interpretation.</p>	<p>Don’t focus on the concept of interpretation and non-interpretation.</p>
<p>“I agree with AD 07 about creating the level of AD course for serving people who have different backgrounds. This will help the audio describers improve their skills.” (AD09, 2021)</p>	<p>Creating different levels of AD courses.</p>	<p>Creating different levels of AD courses.</p>
<p>“I think the part of writing the AD script and receiving the feedback from experts are useful to apply in practice more than lecturing.” (AD02, 2021)</p>	<p>Creating the session as learning by doing.</p>	<p>Creating the session as learning by doing.</p>
<p>“It was a small group of 5 people including 3 audio describers and 2 sound editors. It works for me.” (AD03, 2021)</p>	<p>Appropriate number of trainees on AD course.</p>	<p>Appropriate number of trainees on AD course.</p>

<p>“It’s quite beneficial to increase students’ awareness of accessibility and to broaden their understanding of AD.” (AD10, 2021)</p>	<p>Creating/Integrating the AD training course into the university curriculum.</p>	<p>Creating/Integrating the AD training course into the university curriculum.</p>
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Table 5.6 Final codes generated from the focus groups with audio describers on the challenges of existing Thai AD guidelines

No	Codes	Excerpt example
1	The AD knowledge creators.	<p>“I participated in AD training with the Thammasat University team.” (AD03, 2021)</p> <p>“I used to participate in AD training which was sponsored by NBTC. In that training a US expert was invited to give lectures about AD and how to write the AD script. (AD 05, 2021)</p>
2	The content of AD training	<p>“The AD trainer explained the meaning of the AD and the steps to create AD. After that, the participants were assigned to write the AD scripts and got feedback from trainers.” (AD 02, 2021)</p>
3	The challenges of AD training.	<p>“When I joined a large group of AD training. I had a few opportunities to write the AD script and participate in other steps. In addition, with too large a group several trainees, participants are not able to use the equipment; especially in the process of dubbing and editing.” (AD02, 2021)</p>

4	The challenges of using AD principles in the step of pre-script writing.	“Based on the AD principle, the audio describers need to watch the whole series for understanding the storyline and characters. But it’s hard to do in practice because I have a limited time to produce AD before it goes on air. So, I watch the whole first episode and read the synopsis of the series before writing the AD script.” (AD01, 2021)
5	The challenges of using AD principles in the step of script writing	<p>“Based on my knowledge, the AD guidelines emphasise non-interpretation in the process of writing the script and using monotone for reading AD. But when I worked with blind people, they stated that blind people wanted the narrative style of AD and allowing the use of interpretation for supporting the comprehension. For example, the character is stressed.” (AD 08, 2021)</p> <p>“I think in some cases non-interpretation can’t convey comprehension to audiences; for example, he frowns. This description can’t convey the emotions of the characters because characters can frown for several emotions.” (AD 07, 2021)</p>
6	The challenges of using AD principles in the step of post-script writing.	“The AD trainer from the US suggested the voice talents of AD should use monotone voices without any emotions for describing AD, but I conducted a focus group with blind people for collecting feedback. Several blind participants wanted to hear the voice with emotions to encourage them to feel in with the characters.” (AD 06, 2021)
7	To concern about the BVI perception's perception.	<p>“My AD team has a blind consultant. She made us confident to use some words.” (AD 07, 2021)</p> <p>“I agree with AD07 blind people should be a part of AD creation not only be users to give feedback. This will increase the effectiveness of AD.” (AD 08, 2021)</p>

8	Adding the content of decoding audio-visual interpretation	“I think the AD workshop or content of AD principles lack the methods to support the comprehension of how to decode audio-visual in TV programmes, especially in TV dramas, TV series, or films. This content could reduce the misinterpretation or conveying error message from AD script writer to audiences.” (AD 08, 2021)
9	Creating specific AD guidelines for each type of material.	“In my opinion, case studies in training and the AD principle were limited. In my experience of writing an AD script for a documentary, there are fewer issues with a limited sound gap than writing an AD script for a television drama. In addition, the AD script for TV dramas should tell a story rather than only describe what is seen.” (AD 02, 2021)
10	Don’t focus on the concepts of interpretation and non-interpretation.	“I think AD for TV drama, sitcoms, and films can’t avoid interpretation. When the audio describers select to describe something or not is interpretation. Moreover, I agree with AD 08 that the selection of AD styles should be suitable for the characteristics of the audio-visuals in each scene.” (AD07, 2021)
11	Creating different levels of AD courses.	“I think the majority of AD courses or guidelines in Thailand provide the general principle of AD. It’s too broad. The general principles, however, cannot be applied in several situations. In order to serve trainers with various knowledge backgrounds, AD courses should be designed for beginner, intermediate, and advanced levels.” (AD 08, 2021)
12	Creating the session as learning by doing.	“I have experience with small groups of AD training which were arranged by Thammasat University. It was a small group of 5 people including 3 audio describers and 2 sound editors. The Thammasat team organised a two-day training session, the first day was learning theory and I had the opportunity to experiment with writing AD based on my

		understanding. After that, the speakers would come in and give advice. It works for me.” (AD 03, 2021)
13	Appropriate number of trainees on AD course.	“I participated in AD courses which were large groups of participants. This benefits to introduce AD but it doesn’t work because I couldn’t ask deeply about the case study, and I couldn’t try to do the process of recording and editing.” (AD01, 2021)
14	Creating and Integrating the AD training course into the university curriculum.	“I have had the opportunity to learn AD from the Faculty of Journalism and Mass Communication at Thammasat University’s course on media for targeted audiences. I believe it’s quite beneficial to increase students’ awareness of accessibility and to broaden their understanding of AD.” (AD 10, 2021)

Phase three: Generating themes and sub-themes.

In Table 5.7 I present the methods to generate themes and sub-themes.

Table 5.7 Themes and sub-themes on the challenges of the existing Thai AD guidelines.

Codes	Themes and sub-themes
Code 1	Theme A: Thai AD knowledge creators
Code 2 Code 3	Theme B: The AD knowledge transmission Sub-theme B1: The content of AD training (Code 2) Sub-theme B2: The challenges of AD training. (Code 3)
Code 4 Code 5 Code 6	Theme C: The challenges of the existing Thai AD guidelines. Sub-theme C1: The challenges of using AD principles in the step of pre-script writing. (Code 4) Sub-theme C2: The challenges of using AD principles in the step of script writing. (Code 5) Sub-theme C3: The challenges of using AD principles in the step of post-script writing. (Code 6)
Code 7 Code 8 Code 9 Code 10 Code 11 Code 12 Code 13 Code 14	Theme D: The suggestions for developing the AD knowledge. Sub-theme D1: Adding content on BVI perception. (Code 7) Sub-theme D2: Highlighting content on audio-visual interpretation. (Code 8) Sub-theme D3: Developing the AD guidelines for specific types of materials. (Code 9) Sub-theme D4: There is no need to follow the objective style of AD. (Code 10) Sub-theme D5: Creating different levels of AD courses for different groups of participants. (Code 11) Sub-theme D6: Creating the session as learning by doing. (Code 12)

	Sub-theme D7: Appropriate number of trainees on AD course. (Code 13)
	Sub-theme D8: Integrating the AD training course into the university curriculum. (Code 14)

Phase four: Reviewing potential themes and sub-themes

The themes and sub-themes from Phase three were reviewed and they all related to the research question regarding the challenges of existing Thai AD guidelines.

Phase five: Defining and naming them

In this phase, as seen in Table 5.8, the final four themes were defined.

Table 5.8 The definitions of the themes addressing the challenges of the existing Thai AD guidelines

Themes	Definition
Theme A: Thai AD knowledge creators	The background of the various Thai AD professionals who develop AD knowledge in Thailand from various institutions.
Theme B: The AD knowledge transmission	The methods for disseminating current AD guidelines from AD experts to targets, particularly the AD courses, which concentrate on the challenges and content of AD courses from the perspectives of Thai audio describers.
Theme C: The challenges of the existing Thai AD guidelines.	The limitations of existing Thai AD guidelines from the experiences of Thai audio describers include three steps: pre-script writing, script writing, and post-script writing.
Theme D: The suggestions for developing AD knowledge.	The ideas to tackle the challenges of AD knowledge in existing AD guidelines and AD training courses.

Phase six: Producing the report.

I used Reflexive Thematic Analysis (RTA) to address the research question on the challenges of the existing Thai Audio Description guidelines because the epistemological stance taken in this study is constructionist. RTA enables inductive and deductively oriented experiential analysis centred on patterned meaning. Because of RTA's theoretical flexibility, it could be informed by Audio Description principles concerned with the challenges of existing AD guidelines as seen through the perspectives of Thai audio describers. Furthermore, RTA enables researchers to capture the complex interactions between different experiences of audio describers with similar and dissimilar backgrounds of AD knowledge and experiences as audio describers. Additionally, the results in this section reflect the author's subjectivity. I have experience with AD as an audio describer and researcher in Thailand. This is important to the ways that I applied the tacit knowledge to interpret the dataset. The following section focuses on my report, based on the themes indicated in Table 5.5.

The Reflexive Thematic Analysis report based on the focus groups with 10 Thai audio describers

Theme A: Thai AD knowledge creators

There are very few AD knowledge creators in Thailand. The participants mentioned several stakeholders who create and publish several Thai AD guidelines, including AD guidelines from the Journalism and Mass Communication faculty (Thammasat University), the Thai Public Broadcaster (television broadcaster), AD guidelines from the Institute of the Blind for Research and Development (representative of blind and visually impaired people), and the National Broadcasting Telecommunications Commission (media regulator). However, the authors of each Thai AD guideline were the same groups of people in this field. The authors of the AD guideline of Journalism and Mass Communication, Thammasat University were the same group of authors of the NBTC guideline. Moreover, some authors participated in the same AD training courses. The most prominent AD guidelines that the participants in both groups applied to their work were those of Thammasat University and the National Institute of the Blind for Research and Development. Eight individuals had taken part in AD training with the Thammasat team and the Thailand Association of the Blind. While two individuals

received training only from the Thammasat team. All participants used the AD core principles from the training documents rather than the whole guideline. All participants mentioned that the existing Thai Audio Description guidelines focused on the process of AD creation. Each guideline divides the processes of AD creation differently, however there are four typical steps: (1) Selecting the television programmes to provide AD for; (2) Writing the AD script; (3) Dubbing and editing, and (4) Evaluating (before and after the programme with AD goes on air). The two aspects that all Thai AD guidelines emphasise are the criteria for selecting important messages and the techniques for writing the AD script. The participants agreed that knowing the basics of the Audio Description production process and how to write an AD script are helpful for early-career audio describers. However, they also believed that due to the distinctive features of audio-visual presentation, it frequently requires personal judgment in practice.

All focus group participants who had received AD training from the Thammasat University AD team stated six types of visual elements to focus on in the process of selecting elements to describe in AD: characters, actions, locations, time, typography, and signs. However, in some circumstances, particularly in situations with short time gaps, they were unable to apply all the criteria to justify their decision, especially in the case of conveying the emotions of the characters. A member of group B claimed that describing characters in television dramas is harder than describing characters in documentaries because television drama characters convey a wider range of nuanced emotions (AD 08 group 2, 2021). Focus group participants admitted that they didn't strictly adhere to the criteria of AD selection in the AD guidelines, but they did note that concentrating on the camera shot size and the overall plot, as well as providing a synopsis in each scene, assisted them in unlocking the key messages.

Theme B: The AD knowledge transmission

All participants mentioned that the main method through which they acquired AD knowledge was through AD training.

Sub-theme B1: The content of AD training

Knowledge in AD training can be divided into five parts: (1) Introduction to AD. This part has three common main topics including “What's AD?” “What's the importance of AD?” “Who are targets of AD?”; (2) Steps of AD production. Each AD guideline

presents this information in several ways, but it can be summarised into four common steps including selecting the programme to be described; writing the AD script; dubbing and mixing; and reviewing; (3) How to write the AD script. Each AD guideline explains the methods of writing the AD script in different ways. There are three common issues, including the methods to analyse the materials before writing the AD script; the methods for selecting the elements to describe; and the language for AD script writing; (4) How to use voice talents for AD. This part can be controversial because it includes notes on the need for a neutral tone and notes on the need for harmonising with the tone of the original content; and (5) How to mix sounds for AD. This part is also controversial, with tension between prohibiting the adaptation of original sounds and accepting the adaptation of the level of sounds in some cases. For instance, the sound effects need to be lowered because AD needs to come in to describe visual aspects.

Sub-theme B2: The challenges of AD training.

The length of the training period, size of classes, methods of AD training, the background of trainees, and issues of content have an impact on the effectiveness of learning. According to participants' experiences, the participants stated the average AD training in Thailand is 1-3 days. However, all participants agreed that a one-day training is too tight to learn and implement AD knowledge in practice. Most participants had experienced participating in AD training for three days. This length of time was seen as the better choice to learn the basics of Audio Description, but they agreed that this time was not enough to be a professional audio describer. This was because they had limited case studies to practise with, so it did not fully reflect AD script writing in the real world. They also mentioned small training groups, around 5-6 people, as better than larger groups. This was because they had opportunities for practising and had more time to discuss with the AD trainers. Moreover, three methods were mentioned as used in AD training in Thailand: lecturing, learning by doing, and mixed methods. The participants preferred learning by doing, in particular by working with several case studies, because it can help them understand the ways in which to apply the AD principles to practice more meaningfully than academic lectures on the topic.

Participants summarised audio describers' good qualities through the following terms: a good story decoder; writing skills; understanding BVI perception; life experiences; general knowledge; good observer. The participants came from various AD training backgrounds. Even though some audio describers received similar Audio Description training, the effectiveness of each audio describer in applying what they learned varied depending on other factors such as production background, general knowledge, and language skill. One audio describer in group B shared her observations in her focus group that she had found that audio describers who were also content producers had a higher capacity for accurately interpreting audio-visual information than those without a production background (AD07 group B, 2021). A participant in group A mentioned that audio describers who were good observers could decode signs of materials that this skill also mentioned in the AD guidelines of Thammasat University (AD 01 group A, 2021). All participants agreed that audio describers who are familiar with BVI individuals may choose and provide descriptions that are more appropriate for blind people. Moreover, most AD training courses didn't classify the trainees' backgrounds during the application process. Both group A and group B participants agreed that this problem resulted in certain people who needed to increase their understanding of AD lacking the opportunity to do so.

Another topic of discussion was surrounding the lack of content on audio-visual analysis from the perspective of the production experts. One of the audio describers raised the concern that the existing AD standards and AD training courses did not emphasise the significance of the techniques for decoding the audiovisual resources. This was due to the difficulty of directly contacting the content supplier to inquire about their production plans. Therefore, they advised including a session on analysing the audio-visual content of television programmes. Everyone in Group B agreed. The audio describers would find it simpler to select the most important elements to include in their AD as a result (AD 08 group2, 2021).

In both focus groups, the issue of BVI comprehension came up for discussion. Someone noted that while the current AD guidelines gave data on BVI people's satisfaction with the service, they lacked information on how BVI residents perceive and interpret sound, especially original sound (AD 01 group A, 2021). Moreover, blind and visually impaired people who were assistant AD trainers were the same group of people in all trainings, so AD trainees received the perspectives of a small group of BVI people.

Theme C: The challenges of the existing Thai AD guidelines

This topic can be separated into the challenges of using AD principles in three different steps, pre-script writing, script writing, and post-script writing.

Sub-theme C1: The challenges of using AD principles in pre-script writing.

First and foremost, it was difficult to watch the entire TV series before writing the AD script, especially for sitcoms or TV dramas. The participants shared that they cannot follow the suggestions of existing AD guidelines to watch the whole story of television dramas as these genres have several episodes. Nine audio describers shared their experiences when faced with the problem of time limitation in the process of AD creation. They had a fixed airing schedule so they could only watch the first episode of a sitcom or TV drama for setting the direction of the language. Moreover, nine participants had experience writing the AD script as a team. They shared the process of working in an AD team, including how they would share the information about the plot and characters with their colleagues, so they would not have to watch the whole series or sitcom. Moreover, three participants shared their experiences of their team in which the members of the AD team would watch the first episode together and set the code book for directing the language style.

Second, there was no clear criteria for selecting the elements to describe. All participants shared similar experiences about the methods to comprehend the plot and decode the meaning of audiovisuals in each material. The common method of each guideline is to observe the camera shot. The medium shot should focus on gestures, but the close-up shot should focus on facial expressions. All participants agreed that this method is useful, and it can be used in some cases. However, it is too general to apply in some scenes of television dramas. For example, if there are several characters in the scene at the same time and using quick-cut techniques between each character in different locations.

Third, there was no clear criteria to prioritise and create the description. The participants encountered the challenges of ordering the priority of each element to create sentences of description. For example, an audio describer stated that the existing AD guidelines didn't support their decisions when they needed to describe the facial expressions of characters. He didn't know if he should describe eyes before mouth or mouth before eyes.

Sub-theme C2: The challenges of using AD principles in script writing

First, all participants agreed that prohibiting putting AD on some kinds of sounds such as dialogues, sound effects, or music with lyrics, didn't apply to all cases. The participants faced the problem that they needed to describe the essential visuals within tight time constraints and sometimes they might place AD on what they considered as insignificant sound effects. Second, there was no clarity about what kinds of words can be used to help BVI people better understand the media content. All participants mentioned that audio describers were sighted people who had different sensory experiences from unsighted audiences. So, they didn't understand how to create an effective description that could convey comprehension to blind and visually impaired people. Some AD teams invited blind and visually impaired people to be consultants in the process of AD script writing. However, the participants stated that the audio describers needed to have more knowledge about the interpretation and comprehension of blind and visually impaired people. Third, participants commented on the lack of clear definitions for the different styles of AD. The participants stated that the objective style of AD was accepted more than the subjective style of AD at the beginning stage of AD around 1-3 years ago. The participants raised the issue that the existing guidelines didn't provide a clear definition of the subjective style, especially in relation to the boundary between "summarisation" and "interpretation". Some people thought summarisation wasn't the subjective style of AD, but some people included it in the subjective style of AD. This led to a debate on what is a suitable Audio Description or what the standard of AD is. Finally, it was impossible to follow the rule of non-interpretation in all cases, for instance this wasn't possible in the presence of time constraints, as there were not enough sound gaps to insert AD, and for complex emotions, as long descriptions could compromise comprehension.

Sub-theme C3: The challenges of using AD principles in post-script writing.

First, participants questioned the rule which prohibits adjusting the level of original sounds in materials. They referred to needing to provide AD on some original sounds, such as sound effects, and that by not being able to adjust the level of sounds, AD became less effective. They believed it benefited audiences when the level of sound effects faded down because audiences could hear the Audio Description more clearly.

Second, the existing Thai AD guidelines, which took inspiration from those in other countries, suggest using a neutral voice for describing AD. However, participants shared their experiences working with Thai BVI people as consultants or audiences, and who preferred when the voices in AD for television dramas matched the tone of the original sounds, that is, there was harmony in tone between the voice of the AD and the original sounds. For example, a sad voice describing a sad scene.

Theme D: The suggestions for developing AD knowledge

Sub-theme D1: Adding content on BVI perception.

All participants exchanged experiences about their interactions with BVI audiences. During the early phases of AD development in Thailand, BVI audiences were invited to evaluate television programmes using AD and were asked about the benefits and levels of satisfaction. Then, several AD teams, including Thammasat University, asked BVI people to join the creative team and function as consultants, offering their opinions on the selection procedure and appropriate language to employ while speaking to BVI audiences. However, in practice, there were a small number of BVI people who joined the AD team or provided their opinions on the AD services. For instance, Amina Songsiri was an AD consultant of the Journalism and Mass Communication faculty, at Thammasat University and of Kidzone Plus TV Production. She was one of the participants in this thesis (see Chapter 3 session 3.2). So, all participants suggested recruiting a variety of blind and visually impaired people to be AD team members or volunteers in AD research. Interestingly, two participants in group A and three in group B said that the BVI individuals who join as AD consultants should have a fundamental understanding of AD as, in this way, they could offer suggestions that are more useful and realistic by comprehending the AD principles. Another suggestion was focused on the need to create a dictionary for Audio Description in Thai. One of the tools that will support the growth of AD in Thailand is research, and research should be easily comprehensible, such as in a dictionary or a vocabulary database.

Sub-theme D2: Highlighting content on audio-visual interpretation.

Three participants in group B agreed that the content of the Audio Description guidelines and the AD course training should add information on decoding audio-visual material. This content would help audio describers in decoding the meaning of audio-visual

communication to determine what is significant and necessary for audio describing. Particularly, audio describers claimed that knowing the purposes of sounds and how BVI people process sound would aid them in selecting essential elements for the AD script.

Sub-theme D3: Developing the AD guidelines for specific types of materials.

Four participants in group B agreed that applying specific AD criteria to a particular type of material might be more effective than following broad guidelines. A member of group A gave the example that television dramas have entirely different narration from documentaries. Television dramas are related to human emotions more than documentaries. Therefore, having a specific AD guideline for each kind of television programme could increase the likelihood that the audio describer will be supported (AD 02 group A, 2021).

Sub-theme D4: There is no need to follow the objective style of AD.

The participants criticised the blurring of the boundaries between binary oppositional objective and subjective styles. Four members of group A and the five members of group B stated that the rule against the use of subjective style may not be strictly adhered to when creating the AD for a television drama. Moreover, two groups of audio describers discussed the ambiguous definitions between the objective style of AD and the subjective style of AD. As a result, most of the audio describers in the two focus groups stated that the process of writing the AD script might not follow the objective style of AD in every situation especially for television dramas because this genre related to the human emotions that were hard to avoid the interpretation.

Sub-theme D5: Creating different levels of AD courses for different groups of participants.

There should be different degrees of AD training courses, such as fundamental, intermediate, or advanced levels, to encourage participants to develop their talents effectively. Three people from group B concurred that the majority of the training that is currently being delivered is based on fundamental ideas. People who didn't know the basics of AD had to learn them through a simple case study. Therefore, those with a basic understanding of Audio Description need to learn about difficult scenarios if expert audio describers need to increase their capacity to produce AD scripts.

Sub-theme D6: Designing training sessions as learning by doing.

All participants agreed that practising what you learn is the best approach to improving your AD skills. Everyone who took part in the two focus groups agreed that developing AD skills requires practice. Therefore, the AD training course should offer a variety of instances to test the participant's ability to learn by doing, discuss challenges, and collaborate on strategies to construct AD.

Sub-theme D7: Appropriate number of trainees on AD courses.

According to two participants in group A and three participants in group B, the AD training classes should only contain a maximum of ten participants. This was because a large number of participants frequently prevents participants from properly learning through practice. Two members of group A who were employed by private AD businesses described their experiences of how their companies encouraged the AD trainers to host private classes so they would have plenty of time to practise and discuss what they were learning. Two group A participants who worked as television broadcasters discussed their training experiences in a large class. The participants did not have enough time to learn by doing or rotating between various tasks to complete AD. They also didn't have a lot of time to discuss with the trainer or ask questions.

Sub-theme D8: Integrating the AD training course into the university curriculum

Both focus groups mentioned the addition of an AD training course to the university curriculum. A shortage of audio describers was mentioned, and this was seen to lead to the problem of the high cost of AD. Therefore, if the university offered an undergraduate Audio Description course or a specific module, it would be able to solve the shortage of audio describers. Additionally, students who were interested in accessible services would have more time to learn than if they were taking a short course.

5.3 Conclusions

This chapter aimed to identify the gaps in the existing Thai Audio Description guidelines. Thai Audio Description guidelines came from several organisations including Thailand's Association of the Blind, academic institutions, public broadcasting television stations, and the media regulator. However, some Thai Audio Description guidelines have the same group of authors, so the content of those guidelines is the same. *The standard of Audio Description for people with visual impairment in Thai television* by the Journalism and Mass Communication faculty provides more details on content than other AD guidelines in Thailand because the format of this guideline is academic. In contrast, *Guidelines for the preparation of Sign Language, Closed Captioning, and Audio Description* by the Office of the NBTC provides the least on content because it is a legislative AD guideline. Additionally, the results showed that there were eight gaps present in the documents analysed. These include, (1) there are tensions between the AD principles taught by the two major training organisations; (2) a small group of people are creating knowledge; (3) there is a lack of focus on sound concepts; (4) the AD knowledge and references are not up to date; (5) there is a lack of variety of participants used in research for the creation of AD guidelines; (6) it is challenging to distinguish AD's objective and subjective styles; (7) there is a lack of knowledge on how sounds are perceived by BVI audiences; and (8) the information is transferred from a foreign context. Moreover, the results from both focus groups highlight the issues regarding the existing Thai AD guidelines: (1) there are few Thai audio describers, the challenges of AD training; (2) the challenges of AD knowledge transmission including training period, sizes of classes, methods of training, characteristics of trainees, and content; (3) the suggestions for AD knowledge advancement, including adjusting AD legislation, establishing public spaces to share AD experiences, adding knowledge about the visual analysis, promoting Audio Description in society, encouraging BVI people to be part of the AD team and creating channels for receiving feedback and (4) the suggestions for developing AD knowledge including adding content on BVI perception, highlighting content on audio-visual interpretation, developing the AD guidelines for specific types of materials, there is no need to follow the objective style of AD, creating different levels of AD courses for different groups of participants, creating the session as learning by doing, appropriate number of trainees on AD course, and integrating the AD training course into the university curriculum.

The findings in this chapter demonstrated the overall limitations of the existing AD guidelines, as there are still no guidelines specifically for TV drama. The results also showed that it was challenging to put information about AD into practise. The addition of content regarding BVI perception is one suggestion from the audio describers, who consider that it will help them produce effective AD. So, the following chapter will study the strategies used by BVI television drama audiences to interpret sounds.

Chapter 6

Sound interpretation and perception of gestures and facial expressions in blind and visually impaired audiences

The centre of this chapter is to focus on blind and visually impaired people. The aim of this chapter is to address the second research question: How do blind and visually impaired people interpret sounds in television dramas? And the third research question: How do people with visual impairments perceive gestures and facial expressions? The audio describers must be aware of how blind and visually impaired television drama audiences interpret sound, based on the previous discussion of the relationship between the soundtrack and AD in fictional programmes in session 2.3.2 and the significance of sounds in the process of AD creation. This makes it possible to build AD without interfering with soundtrack functionality. All existing Thai AD guidelines advise against placing AD on certain types of sounds, such as dialogues or sound effects (see Chapter 5). This suggestion, however, is not applicable in all circumstances. This section of the thesis can broaden knowledge for application in AD guidelines by shifting the focus from types of sounds to functions of sounds in each situation. An audio describer may be able to identify which sounds are important in each scene if they understand the functions of sound in that scene. Furthermore, Chapter 5 explored how both Thai and international AD guidelines emphasise how to describe visual elements, while the functions of sounds in audiovisual material and AD are frequently overlooked (Horowitz, 2012). Investigating how visually impaired and blind audiences interpret sound cues helps to fill this void. Therefore, this chapter focuses on “sound interpretation,” which refers to blind and visually impaired participants' explanations or opinions about what sounds mean in television dramas, and “perception” which refers to the ability and understand gestures and facial expressions for conveying basic emotion in the group of blind and visually impaired people (Cambridge, 2023). Data was collected on how BVI audiences interpret sounds in four Thai television dramas with varying presentation styles, with questions designed to elicit information about how they perceive sounds and the factors that influence their sound interpretation. Moreover, I also concentrated on the ways to describe physical expressions for conveying the basic

emotions of BVI participants. Responses were analysed using Reflexive Thematic Analysis.

6.1 Sound interpretation in blind and visually impaired television drama audiences.

BVI people aged 18 and over were selected to take part because this research seeks to understand how BVI adults consume television drama. Once ethics approval had been received, an invitation was created to attract participants, and it was sent to gatekeepers for promotion, such as the Thai Association of the Blind and the Faculty of Journalism and Mass Communication at Thammasat University. I gave the option for people interested in participating in the research to contact me by email or through the Line application. Line is a freeware app that allows for instant messaging on electronic devices such as smartphones, tablets, and computers (Line, 2023). Following that, I contacted all the volunteers to inquire about their preferred interview format such as Line application, Zoom, or Google meeting. All the volunteers preferred to conduct their interviews through *the LINE application* because Thai BVI people are familiar with this application. In addition, I provided an information sheet and a consent form to participants in two formats: a word file (see Appendix part 1.1), and an audio file in which I recorded myself reading the information sheet and consent form. To indicate their consent, BVI participants typed their names and transmitted them over the Line programme, as well as confirming their consent in the interview sound recording before we began the interview.

A 90-minute semi-structured interview was used to address three research questions: RQ2: How do blind and visually impaired people interpret sounds in television dramas? RQ3: How do people with visual impairments perceive gestures and facial expressions? and RQ4: What are effective AD strategies for transmitting the meaning of gestures and facial expressions to Thai visually impaired audiences? However, this chapter only presents the process and questions related to RQ2 and RQ3, for an insight on the process and questions related to RQ4 please see Chapter 7.

Participants were contacted ahead of time to see if they had encountered any problems with the technology, and they were urged to listen to the clips provided using headphones because they might support clear sound. The participants were given a link to the test clips that they could watch on their own devices, making the media exposure more

realistic, that is, more similar to their experience of watching audio-visual media at home.

6.1.1 Personal information

The first part of each interview focused on personal information. I needed to investigate the variables that influence blind and visually impaired people's sound interpretation. Interestingly, prior studies revealed that BVI audiences' AD requirements and preferences differ (Lopez et al., 2018a). The age of users, type of sight loss, and media knowledge background have an impact on the requirements and expectations of BVI audiences (Independent Television Commission, 2000). In the Thai context, Janevatchararuk (2017c) mentioned that age, type of sight loss, fiction experiences, and AD experiences impact the effectiveness of sound interpretation of BVI audiences. This doctoral study collected data on these factors: (1) Age; (2) Type of sight loss; (3) Media consumption. There were 40 participants in total (see appendix part 4). The demographic of research participants in Table 6.1.

Table 6.1 Demographic of research participants

Age (people)	Type of sight loss (people)	Media consumption (people)
18-24 = 5	Congenital blindness = 7	Heavy/regular users of fiction programmes such as film, TV dramas = 18
25-34 = 14	Acquired blindness = 16	Preferred factual programmes, such as news and documentaries = 22
35-44 = 12	Congenital vision impairments = 7	
45-54 = 6	Acquired vision impairments = 10	
55-64 = 3		

As I mentioned before in Chapter 2, blind and visually impaired people used both the soundtrack and AD for supporting their comprehension when consuming television dramas. Therefore, I determined the following questions to investigate the functions of sounds from the perspective of BVI people and to understand the verbal description of physical expressions for conveying the meaning of each emotion from BVI participants.

6.1.2 Methods used by BVI audiences to access the meaning of sounds in television dramas.

In interviews I used the four sample clips of television dramas without AD analysed in Chapter 4, which represent four main styles of audio and visual presentation in Thai television dramas. Moreover, they varied in length, narrative complexity, dialogue density, and pace. The first sample clip was from *Buppesannivas*, the second from *In Family We Trust*, the third from *Bai Mai Tee Plid Plew*, and the fourth from *Bad Genius*. In addition, the order in which the sample clips were presented was randomised from 24 types of sequences.

Participants were invited to watch the clips, and this was followed by questions. Participants were sent a link to each clip and given time to watch the clips on their devices during the sessions. They were asked to only watch each clip once as the research was looking to imitate the real-life situation of watching broadcast TV programmes. The participants' environment while watching the television drama clips was outside the researcher's control, which is a limitation of online studies. However, it is worth noting that this is akin to the reality where people watch television programmes that have the potential to be interrupted by uncontrollable environmental factors.

After watching each clip, participants were asked the following questions:

- What sounds did you focus on in this clip?

After that, they were given a synopsis of each clip, which contained details such as who, what, when, and where the incident occurred. Following that, participants were asked the following questions:

- How did each of the sounds you heard in this clip help you understand the plots or emotions of the characters?
- What do you think the gestures and facial expressions of the characters in the scene were?
- What are the factors that influence your perception of sound in TV dramas?

6.1.3 Methods used by BVI audiences to use verbal description to convey the basic emotions.

As I mentioned before in Chapter 2, the research by Ramos Caro (2016) and Leung (2018) inspired the research designed in this part. Therefore, the questions in this section were designed for BVI people to explain emotions verbally, based on their daily perceptions, because verbal descriptions of emotions may represent an understanding of how emotions are felt through language (Valente, Theurel, and Gentaz, 2018). I asked participants to describe seven basic human emotions: Happiness, Sadness, Fear, Disgust, Anger, Contempt, and Surprise (Ekman and Friesen, 1982). The query was: How do emotions show on the face or in body language? The results of this data collection and analysis may aid audio describers in understanding how to express emotions to BVI television drama audiences verbally. The results in this part could reflect the BVI comprehension of verbal descriptions for emotions.

6.2 Data analysis on blind and visually impaired people's sound interpretation in television dramas

Data was analysed following the six phases of Reflexive Thematic Analysis (Braun and Clarke, 2021c).

Phase one: Familiarisation with the data

I collected the data myself and read through the transcripts from 40 blind and visually impaired people several times.

Below are examples of primary notes taken:

- The age of BVI participants and the age at which they lost their sight affect the effectiveness of sound interpretation from the perspective of some BVI participants.
- Sounds were designed in each scene for specific functions.
- Each sound in television drama had different functions in each scene.
- The same type of sounds had different significance in different scenes depending on the combination of various sounds.
- BVI participants had different levels of comprehension of the plot and the emotions of characters.
- Six main factors related to the comprehension of storyline and character emotions: media experiences, sighted experiences, life experiences, the trait of audiences, synopsis details, and characteristics of TV dramas.
- Some BVI participants were able to convey feelings like happiness, anger, and sadness because they were able to recognise gestures and facial expressions via media like e-books. This result indicated BVI participants were more likely to understand descriptions of simple emotions, such as happiness, anger, and sadness than they were to understand descriptions of more complicated emotions. The term “complex emotions” and “uncomplicated emotions” came from the BVI participants who used their judgments to classify the level of emotional comprehension. The emotional complexity emotion in the study of Grossman et al. (2016) separates three characteristics of complex emotions; (1) The co-occurrence of emotional experiences of positive and negative valence such as in the experience of mixed emotions (e.g., happy-sad; fear-hope) ; (2) Affective dynamics and mood fluctuations of individuals throughout the same time in a single frame (e.g. shock and then anger) ; (3) The “meta-emotions” indicates the process wherein one emotion triggers another. Experiencing a meta-emotion requires that one emotion (e.g., sadness) triggers a secondary emotion (e.g., anger) (Grossman et al., 2016).

Phase two: Generating initial codes.

I provide an example of the generation of initial codes from the interviews with blind and visually impaired people on addressing sound interpretation and perception of gestures and facial expressions in blind and visually impaired audiences in Tables 6.2 and 6.3. In addition, I repeat the procedure depicted in these tables with the transcripts of 40 interviews. Then, I distill the excerpts about the sound interpretation and perception of gestures and facial expressions in blind and visually impaired audiences into 19 codes in Table 6.4.

Table 6.2 Example of generating initial codes from the transcripts of 40 blind and visually impaired people.

“For the scene of Bad Genius, this scene is very difficult to catch up with the story because this scene lacks conversation. This is different from *Buppasanivas* and *In Family We Trust* that have more comprehension because of plenty of conversation. For me, I will focus on conversation more than other sounds because it helps me to follow the story. I heard sound of walking, opening the door. I guess a character walks from one location to another location. Moreover, I heard the sound of opening the door and closing the door. I’m not sure about the sound of shaking the toilet door. This seems to check about having someone is in a room or not. Moreover, music builds the excited feeling, and it urges more and more exciting. I have experiences about the kind of sounds in this scene from some movies and television dramas so I familiar with the styles of sounds that used in the sample clips. It seems to be a person chasing someone. Moreover, I heard the sound of sigh and breathing of a character who is fear. A character seems to hasten. The music at the end of this scene makes me think that someone or something is approaching. In my opinion, there is no need to provide much description in this scene because it is driven by several sounds. The audio description should avoid providing AD that crosses important sounds like walking. These sounds can reflect the character's actions and emotions. In this scene, a character walks at various speeds, sometimes fast, sometimes slow. However, some sounds, such as breathing, cannot be cleared, and reduced in volume. It is critical to provide AD.” (P10, 2021)

Conversation/Dialogue impacts audiences’ comprehension.

Sounds of actions support the imagination of audiences.

Some sounds are hard to understand.

Volume of sounds impacts audiences’ comprehension.

Music supports emotions.

Non-speech sounds aid emotion comprehension.

Speed of actions relates to the emotions of characters.

Media experiences relate to the effectiveness of fictional comprehension.

Table 6.3 Excerpt of spreadsheet tracking code changes on the topic of sound interpretation in blind and visually impaired television drama audiences

Data item 1	Iteration 2	Iteration 3
<p>“I heard the sound of walking. I guess the synopsis that someone seeks for another person. The synopsis helps me understand the structure of the plot, but I don't understand the specifics of the actions.” (P04, 2021)</p>	<ul style="list-style-type: none"> • Factors of sound interpretation. 	<ul style="list-style-type: none"> • The factors for effectiveness of sound interpretation.
<p>“Music is a huge part of this scene and there is no conversation so it's very difficult to understand the plot. Music seems to be a frightening situation.” (P02, 2021)</p>	<ul style="list-style-type: none"> • Conversation supports the plot's comprehension. 	<ul style="list-style-type: none"> • Actual words led to the comprehension of the plot.
<p>“It might be the sound of sending paper, sound of walking, fast walking, sound of opening the door and shaking the door.” (P05, 2021)</p>	<ul style="list-style-type: none"> • Foley creates the imagination of actions. 	<ul style="list-style-type: none"> • Foley referred to the actions.
<p>“I perceive the feeling of this character from her tone of voice when she screams and swears.” (P20, 2021)</p>	<ul style="list-style-type: none"> • Voices of characters support the feelings. 	<ul style="list-style-type: none"> • The voices of characters conveyed their feelings.

<p>“I heard crying, and a character said, don’t be afraid of me. I’m still alive. I imagine that the characters cry and hug each other.” (P01, 2021)</p>	<ul style="list-style-type: none"> • Emotional sounds create the comprehension of emotions. 	<ul style="list-style-type: none"> • Human nonverbal vocalisations supported the visual imagination of physical expressions.
<p>“It appears to be SFX used to enhance the mood and tone of this scene.” (P08, 2021)</p>	<ul style="list-style-type: none"> • Sound effects support the emotions. 	<ul style="list-style-type: none"> • Sound effects supported the conveyance of feelings of the characters.
<p>“I heard walking, sound of opening the door. The sigh of a woman who is frightened. Music urges the feeling of fear.” (P07, 2021)</p>	<ul style="list-style-type: none"> • Music supports emotions. 	<ul style="list-style-type: none"> • Music heightened the emotions of the characters.
<p>“I guess a character walks from one location to another location because the ambience changes.” (P10, 2021)</p>	<ul style="list-style-type: none"> • Ambience supports the identification of location. 	<ul style="list-style-type: none"> • Ambience supports the understanding of location.
<p>“I think the details and styles of description depend on the age or life experiences of audiences.” (P22, 2021)</p>	<ul style="list-style-type: none"> • Life experiences impact on sound interpretation 	<ul style="list-style-type: none"> • The relationship between life experience and the ability to interpret sounds.
<p>“I am familiar with some sounds in TV dramas. I guess the camera may capture the face and movements of characters because I heard the sound fub fub fub (ฟึบ ฟึบ) ... I observe this sound that might use</p>	<ul style="list-style-type: none"> • Media consumption impacts on sound interpretation. 	<ul style="list-style-type: none"> • The relationship between media experience and the ability to interpret sounds.

<p>when the camera changes to focus on another character.” (P02, 2021)</p>		
<p>“I’m congenitally blind and love to consume media including online novel, films, and TV programmes. So, this helps me to understand the story. But when I listen to AD, I understand the plot, the concept of things but I can’t imagine the exact imagination in my mind.” (P07, 2021)</p>	<ul style="list-style-type: none"> • Sighted experiences impact on sound interpretation. 	<ul style="list-style-type: none"> • The relationship between sighted experience and the ability to interpret sounds.
<p>“I like to listen carefully for observing the situation in daily life. So, I heard the details of sound in TV dramas” (P07, 2021)</p>	<ul style="list-style-type: none"> • Personal character impacts on sound interpretation. 	<ul style="list-style-type: none"> • The relationship between the traits of audiences and the ability to interpret sounds.
<p>“I guess from the synopsis that there is a teacher in this scene, and she tries to chase someone who cheats in the exam.” (P06, 2021)</p>	<ul style="list-style-type: none"> • Synopses support plot comprehension. 	<ul style="list-style-type: none"> • The relationship between the details of a synopsis and the ability to interpret sounds.
<p>“I think it is difficult to understand the plot because there is no dialogue in this scene (<i>Bad Genius</i>). I know about the story at the beginning of this scene, many people know about the secret of Nira that she is not a woman, but she is a transgender (<i>BaiMai Tee PlidPlew</i>).” (P03, 2021)</p>	<ul style="list-style-type: none"> • Characteristics of TV dramas impact on sound interpretation. 	<ul style="list-style-type: none"> • The relationship between the characteristics of TV dramas and the ability to interpret sounds.

<p>“People who feel happy. They will wear smiles. Some people have a slight smile but some of them have broad smiles.” (P07, 2021)</p>	<ul style="list-style-type: none">• Using specific words or modifier words (adjectives or adverbs) to describe gestures and facial expressions.	<ul style="list-style-type: none">• Using specific words or modifier words to describe gestures and facial expressions.
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Table 6.4 The codes from 40 interviews with BVI participants on sound interpretation in television dramas

No	Codes	The example of excerpt
1	Factors of sound interpretation.	“I heard the sound of conversation between Nipa (Mother) and Qi (Son). In this scene, I focus on conversation and emotions through the voices of these characters. Other sounds can’t draw my attention. It’s quite different from <i>Bad Genius</i> that I focus on music and the Foley because music is the biggest part of that scene and lacks conversation. I think other blind and visually impaired people may have the same idea that they will focus on the sounds that have a huge part in each scene.” (P07, 2021)
2	Actual words led to the comprehension of the plot.	“The Audio Description should avoid providing AD that crosses important sounds like walking. These sounds can reflect the character's actions and emotions. In this scene, a character walks at various speeds, sometimes fast, sometimes slow. However, some sounds, such as breathing, cannot be cleared, and are reduced in volume. The sound in this condition needs to provide AD. This scene is very difficult to catch up because it lacks conversation. Even though I understand some sounds but it’s very hard to connect the meaning of each sound for understanding the plot.” (P10, 2021)
3	Foley referred to the actions.	“The audio describers must avoid placing AD across some sounds, such as a footstep, opening and closing a door, or running. There is no need to provide AD for these sounds because I recognise these sounds and these sounds make me understand the actions of characters.” (P08, 2021)

4	The voices of characters conveyed the feelings.	“I heard the main character, Nira, swear very loudly. She explodes with rage and loses control.” (P03, 2021)
5	Human nonverbal vocalisations supported the visual imagination of physical expressions.	“I heard crying, and a character said, don’t be afraid of me. I’m still alive. I imagine that the characters cry and hug each other.” (P01, 2021)
6	Sound effects supported the conveyance of the feelings of the characters.	“I know Karaked (name of character in <i>Buppessannivas</i>) pretends to be angry because of two things. Her voice in conversations and bright sound effects. Although I am unable to describe the exact style, I think this sound effect is positive. It might not be used in cases of negative feeling.” (P17, 2021)
7	Music heightened the emotions of the characters.	“Music makes me feel excited throughout the clip. Furthermore, I believe that Audio Description should not interrupt the whole part of music or sounds of action or objects.” (P11, 2021)
8	Ambience supports the understanding of location.	“According to the ambience, I believe there are numerous situations in various locations, but I don’t know the exact locations. So, the audio describers need to provide AD for location.” (P18, 2021)
9	The relationship between life experience and the ability to interpret sounds.	“I think the details and styles of description depend on the age or life experiences of audiences. For example, AD for children needs to provide clear details of subjects because they have less experience to understand the specific word. But AD for the BVI adults may use short sentences or precise words.” (P22, 2021)

10	The relationship between media experience and the ability to interpret sounds.	“Even though I’m not a big fan of TV programmes but I love to watch films both in the cinema and streaming; especially on Netflix so I am familiar with the ways to use the sounds in fiction. For example, the style of music in exciting situations or sound effects in comedy scenes. This supports me to understand the sounds in the sample clips of TV dramas.” (P09, 2021)
11	The relationship between sighted experience and the ability to interpret sounds.	“I have experience with seeing so when I listen to sounds and AD I can create the picture in my mind. For example, when I know this scene happens around the counter at the hospital. I can imagine there is a television hanging over the counter around the waiting area in the hospital because I’ve seen it before. So, I think seeing experience is important for comprehending the plot.” (P 13, 2021)
12	The relationship between the traits of audiences and the ability to interpret sounds.	“Personally, I like to listen carefully for observing the situation in daily life. So, I heard the details of sound in TV dramas such as breathing or speed of walking or the change of tone in conversation.” (P07, 2021)
13	The relationship between the details of a synopsis and the ability to interpret sounds.	“I heard the sound of walking. I guess the synopsis that someone seeks for another person. The synopsis helps me understand the structure of the plot, but I don't understand the specifics of the actions.” (P04, 2021)
14	The relationship between the characteristics of TV dramas and the ability to interpret sounds.	“I think another factor that affects my comprehension. The most comprehension about the plot and emotions of characters is <i>In Family We Trust</i> because of conversation. In the same way as <i>Buppesannivas</i> , I mostly understand the plot and emotions. <i>Bai Mai Tee plid prew</i> , I can understand the beginning of the scene that I heard speech and voice of characters. However, when the characters don’t speak anything, I can’t understand. Finally, I completely do not understand the plot of <i>Bad</i>

		<i>Genius</i> because there is no conversation. I think AD for each scene has different needs of AD.” (P12, 2021)
15	Using literal description to describe gestures and facial expressions.	“Facial expressions must be described in concrete terms, such as how to smile, smile with clearly visible teeth, or smile with no visible teeth. The different kinds of smile that reflects how much happiness or, if he is shocked, we will know how shocked he is if he describes it in detail.”. (P06, 2021)
16	Using specific words or modifier words (adjectives or adverbs) to describe gestures and facial expressions.	“People who feel happy. They will wear smiles. Some people have a slight smile but some of them have broad smiles.” (P07, 2021)
17	Using a word group that represents a character's emotion.	“Umm. (Pause to think). People will express unpleasant faces when they feel contempt”. (P01, 2021)
18	Using a word group that reflects the character's feelings in a metaphor.	“People will jump out of something that disgusts them, just as a cat will jump out of water when it steps on it”. (P 18, 2021)
19	Using a combination of different AD styles.	“When people are sad, they will express their sadness through their eyes, not by smiling, slouching, or lowering their head.” (P36, 2021)

Phase three: Generating codes and themes.

The coded data was examined to determine how various codes may be combined to form themes or sub-themes based on similar meanings. Table 6.5 shows the codes, themes and sub-themes.

Table 6.5 The construction of themes and sub-themes from the initial codes on BVI people's sound interpretation of television dramas.

Codes	Themes and sub-themes
Code 1	Theme A: The characteristics of sound for recognition and comprehension.
Code 2 Code 3 Code 4 Code 5 Code 6 Code 7 Code 8	<p>Theme B: The functions of each sound in television dramas</p> <p>Sub-theme B1: Actual words led to the comprehension of the plot (Code 2)</p> <p>Sub-theme B2: Foley supported the imagination and emotional engagement (Code 3)</p> <p>Sub-theme B3: The voices of characters conveyed their feelings (Code 4)</p> <p>Sub-theme B4: Human nonverbal vocalisations supported the visual imagination of physical expressions (Code 5)</p> <p>Sub-theme B5: Sound effects supported the conveyance of the feelings of the characters (Code 6)</p> <p>Sub-theme B6: Music heightened the emotions of the characters (Code 7)</p> <p>Sub-theme B7: Ambience supports the understanding of location (Code 8)</p>
Code 9 Code 10 Code 11 Code 12 Code 13 Code 14	<p>Theme C: The factors that influence plot comprehension and the understanding of the meaning of sounds.</p> <p>Sub-theme C1: Life experience and the comprehension of sounds (Code 9)</p> <p>Sub-theme C2: Media experience and the comprehension of sounds (Code 10)</p>

	<p>Sub-theme C3: Sighted experience and the comprehension of sounds (Code 11)</p> <p>Sub-theme C4: The traits of audiences and the comprehension of sounds (Code 12)</p> <p>Sub-theme C5: Details of synopses and the comprehension of sounds (Code 13)</p> <p>Sub-theme C6: The characteristics of TV dramas and the comprehension of sounds (Code 14)</p>
<p>Code 15 Code 16 Code 17 Code 18 Code 19</p>	<p>Theme D: The styles of verbal description were used by BVI participants to convey the emotions.</p>

Phase four Review potential themes and sub-themes.

The potential for the themes and sub-themes shown in table 6.5 to address the study on sound interpretation in blind and visually impaired people was examined.

Phase five: Defining and naming them.

The definitions of the three themes are presented in Table 6.6

Table 6.6 The definitions of themes on BVI people's sound interpretation in television dramas.

Themes	Definition
Theme A: The characteristics of sound for recognition and comprehension.	The particular styles of sounds which enhance BVI people's recognition and comprehension.
Theme B: The functions of each sound in television dramas	The purposes of each sound in television drama serve the interpretation of the BVI audience.

Theme C: The factors that influence plot comprehension and understanding of the meaning of sounds.	The situations or qualities that have an impact on the effectiveness of accurate interpretation and comprehension of sounds in TV dramas.
Theme D: The styles of verbal description were used by BVI participants to convey the basic emotions.	The particular pattern of verbal description that BVI participants used to convey the basic emotions: sadness, happiness, fear, anger, surprise, and disgust.

Phase six: Producing the report.

Theme A: The characteristics of sound for recognition and comprehension.

Words, human nonverbal vocalisations, and Foley were the most remembered and recognised sounds. All BVI participants stated that these sounds were the type of sound that was the most prominent that would grasp their attention. If there were no actual words in the episode, the sound that took up the largest space would pique their interest. For example, in the case of *Bad Genius*, there was only one word, so BVI participants were interested in music and Foley as these were prominent in this scene. This finding can be related to Chion's concept of vococentrism (1999), which is the privilege of the voice over all the other sonic elements in audiovisual media. The voice hierarchises everything around it (Chion, 1999, p.5-6; Lopez, Kearney and Hofstädter, 2020b).

BVI participants were also able to detect changes in sound, such as styles, volume, and speed. The majority of BVI participants were also able to tell the difference between speed of speaking, the speed of walking steps, and the change in music styles, beats, and rhythms. For example, one participant mentioned a character (in the clip of *Bad Genius*) who walks at various speeds, sometimes fast, sometimes slow. In addition, when the character's emotion changed, they could also identify changes in vocal tone, pitch, and beat. Furthermore, they mentioned that they would be curious if the sounds changed abruptly, such as stopping or increasing, or decreasing the volume. However, the intricacies of detection depend on their media experiences and their life experiences. It was clear that BVI participants who favoured consuming fiction programmes and learning about media production were better at detecting the finer points of sound

changes. Remarkably, several BVI participants were perplexed when the character's tone and pitch changed, and they were curious as to who was speaking. For example, when the actress shifted her voice from a high to a low tone in the *Bai Mai Tee Phid Prew clip*, some BVI participants felt the speaker was a new person. As a result, they suggested stating the character's name rather than utilising pronouns in AD.

Sound clarity was dependent on the levels of different elements in the sound mix. For instance, several BVI people brought up the *Bad Genius* clip where music and the sound of breathing were present at the same time, making it difficult for some BVI participants to comprehend the sound of breathing when the volume of this sound was clear.

Sound familiarity was also highlighted. Sounds present in everyday life such as the sound of opening the door, closing the door, and walking, were easier to recognise than sounds created for specific purposes, such as, in *Bad Genius*, the various styles of sounds from the classroom speaker used as a signal for cheating on the exam.

Theme B: The functions of each sound in television dramas

According to the 40 BVI interviewees, conveying emotion is an important function of sounds in TV dramas.

Sub-theme B1: Actual words led to the comprehension of the plot.

All BVI participants, regardless of their type of sight loss, were more interested in and adept at capturing the actual words being said, including those as part of monologues, dialogues, and off-screen moments, than other sounds. All BVI participants mentioned that actual words including voice-over, monologue, and dialogue could convey the key message of each scene and evoke the imagination of physical actions. All BVI participants felt they could grasp the storyline in general because of the linkage of various sounds. However, the most important sound in making the plot understandable to BVI audiences was actual words. *Bad Genius* was the clip people struggled with the most because there weren't enough words for the comprehension of the storyline. Moreover, dialogue was considered as leading BVI audiences to create an image of the physical actions of the characters. However, some words could not help audiences understand the storyline because those speeches didn't serve the usual purposes.

For example, the actress of *Bai Mai Tee Plid Plew* says “Cheers” in a terrible situation, when this word is commonly used in joyous or celebratory situations.

Sub-theme B2: Foley supported the imagination and emotional engagement.

All BVI participants stated that Foley could express the significance of characters' actions in two ways. This type of sound could reflect the actions of the characters such as the sound of opening the door and sound of walking, as shown in the sample clip of *Bad Genius*. Additionally, Foley could support audiences' emotional involvement. For instance, in *Bad Genius*, the sound of a character's walking pace can be heard as they approach another character's hidden location step by step. The audiences were excited by this kind of sound.

Sub-theme B3: The voices of characters conveyed the feelings.

All BVI participants were able to understand the emotions of the characters and created the mental image of bodily movements by listening to the voices of the characters. 40 BVI participants perceived the emotions of characters from the voices of characters including tone, pitch, beat, pace, and vocal emotions. The participants stated that audio describers should avoid placing AD over this sound because it could directly communicate the feelings of characters to the audience. Interestingly, several BVI participants stated that when characters altered their voices from high tone to low tone, they were confused as to who was speaking. In addition, the BVI participants mentioned that they associated high pitch with women and low pitch with men.

Sub-theme B4: Human nonverbal vocalisations supported the visual imagination of physical expressions.

In the scene of *Bai Mai Tee Plid Plew*, eight BVI participants stated that human nonverbal vocalisations such as screaming, yelling, and weeping enhanced their imagination about the facial expressions of characters who felt extreme anger, and anger with suffering but they couldn't imagine the gestures or movements of characters. For example, when they heard screaming, they knew the character was angry and suffering, but the BVI participants were unable to imagine the character writhing on the floor. For the scene of *In Family We Trust*, all BVI participants stated that the human nonverbal vocalisations, including weeping sounds, helped imagine the character crying

and with tears streaming down her cheeks. Participants stated that the voices of characters and human nonverbal vocalisations worked together to improve blind and visually impaired participants' imagination based on sounds, and that sounds of strong emotions, such as extremely angry or extremely sad, were easier to create visual imagination for than other emotions.

Sub-theme B5: Sound effects supported the conveyance of feelings of characters.

14 BVI participants were able to better understand the characters' emotions due to sound effects. The supporting function of sound effects in enhancing the humorous feeling in the sample clip of *Buppesannivas*, which was a dramatic comedy scene, was mentioned by BVI audiences. For example, “even though the female protagonist's dialogue has an angry tone, I know she is only pretending to be angry because of the tone of the sound effects.” (P 13, 2021).

Sub-theme B6: Music heightened the emotions of the characters.

30 BVI participants stated that music could enhance the emotions of characters and the mood of scenes. The music in the sample clip of *Bad Genius* has a dynamic pace that excited all participants. Some of the participants believed that the characters might have done something sneaky that they didn't want people to know. Furthermore, some participants stated that music in a scene may symbolise a television drama genre, for example, *Buppesannivas*' soundtrack uses Thai musical instruments, indicating that they were experiencing a Thai historical drama. However, in several circumstances, such as the sample clips of *Bai Mai Tee Plid Plew*, *In Family We Trust*, or *Buppesannivas*, when there were a lot of words, the BVI participants ignored the music.

Sub-theme B7: Ambience supports the understanding of location.

One participant stated that the setting was critical in assisting BVI audiences in grasping the story or inferring what the characters were doing. One of the most important cues to inform audiences about the location is atmosphere, also referred to in film and television production as ambient or sound of setting. Music, on the other hand, was used to replace the ambient or sound of setting in a number of Thai television dramas. This was the case in some of the example clips, in which some sounds of setting were interrupted by music such as in the scene of *In Family We Trust* and *Bai Mai Tee Plid Plew*. As a result, the

participant was unable to imagine the location of the scene. This influences the imagination of physical actions because characters in private and public spaces may express their emotions differently.

Theme C: The factors that influence plot comprehension and the understanding of the meaning of sounds

The various interpretations of the scenes by BVI participants' can be divided into four categories: (1) Some people recalled events chronologically and related them to the main plot correctly; (2) Some people remembered events chronologically but connected them to the plot incorrectly; (3) Some persons decoded and comprehended individual sounds but were unable to connect them to the narrative; (4) Some individuals could only distinguish between the recognisable sounds of the environment.

BVI participants mentioned that six main factors influenced their comprehension of storyline and character emotions: media experiences, sighted experiences, life experiences, the trait of audiences, synopsis details, and characteristics of TV dramas. Furthermore, the effectiveness of plot comprehension is determined by all these variables, not just one.

Sub-theme C1: Life experience and the comprehension of sounds

According to 18 BVI interviewees, personal experience of emotional interpretation had a huge impact on efficient sound interpretation. Based on their own experience, BVI people perceive emotions of people in everyday life from voices, including tone, and pitch. The perceptions of emotions in the sample clips showed that voices conveying happiness, sadness, and anger can also be detected by BVI participants. Additionally, 18 BVI participants' efficiency to connect meaning to sounds was influenced by their own experiences. It was determined by their life habits rather than their ages. Based on interviews with people who have seen television dramas and their responses to questions about storyline understanding, it was clear that persons who had an outgoing personality had a better chance of understanding the storyline and sound details than those who were not. This is because some emotions, such as contempt or surprise, are learned through interaction with others, so blind and visually impaired people who interact with others more regularly will have a broader understanding of several emotions, language, and culture than sighted people (Valente; Theurel and Gentaz, 2018).

Sub-theme C2: Media experience and the comprehension of sounds

All participants stated that access to media had a huge impact on their emotional perceptions. As it is noted below, a congenitally blind participant who often listens to novels or audio books might be able to explain physical actions that indicate the seven basic emotions faster and more clearly than other BVI people.

I was born blind and see some light. I'm a movie lover and I'm a big fan of many online books, especially novels. Many sighted people with whom I have communicated tell me that I can communicate in the same way. I think I understand the details of emotional expressions because I am listening to an online novel that describes the details of physical expressions of characters. Furthermore, I am an observer who pays close attention when communicating with people in real life or watching movies. Even though, I never see anything before, but these lead me to understand how people express their emotions and be able to link the plot if there are enough sound cues to support my comprehension. (P 07, 2021)

Referring to the concept of a sufficient variable and a necessary condition (Dul, 2016), a *necessary condition* is one that must exist for an event to occur. A *sufficient variable* is a condition or set of conditions that will cause the event to occur. According to the findings, a necessary condition must exist, but it is not sufficient cause for the event to occur. In this case, media experience appears to be a necessary condition to support plot comprehension because some blind participants who have had a lot of experience with television dramas and films understand the narrative of the scenes from sounds better than other participants who haven't had a lot of experience with fiction programmes.

I became blind after the age of 15, and I enjoy watching movies and Netflix. I believe I am familiar with sounds, as I remember and recognise many sounds, such as the sound of cars or other sound effects from movies. This greatly assists me in connecting the meaning of each sound and leading me to comprehend a storyline (P 09, 2021)

Sub-theme C3: Sighted experience and the comprehension of sounds

According to 18 BVI interviewees, the type of sight loss might influence the imagination but might not always affect the understanding of the storyline. People with congenital blindness or who lost their sight at an age younger than two years old, were able to create mental images of previously experienced physical actions, particularly voluntary movements. A few examples include smiling, crying, screaming, or sobbing. This is because these physical actions occur frequently, and they have direct experience of them. However, most involuntary actions under certain emotions, such as fear or surprise, were difficult to imagine gestures and facial expressions for. This is because BVI people cannot recall their immediate unconscious reactions. Furthermore, it was difficult for blind and visually impaired participants to imagine some of the emotions elicited by other people's reactions because they couldn't see the physical actions.

Sub-theme C4: The traits of audiences and the comprehension of sounds

According to the answers from four BVI interviewees, greater attention to detail resulted in a better ability to capture the nuances of sound in a drama. The participants mentioned that BVI people had different personalities. Some people who were good at perceiving sound could detect the details of sounds and interpreted the meaning more than others.

Sub-theme C5: Details of synopsis and the comprehension of sounds

10 BVI participants agreed that a synopsis was an important factor in helping BVI audiences grasp the plot of each scene. They suggested that before beginning a new storyline, an audio introduction about the characters and a synopsis of each scene would help the audience grasp the plot more easily. Interestingly, all BVI audiences stated that the various sounds heard in each scene allowed them to develop mental images of the characters. For example, in the clip of *In Family We Trust*, the BVI participants assumed that a son might hug his mother for consolation based on conversations and weeping sounds. So, this confirmed that audio describers should consider the position of AD. In particular, the Audio Description should not be placed over conversation and human nonverbal vocalisations, such as screaming, weeping, or yawning.

Sub-theme C6: The characteristics of TV dramas and the comprehension of sounds

The characteristics of TV dramas such as the density of conversation, the complexity of the story, and the complexity of emotions are the most influential variables on plot comprehension. All participants struggled to understand the main plot of *Bad Genius* because this scene has only one word and it is a complex story. While none of the participants struggled to understand the plot of *In Family We Trust* due to the density of conversation and the lack of a complex story.

Theme D: The styles of verbal description were used by BVI participants to convey the basic emotions.

According to 40 interviews with Thai blind and visually impaired people, it could be summarised the style of verbal description for conveying seven basic emotions into four styles.

Style A: Using literal description to describe gestures and facial expressions

In the interviews, several BVI participants with various types of sight loss used this method to describe emotions such as happiness and anger. Furthermore, some congenitally blind people learnt physical expressions from media, particularly online novels or audio books. However, the majority of BVI participants used this method with other types of description.

Interestingly, some BVI participants couldn't describe surprise, fear, disgust, and contempt by using literal description. Twenty-three people couldn't describe physical actions linked to surprise, and 14 BVI participants were unable to describe physical expressions of fear, disgust, and contempt. This information led to the important observation that there is a high risk in using only literal descriptions for describing the emotions of fear, disgust, and contempt, especially when other sounds aren't providing sufficient context. Furthermore, these emotions were expressed through reflex actions, which are involuntary responses to stimuli. One of the participants (P 7) stated that the reflexive nature of these emotions, make them more challenging to remember.

Furthermore, contempt is a reaction that necessitates seeing and listening in order to perceive the emotions of others. In contrast, some emotions, such as anger, sadness, or happiness, are complete in and of themselves and occur frequently, so people may remember their physical expressions more easily (Valente, Theurel, and Gentaz, 2017).

Style B: Using specific words or modifier words to describe gestures and facial expressions

All 40 participants used specific words to describe happy emotions, such as “grin,” “smirk”, or the adjective or adverb “smile widely” to express the specific meaning. They stated that the intensity of the emotions varied, and that specific words or modifier words could be used to reflect the level of emotions in short words. Even though the congenital blindness group did not have direct experiences of seeing the level of emotions, they stated that they would be familiar with some specific verbs because they heard those words in their daily lives when communicating with others.

Style C: Using a word group that reflects the character's feelings in a metaphor

There were four people that used metaphors to describe emotions. For example, a participant described people who are disgusted by something as “stepping out like a cat when it steps on water”. Another participant stated that people make disgusted faces when they see trash. One participant described a “disgusted face” by providing this sentence “people had small eyes, and making a strange face, as if they ate lemon or lime.” According to one participant, when people are disgusted, their faces look like they are about to vomit.

However, some BVI participants stated that some metaphors were difficult to understand because they were used within small groups of people. For example, a Thai idiom describes someone who is unhappy: “She scowls like dipper.” (หน้าจ่อเหมือนจ๊ก) As a result, several teenagers were perplexed by this metaphor.

Style D: Using a word group that represents a character's emotional state

Four BVI participants mentioned that providing the words for describing the emotional state might be utilised for fluctuating emotions, mixing emotions, or emotions that are expressed by reflex responses like fear or disgust. For example, “he is jealous” or “she pretends to be angry”.

6.3 Conclusions

The results showed that the density of words had the most impact on the plot comprehension of BVI participants and that sounds of vocal emotions were key to creating the emotional engagement with audiences. Furthermore, the proportion of sounds of one type and the turning points of sounds were circumstances that drew the attention of BVI participants. Additionally, sound clarity and familiarity were also key factors for sound recognition and comprehension. Furthermore, the findings presented the functions of each sound in TV dramas from the perspective of BVI audiences: (1) actual words led to the comprehension of the plot; (2) Foley supported the imagination of actions and emotional engagement; (3) voices of characters conveyed the feelings; (4) human nonverbal vocalisations supported the visual imagination of physical expressions; (5) sound effects supported the feelings of the characters; (6) music heightened the emotions of the characters and (7) ambience supports the understanding of location.

The existing Thai AD guidelines and several international guidelines suggest avoiding AD interrupting some kinds of sounds such as conversation, and voices of characters (see Chapter 5). The results in this chapter extend these AD guidelines, advising audio describers to avoid providing AD which interrupts the sounds of actions and human nonverbal vocalisations, because these sounds aid the comprehension and imagination of actions. BVI audiences recommended providing AD after the sounds to prevent revealing the plot details that might damage their enjoyment. Additionally, the results indicated that rather than placing AD on all of the music or ambience, audio describers should let audiences listen to some music and ambience in order to maintain the functions of those sounds.

Moreover, the results showed that a variety of factors impacted the effectiveness of sound interpretation of BVI television drama audiences including (1) personal experience; (2) media experience; (3) types of sight loss; (4) life experiences; (5) personal character and (6) details of synopsis. The combination of these factors helped BVI's comprehension of the plot and mood of the scene. In addition, this information indicates that Audio Introductions (AIs) can support the effectiveness of sound interpretation, by providing the synopsis in each scene before starting the story. The Audio Introductions for television dramas should provide information on the characters (who), location (where), situations (what), and time (when). However, the audio describer should avoid providing the details of situations (how).

Additionally, the results showed that four styles of verbal description which BVI participants used to describe physical expressions of seven basic emotions including Style A: Using literal description to describe gestures and facial expressions; Style B: Using specific words or modifier words (adjectives or adverbs) to describe gestures and facial expressions; Style C: Using a word group that reflects the character's feelings in a metaphor; and Style D: Using a word group that represents a character's emotional state. This result will benefit to support the decision of audio describers in the different emotional expressions of characters in the process of AD styles in script writing. Interestingly, the results from participants in the BVI revealed that they effectively used verbal description for happiness, sadness, and anger more so than contempt, surprise, and disgust. This reflects the possibility to understand the literal description of each emotion in different ways. The study of Grossman et al. (2016) mentioned the characteristics of the complexity of emotions: (1) mixing positive and negative emotions at the same time; for example, a refugee feels hope and fear at the same time when leaving the country; (2) the fluctuation of emotions throughout a single time frame; for example; a child cries and immediately smiles when she gets a toy; and (3) the existence of one feeling that acts as a trigger for the occurrence of another emotion; for example, a woman's secret is disclosed so she is shocked. Then she starts screaming out of rage. Consequently, it will be difficult to effectively express the emotions of a character in a television drama if they have these characteristics and convey them to the BVI audience through literal description.

In conclusion, the research into how BVI audiences perceive sound emphasised the importance of cohesion between the original soundtrack and AD in the creation of AD scripts. The result in this part directly benefits the process of identifying sound gaps to insert AD. The next chapter will study the strategies for describing gestures and facial expressions in TV dramas from the perspectives of blind and visually impaired audiences. The findings of Chapter 7 will enhance understanding of BVI issues with regard to the various TV drama situations connected to the process of selecting content, composing AD scripts, and recognising sound gaps to insert AD.

Chapter 7

Strategies for describing gestures and facial expressions from the perspectives of blind and visually impaired people

The purpose of this chapter is to investigate strategies for describing gestures and facial expressions from the perspectives of blind and visually impaired people, by focusing on four clips of Thai television dramas with varying characteristics, and to analyse the results using Reflexive Thematic Analysis. With this aim in mind, I conducted one-on-one interviews with 40 blind and visually impaired people to collect data on how they describe seven basic emotions (Happiness, Sadness, Fear, Disgust, Anger, Contempt and Surprise) (Ekman, 1989). This focus is due to the fact that this thesis is on gestures and facial expressions, which are directly related to conveying human emotion. The findings may assist audio describers in understanding how to create appropriate descriptions for different situations.

7.1 Method for data collection

As discussed in Chapter 6 (see Chapter 6 section 6.1), one-on-one interviews with 40 blind and visually impaired people were scheduled to address the research question 2,3, and 4 simultaneously. For information on recruitment and ethical processes (see Chapter 1 section 1.7)

7.1.1 Demographic information and AD usage

As seen in Chapter 6, the first part of this interview gathered information on age, type of sight loss, and media consumption (see Chapter 6 session 6.1).

Moreover, previous AD reception research in the Thai context, such as Sarakornborirak (2015) and Janevatchararuk (2017b), focused on audience preferences for Audio Description, and indicated that blind and visually impaired people have a diverse set of preferences. However, this is a concept that is difficult for audio describers to apply in practice. As a result, this doctoral research seeks to fill the gap by focusing on AD preferences, specifically in connection to gestures and facial expressions. By asking BVI

participants to describe emotions through various gestures and expressions the aim was to explore what Audio Description style might be more suitable for describing gestures and facial expressions in different contexts. The findings could help audio describers understand how to express emotions to BVI audiences verbally.

To learn about their AD experiences, I first asked:

- Have you ever had an AD experience? Which AD platform do you use?
- If the participants did not have AD experience, I sent publicly available AD sample clips with different writing styles to them.⁶

Further questions included:

- How challenging has it been for you to use AD through various channels?
- If you have previously used the AD service, please describe the characteristics that you think an effective AD should have (focus on accessibility and AD script writing).

7.1.2 The comprehension of television drama sample clips

Part of the interview centred around reflecting and providing ideas for strategies used by visually impaired audiences to interpret emotions from the audio tracks in television drama, this was done after they watched each clip.

The four sample clips used are the ones discussed in detail in Chapter 4 and the same which were used for data collection in Chapters 6, 7, 8, and 9. The presentation of sample clips was randomised.

The participants received links to the video along with a summary of each scene. Then, I gave time to the participants to watch the clips on their devices. They were asked to only watch each clip once as the research was looking to imitate the real-life situation of watching broadcast TV programmes. After listening to each clip, participants were asked these questions:

⁶<https://www.youtube.com/watch?v=h6LNYU-9w00>

<https://www.youtube.com/watch?v=1CHXLXoFaIw>

- After listening to the clip, please share your understanding of the plot of this scene with me.
- How do you imagine the expressions of character(s) in each scene?
- What elements in this scene help you understand the plot, action, and the emotions of the characters?
- What do you need described to help you understand gestures and facial expressions in Thai TV dramas?

After the clips were watched and the above questions were asked, I would add the details of the visuals in the scene focusing on the scope of this thesis, such as actions, gestures, and facial expressions. The visual details were not AD because the purpose of this section was to inform the visual elements of character expressions in an equivalent way to how sighted people perceive them, which will aid in the content selection process. According to the ADLAP Audio Description Guidelines, when in doubt, emphasise that it might be necessary to conduct testing with a blind or visually impaired partner (Remael et al., 2014, p. 17). Then, I once again asked the BVI participants which parts of the scene required AD.

Following these questions, participants were then asked, in general, what they thought about the different strategies to describe gestures and facial expressions. Then, I gave them the choice of a variety of strategies to describe the gestures and facial expressions of the characters in the TV dramas to ask for their opinions:

- to describe the details of physical actions - for example, the eyes widen, and the upper lids rise (Lewis, 2013).
- to describe the general expressions - for example, she moves.
- to indicate the emotions - for example, she is sad.
- to combine - for example, she is in fear and her eyes widen, and the upper lids rise (Lewis, 2013).

7.2 Data Analysis on the methods for describing gestures and facial expressions from the perspective of blind and visually impaired people.

Phase one: Familiarisation with the data

Below are the primary notes from the familiarisation phase, which were produced after transcribing and reading through the transcripts several times.

- The AD needs of participants vary greatly. As a result, it may not be possible to conclude only two types, namely interpretative style vs. non-interpretative style. However, as a researcher should present advantages and limitations and allow users to choose based on the appropriate context.
- The BVI participants tend to understand the overall storyline of TV dramas with dense conversation, and they can understand the emotions of characters when emotions are expressed with their voices or human nonverbal vocalisations, such as crying or screaming.

Phase two: Generating initial codes.

I provide an example of the generation of initial codes from the interviews with blind and visually impaired people on addressing strategies for describing gestures and facial expressions from the perspectives of blind and visually impaired people in Tables 7.1 and 7.2. In addition, I repeat the procedure depicted in these tables with the transcripts of 40 interviews. Then, I distill the excerpts about the strategies for describing gestures and facial expressions from the perspectives of blind and visually impaired people into 12 codes in Table 7.3.

Table 7.1 The example of the primary coding process

“Music is a huge part of this scene and there is no conversation so it's very difficult to understand the plot in this scene. Music leads me to think about the frightening situation. There are sounds of footsteps, sound of opening the door, closing the door. Moreover, I heard sound of woman call a name of someone. I heard breathing and sighing. I can understand each sound in this scene but it's hard to link the meaning of each sound to understand the storyline. I guess the camera may capture the face and movements of characters because I heard the sound fub fub fub. I need to know their facial expressions and actions of characters when the camera focuses on them. For example, Bank walks, Bank runs. I prefer sounds of action before AD. I think sounds of breathing or sighing no need to provide AD”.

“The sound at the beginning of this scene, I imagine someone reading something and knows the secret of someone. I heard sound of broken bottles or glasses. A character has emotional outbreak because she screams, cries, and swears to people and society. Then, a character stops crying. I heard fork or spoon hit a plate. And a character says, “Why is the world silent?” I'm not sure where the sounds in the beginning of this scene came from. This should be described as “Nira reads social comments on her phone”. This scene is critical for describing the details of characters' actions, gestures, and facial expressions because I know she is crying but I want to know the extent of her emotions from her expressions. I want to know if her hands holding a coffee cup are shaking and shaking until she drops a coffee cup on the floor. Then, the audio describers need to provide the information that she moves to eat medicine with ice-cream and describe her facial expressions but avoiding interrupting her speech”. (P02, 2021)

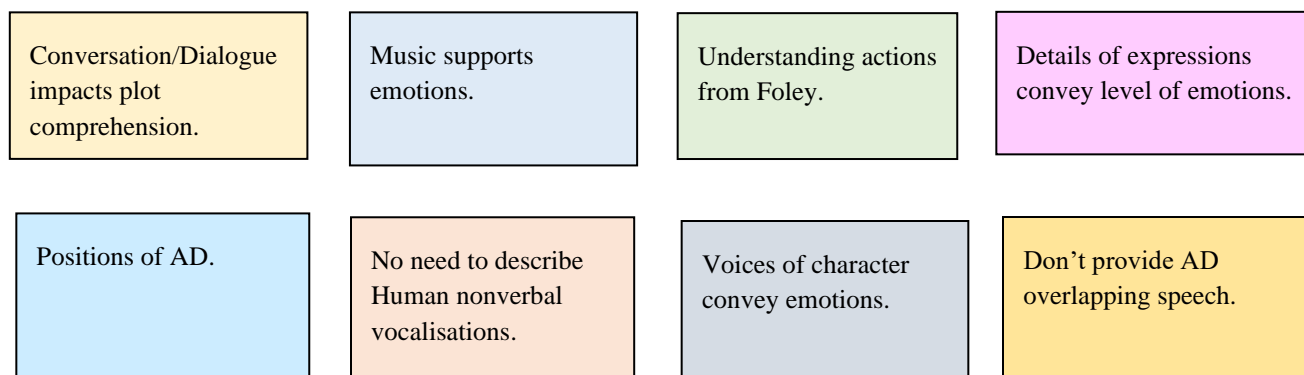


Table 7.2 Excerpt of spreadsheet tracking code changes on the topic of strategies for describing gestures and facial expressions from the perspectives of blind and visually impaired people

Data item 1	Iteration 2	Iteration 3
“It’s hard to understand the plot because there is no conversation, and it quickly shifts from one location to another location”. (P37, 2021)	Conversation/Dialogue impacts plot comprehension.	The functions of conversation /dialogue in TV dramas.
“I guess that someone chases another person. Moreover, I heard the voice of a woman that calls the name of people. I heard footsteps, opening and closing the door.” (P27, 2021)	Understanding actions from Foley.	The functions of Foley in TV dramas.
“A character has emotional outbreak because she screams, cries, and swears to people and society.” (P02, 2021)	Voices convey emotions.	Functions of voices in TV dramas.
“Describing the details of characters' actions, gestures, and facial expressions because I know she is crying but I want to know the extent of her emotions from her expressions.” (P02, 2021)	Providing the details of expressions conveys the level of emotions.	Styles of description in TV dramas.
“The appropriate AD should function as a friend, not only conveying comprehension but also creating enjoyment and emotional engagement.” (P22, 2021)	The effective AD for television dramas.	The characteristics of effective AD for TV dramas.

Table 7.3 The final codes on the strategies for describing gestures and facial expressions in TV dramas

No	Codes	The example of excerpt
1	The characteristics of effective AD for TV dramas.	<p>“The most effective AD should be a concise and precise description. Furthermore, both the description and the voice of the description must create a sense of engagement with the story and characters.” (P18, 2021)</p> <p>“A good AD does not provide too much information and instead describes only what is necessary to support comprehension. Using words that support the imagination as well as words that are consistent with the genre.” (P37, 2021)</p>
2	Position of AD for describing gestures and facial expressions.	“Audio describers must keep their descriptions brief to prevent loss of enjoyment. Furthermore, I prefer to listen to the action before listening to Audio Description.” (P32, 2021)
3	The advantages of different AD styles for describing gestures and facial expressions.	“I need the Audio Description that provides the names of emotions as well as details of facial expressions or actions of characters. Because the names of emotions provide immediate comprehension, particularly for congenitally blind people. While the details of facial expressions create emotional engagement and make me know how angry the character is.” (P 24, 2021)
4	The disadvantages of different AD styles for describing gestures and facial expressions.	“When audiences watch television dramas, they want to engage with the emotions of the characters, not just understand the story or the feelings, so if the audio describers only provide the names of the emotions, it may

		help audiences understand the emotions, but it does not allow them to engage with the characters' emotions.” (P06, 2021)
5	Factors for the comprehension of a TV drama’s plot.	<p>“I guessed from the synopsis. There is someone walking out from the exam room. Then, this person keeps the answer in the computer.” (P25, 2021)</p> <p>“My vision isn’t clear so it’s hard to understand the plot without conversation in this scene which has several locations. So, the audio describers need to provide the names and location every time the location changes.” (P33, 2021)</p>
6	Sound context for emotional comprehension in TV dramas.	<p>“I think that in this scene, the audio describers should describe the action to communicate what is going on, but it is not necessary to describe the emotion because I can perceive the emotions of the characters through voices, tone of speech, and screaming.” (P22, 2021)</p> <p>“I believe there is no need to describe everything on the screen because it interferes with the functions of soundtracks. The audio describer should choose the most important actions to describe to help the audience understand the plot. They should provide a brief description and allow the soundtrack to perform its functions.” (P04, 2021)</p>
7	The functions of music in TV dramas.	<p>“These sounds combined with music make me imagine that a character hastens.” (P08, 2021)</p> <p>“Music makes me feel excited and it is similar to a thriller story.” (P09, 2021)</p>

		“There is music in this section that makes the audience aware that she is not angry but appears to be angry.” (P06, 2021)
8	The functions of Foley in TV dramas.	“Someone knocks the table, sound of opening the door, sound of walking or footsteps, sound of pressing something.” (P37, 2021)
9	The functions of Human nonverbal vocalisations in TV dramas.	“I also heard a woman sigh and hard breathing. The character appears to be frightened or excited.” (P05, 2021)
10	The functions of voices in TV dramas.	“The audience can imagine the facial expression of people who are extremely angry with their voices.” (P04, 2021)
11	The functions of sound effects in TV dramas.	“It appears to be sound effects used to enhance the mood and tone of this scene in the case of <i>Buppesannivas</i> . Even though I heard crying, but it seems to not be serious because of the music and sound effects.” (P08, 2021)
12	The functions of speech in TV dramas.	“I can understand the story when the characters talk to one another. While the characters express their physical actions without speaking, I am less able to comprehend the plot.” (P04, 2021)

Phase three: Generating themes and sub-themes

Table 7.4 shows the process of generating themes and sub-themes for this part of my research.

Table 7.4 The construction of themes and sub-themes from the initial codes

Codes	Themes and Sub-themes
Code 1	<p>Theme A: The characteristics of effective AD from the perspectives of BVI participants.</p> <p>Sub-theme A1: On suitable sound gaps. (Code 1)</p> <p>Sub-theme A2: On content selection. (Code 1)</p> <p>Sub-theme A3: On suitable descriptions. (Code 1)</p>
Code 2 Code 5 Code 6 Code 7 Code 8 Code 9 Code 10 Code 11 Code 12	<p>Theme B: The guidelines for deciding the suitable sound gaps for gestures and facial expressions in different condition of TV dramas.</p>
Code 5 Code 6 Code 7 Code 8 Code 9 Code 10 Code 11 Code 12	<p>Theme C: The guidelines for selecting elements to provide AD for gestures and facial expressions in different condition of TV dramas.</p> <p>Sub-theme C1: Audio considerations. (Code 6,7,8,9,10,11,12)</p> <p>Sub-theme C2: Visual considerations. (Code 5)</p>
Code 3 Code 4 Code 5 Code 6	<p>Theme D: The guidelines for selecting description styles for describing gestures and facial expressions in different condition of TV dramas.</p> <p>Sub-theme D1: BVI perspectives on different AD styles. (Code 3,4,5,6)</p> <p>Sub-theme D2: Methods for constructing description. (Code 3, 4)</p>

Phase four: Reviewing potential themes and sub-themes.

The 4 candidate themes shown in Table 7.4 have a direct connection to the investigation on strategies for describing gestures and facial expressions in television dramas from the perspectives of BVI participants, therefore, they were confirmed as the final themes in my analysis.

Phase five: Defining and naming them.

Table 7.5 presents the definitions for the four themes.

Table 7.5 Definitions of themes focused on the strategies for describing gestures and facial expressions in Thai TV dramas from the perspectives of blind and visually impaired people.

Themes	Definition
Theme A: The characteristics of effective AD from the perspectives of BVI participants.	The qualities of AD to achieve the needs of BVI audiences for several purposes, including ensuring comprehension, enhancing emotional engagement, drawing attention and maintaining the function of soundtracks.
Theme B: The guidelines for deciding the suitable sound gaps for gestures and facial expressions in different condition of TV dramas.	The suggestions of BVI audiences for locating the appropriate sound gaps to insert AD in different situations.
Theme C: The guidelines for selecting elements to provide AD for gestures and facial expressions in different condition of TV dramas.	The suggestions of BVI audiences for selecting appropriate elements to provide AD for in different situations.
Theme D: The guidelines for selecting description styles for describing gestures and facial expressions in different condition of TV dramas.	The suggestions of BVI audiences for creating the AD script for describing gestures and facial expressions in different situations.

Phase six: Producing the report.

The following sections present the findings for each theme, with their corresponding sub-themes.

Theme A: The characteristics of effective AD from the perspectives of BVI participants.

Effective AD, from the perspectives of BVI participants, needs to find and use suitable sound gaps for inclusion, select suitable content, and create suitable descriptions.

Sub-theme A1: On suitable sound gaps

BVI participants required AD in between dialogues, but not in all cases. The reason for avoiding AD interrupting dialogue was that conversations and words in general, aided plot comprehension and the comprehension of emotions. Indeed, avoiding interrupting dialogue is a general recommendation in several AD guidelines, including Thai AD guidelines (Karuchit *et al.*, 2015a). However, most BVI participants pointed out that it was not only conversations that audio describers should avoid interrupting, but that other soundtrack elements, depending on their functions, should be kept without any interruptions. Furthermore, AD may be placed on actual words in some exceptional cases. For example, the character 'Nipa' in *In Family We Trust*, repeats sentence throughout the scene, but BVI participants noted that Nipa's actions when she collapses to the ground, crying, and wrestling in her son's embrace were important in conveying the level of emotions. As a result, it is worthwhile to place AD on the character's repetitive sentences for describing this important action.

Another point made was that it is also possible for AD not to be present in every silent section of a programme or throughout an entire piece of music.

The effective AD should provide the description in between conversations, not interrupting the other sounds. According to my experience, descriptions of AD are provided in the silent part, ambience, or music. In fact, those sounds serve specific functions to support the emotions. So, if I can still hear some of those sounds, it will help me engage with the story. I must emphasise that effective AD should fulfil AD comprehension by using simple words while not destroying the functions of other sounds that the producer has designed for audiences. (P08, 2021)

Table 7.6 Example of a situation in which AD may overlap with words

Part	Characters	Time	Actions /Gestures	Facial expressions
A	Nipa	4.01-4.12 (11 secs)	-	<i>(Why didn't you tell me before?)</i> <i>(sound of crying)</i> Nipa's mouth trembling, tears streaming down her cheeks.
B	Nipa	4.09-4.16 (7 secs)	<i>(Why didn't you tell me before?)</i> She collapses to the ground, crying and wrestling in her son's embrace.	<i>(Why didn't you tell me before?)</i> <i>(sound of crying)</i> Nipa's mouth trembling, tears streaming down her both cheeks.

On the use of AD over music, in some scenes, such as in *Bad Genius*, music was deemed important in enhancing their feelings, so they suggested keeping this music's function. Before providing AD, audio describers should allow audiences to listen to the beginning of the music.

I'm not sure about the sound of shaking the toilet door. This seems to be to check if someone is in the room or not. Moreover, music builds the excited feeling, and it urges more and more excitement. (P10, 2021)

In summary, audio describers could identify appropriate sound gaps by analysing the function of soundtracks and evaluating each sound's priority. It was priority to insert AD between conversations, but audio describers had to be careful not to interrupt the sounds that conveyed the main functions to support plot comprehension and emotional perception.

Sub-theme A2: On content selection.

The amount of AD affects BVI comprehension. The BVI participants shared their experiences, stating that if there is too much AD, comprehension is difficult. However,

if there is insufficient AD, comprehension is impossible. Additionally, the amount of AD should correspond to the rhythm of the TV drama. Someone with acquired blindness (P09, 2021) shared interesting ideas about this issue, stating that not all cases of fictional programmes lacking conversation required much AD, but what mattered was the rhythm of the narrative. He raised the example of *Bad Genius*, in which there is no dialogue, so AD had to come into aid comprehension, but he believed there was no need to provide AD for every single minute of action, since this scene used quick cuts, with fast narration pace. If the AD isn't in harmony with the pace and rhythm of the scene it would compromise engagement.

Furthermore, the BVI participants emphasised that soundtracks and AD were both required variables to facilitate their access to television dramas. As a result, AD must refrain from performing tasks already fulfilled by other sounds.

The notes presented above are in accordance with the concept of AD as intermodal or multimodal mediation, which considers AD work in close relationship with the soundtracks it interacts with (Braun, 2008b).

An example of content selection mentioned by BVI participants was in relation to the scene from *In Family We Trust* (see Table 7.6). The main point of this scene is that 'Nipa' accidentally finds out about her husband's death after her son tries to keep it hidden. This scene contains three types of sounds: music, off-screen sounds (a television news report), and human nonverbal vocalisations (sounds of heavy breathing and crying). BVI audiences understood why the female character was crying based on the off-screen sounds. They mentioned that they didn't need AD for every single action, but they suggested that audio describers avoid placing AD on the sound of the news which is a key message. Furthermore, they should not provide AD on the sound of heavy breathing because this type of sound was necessary to convey the character's emotion. The audio describer should let the sound of the breathing play for a bit before clarifying the gestures so that the reaction is clearer. It was also mentioned that music did not inform them about the location, so they needed to know the location and actions more than the facial expressions of characters.

Table 7.7 Example of the relationship between AD and off-screen sound from *In Family We Trust*

Part	Characters	Time	Actions / Gestures	Facial expressions
A	Nipa	0.03-0.14 (13 secs)	Nipa walks into the hospital hall, holding a saline pole. <i>(music fades under)</i> <i>(Sound of news starting 0.12)</i>	She smiles slightly and looks around.
B	Nipa	0.15-0.26 (10 secs)	<i>(music fades under)</i> <i>(Sound of news: key message between 0.15-0.40)</i> She stops walking and turns to watch the TV news.	Her smile is gone.
C	Nipa	0.33-0.54 (21 secs)	-	She keeps staring at the TV news without blinking. Her eyes well up with tears, her lip trembles. <i>(music fades under)</i> <i>(sound of heavy breathing, starting 0.41, overlapping with the sound of the news)</i>

This section showed that sounds are the priority when deciding on the elements to provide AD for from the perspective of BVI people, providing a starting point for audio describers to assess which elements are required to complete the comprehension and enhance the emotions of the audience.

Sub-theme A3: On suitable descriptions.

Effective AD, for BVI participants, needs to be: “simple,” “precise,” “concise,” “enhancing imagination,” “creating emotional engagement,” “drawing attention to follow,” “creating the feeling of being into TV dramas or characters,” and “getting along with context”.

Personally, an effective AD should be precise and concise; for example, how are they smiling, such as a broad smile or smirk. Furthermore, AD should not provide too much AD and should allow BVI participants to imagine and interpret meaning on their own. (P18, 2021)

Use simple words that BVI people can understand immediately and avoid using technical terms. (P16, 2021)

Effective AD should only describe the important elements, not provide too much information, and choose words that relate to the genre or story, such as using comedy words for the comedy genre. (P37, 2021).

One of the distinct purposes of TV dramas, as opposed to documentaries or other programmes, is to foster audience engagement, particularly engagement. Thus, the characteristics of effective words for describing in TV dramas convey not only comprehension but also making me feel into the story or character’s feelings. (P06, 2021)

Interestingly, the needs of BVI audiences were identical to those suggested in the current Thai AD guidelines when it came to language characteristics (“precise,” “simple,” and “concise”). In addition, the suggestions in these AD guidelines for employing particular action verbs and vivid vocabulary could fulfill the need of BVI people about AD enhancing imagination. The use of action verbs and vivid vocabulary has been shown, in section 5.1 of this thesis, to result in comprehension and enjoyment (Intaranan, 2018; Janevatchararuk, 2014; Karuchit et al., 2015; Karuchit et al., 2017). However, there was a gap between the needs of BVI participants and the suggestions made in Thai AD guidelines. Whereas the existing Thai AD guidelines focuses on comprehension and

enjoyment, but the BVI participants mentioned concerning drawing attention and emotional engagement.

Previous studies have also looked into the relationship between comprehension and enjoyment. According to Walczak and Fryer (2017), work on AD has shown that comprehension may not be strongly correlated with enjoyment. Partial comprehension may be sufficient for some audiences to enjoy certain types of films or fictional programmes. This supports the notion that effective AD does not need to provide every piece of information on every element on the screen. Moreover, the suitable amount of description relates to the necessary factors for creating engagement with fictional programmes. This is because immersion⁷ and comprehension are facilitators of engagement in the AD context. They are prior conditions necessary for engagement. Furthermore, attention will assist audiences in maintaining focus on the storyline, promoting narrative absorption⁸ (Pianzola et.al., 2021). It is conceivable to claim that maintaining attention is a fundamental characteristic of AD for television dramas.

Theme B: Guidelines for deciding on suitable sound gaps for gestures and facial expressions in different conditions of TV dramas

The results in this section relate back to section 6.2, which presented the results on how the BVI participants interpreted sounds in television dramas. In this chapter, I will focus instead on how sound considerations can be key in supporting the process of identifying sound gaps, and I will explain more about the relationship between soundtracks and the process of identifying sound gaps for gestures and facial expressions in different conditions of TV dramas.

⁷ Immersion means subjective-phenomenal state characterised by rich sensory stimuli (and often also perceived possibility of action) in a real, virtual, or imagined environment (Fresno, 2017 and Pianzola et.al., 2021)

⁸ Narrative absorption means a subjective-phenomenal state that can emerge during narrative experiences and that is characterised by a heightened sense of focused attention, transportation into the fictional world, emotional engagement with characters, and activated mental imagery (Pianzola et.al., 2021).

First, the relationship between AD and music. *Music without lyrics* should be prioritised as an appropriate sound gap for inserting AD, because BVI audiences indicated they couldn't understand what was happening on the screen when only a musical score was heard. Although music might not support the comprehension of physical actions, it does support the conveyance of emotions of characters in each scene, so audio describers should not provide AD at the start of a piece of music and should instead allow BVI audiences to listen to it first, in this way music's function as a support for emotional engagement is maintained.

In the scene of *Bad Genius*, music urges the feeling of fear. Moreover, I feel someone chases another person. Furthermore, music has an important role in creating the emotions in this scene. It makes me feel excited, and it appears to have someone chasing another one. (P07, 2021)

Second, the relationship between AD and ambient sound. *Ambient sound* supports location comprehension for BVI participants. The BVI participants, however, claimed that they did not pay much attention to ambient sound. Therefore, the BVI audiences suggested that the audio describer should let the audience listen to the beginning of ambient or sound of setting, and then the audio describer could provide AD on this sound.

I'm not sure about the location of this scene. OK, I know it happens at the hospital, but I don't know which parts of the hospital such as in the room or outdoor or indoor. This is because I don't hear the clear ambient sound. (P05, 2021)

Third, the relationship between AD and sound effects. *Sound effects* supported the emotions of BVI participants, especially in the comedy scene. Interestingly, *the Audio Description Guidelines for film television drama and television programmes* (2014) highlights avoiding AD over the sound effects (see section 5.1). BVI audiences suggested that the ideal option was to avoid providing AD that overlapped the sound effects, however, if there are time constraints and a need to provide descriptions of significant gestures and facial expressions, then AD can overlap the sound effects, while the sound effects are lowered in level to increase AD clarity.

In the case of *Buppesannivas*, I need to know the facial expressions of the characters in order to perceive the clear emotion. AD can be placed in some parts of sound effects. (P03, 2021)

For *Buppesannivas*, I don't know anything about the actions or facial expressions of all characters, so I need to know about these elements. However, I can perceive the feeling of characters from voices, and I think sound effects and music let me think about comedy. (P04, 2021)

Fourth, the relationship between AD and Foley. *Foley* is important to enhance action comprehension, so the audio describer should avoid interrupting this type of sound.

The mother character sobs a lot and is enraged at her son for keeping this a secret. I'm not sure if the mother character hits her son or not because I heard some sounds that made me assume that she would do so. (P04, 2021)

Moreover, the BVI participants stated that when the actions were important but there was a small sound gap to insert AD, it was possible to put AD overlapping repetitive Foley. For instance, when Rin clicks the answer on the computer twice. It's possible to place AD overlapping the sound of the second click. Most BVI participants suggested that they preferred to listen to the Foley first, and then the AD because this pattern could create the same feeling as in sighted audiences while avoiding story spoilers.

Fifth, the relationship between AD and human nonverbal vocalisations. *Human nonverbal vocalisations* are the main sound to convey the emotions of characters to BVI audiences and supported the physical imagination of characters. Audio describers should avoid overlapping human nonverbal vocalisations. However, it was possible to provide AD for important physical expressions and facial expressions overlapping the repetitive sounds of emotional expressions.

In the scene of *Baimai Tee Plidplew*, when the characters scream or express their emotions through sounds, there is no need to provide AD or put AD overlapping these sounds because the audience can perceive the emotions of the characters from these sounds. Moreover, the audience can imagine the facial expression of people who are extremely angry with their voices. (P04, 2021)

Sixth, the relationship between AD and words and voices. *The words and voices* were the most attractive sounds for BVI audiences, and these sounds conveyed the plot and the emotions. Audio describers should avoid overlapping with verbal content unless they need to describe significant actions that aid story comprehension or have an impact on the effectiveness of emotion interpretation. In those instances, audio describers could provide AD by overlapping the parts of sentences that use repetitive words or verbal renditions.

Importantly, any sound that served as a backdrop and was simultaneous to AD should have its volume faded down to enhance the clear message of AD.

Theme C: The guidelines for selecting elements to provide AD for gestures and facial expressions in different condition of TV dramas.

This section presents two sub-themes for providing AD for gestures and facial expressions in various circumstances.

Sub-theme C1: Audio considerations

Interestingly, BVI participants, after listening to the clips, summarised the emotions as follows: (1) *Buppesannivas*, scared, glad, sad, and pretending to be angry; (2) *In Family We Trust*, sadness and anger; (3) *Bad Genius*, excitement, and curiosity; (4) *Bai Mai Tee Plid Plew*, wrathful, insulted, and sad (see appendix part 4 Table 4.2). All BVI participants identified four types of sounds, including “Words,” “Voice,” “Human nonverbal vocalisations,” and “Foley,” that directly support their imaginations about the gestures and facial expressions of characters in TV dramas and emotional comprehension. Moreover, 40 BVI participants stated that the audio describers shouldn’t interrupt these sounds; for example, there was no need to describe “she screams,” “she cries,” or “she runs”. However, the audio describers needed to select some foleys which were unclear sounds or done for specific purposes to describe. For example, a female protagonist types the answer on the laptop for cheating on the exam (a scene of *Bad Genius*). Details on the results of the audio considerations could be found in Chapter 6 session 6.2.

Sub-theme C2: Visual considerations

This section presents the interpretation of data from 40 interviewees after they had heard the details of each scene from me. This information wasn't presented in the form of Audio Description, but it is information about the physical expressions of characters in this scene.



Figure 7.1 Example of overacting in *Buppesannivas*

All 40 participants stated that when the characters in a comedy scene expressed overacting for the purpose of creating a humorous engagement with the audience (see Figure 7.1), they needed AD to express the details of the characters' physical expressions.

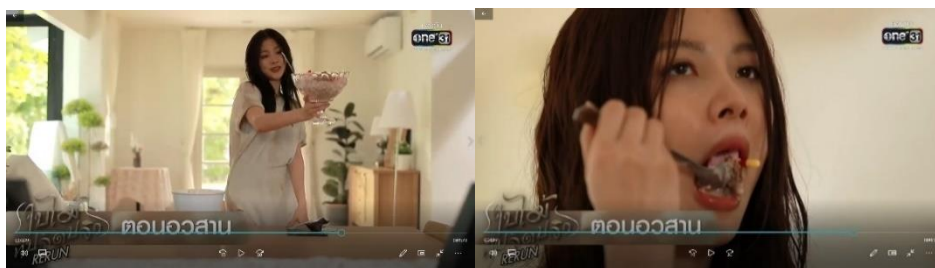


Figure 7.2 Example of the character in *BaiMai Tee PlidPlew* expressing unusual behaviour

23 BVI participants stated that when the character had an unusual behaviour and it was difficult to understand, a clear Audio Description was required. For example, when BVI participants heard the word “Cheers!”, they automatically imagined themselves sipping wine. Surprisingly, the character in this scene celebrated sarcastically by lifting a bowl of ice cream laced with medicine (see Figure 7.2). The expression of the character was

complicated for BVI audiences to comprehend in terms of the precise action and the intent of the action. So, describing gestures and facial expressions was required.

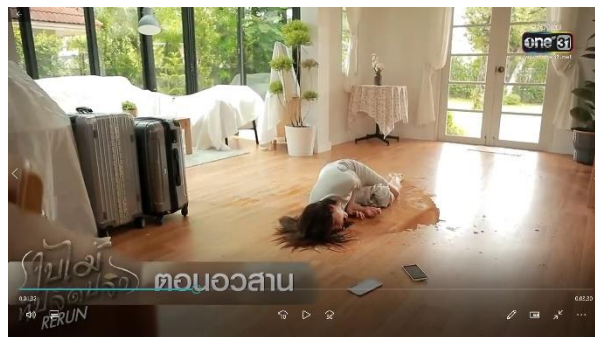


Figure 7.3 Example of the character in *BaiMai Tee PlidPlew* changing position or movement

22 BVI participants stated that when the actress in the clip *Bai Mai Tee Plid Plew* changed her posture from standing to laying, then from laying on the floor to squirming and curling up, it made them feel the pain of the character (see Figure 7.3). Gestures and bodily movements should come before facial expressions. The characters' changing moods and emotional levels are accurately portrayed by the body's expression. When the character's trembling hands revealed their intense sadness and wrath, the participants had to understand their gestures.

All BVI participants stated that if the theme of the story required it, the audio describers needed to observe and select the key expressions to describe. As an example, in the *Buppesannivas* scene, one actress had to play two characters with similar faces but distinct personalities. Ketsurang was born in modern society. She is friendly, funny, and kind, but Karaked was from an ancient society, and she was aggressive, testy, and heartless. In the ancient era, Ketsurang who came from the future possessed Karaked and was confronted by two servants. The BVI participants required AD to describe gestures, facial expressions, and other actions of the character that demonstrated the different personality traits.

Theme D The guidelines for selecting description styles for describing gestures and facial expressions in different condition of TV dramas.

This section covers the two sub-themes generated, including one on BVI perspectives on different AD styles and another on methods for constructing descriptions.

Sub-themes D1: BVI perspectives on different AD styles.

There were three AD styles mentioned by BVI participants. Nine participants preferred literal description, two participants preferred emotion naming, and twenty-nine participants stated that AD style needs to vary depending on the situation. Due to the variety of opinions on the topic, the results are difficult to apply in practice because the preferred styles of AD are subjective. I present below, in Table 7.8, the advantages and disadvantages of each style of AD from the perspectives of participants. As an audio describer myself I do agree that the appropriate styles of AD should not be limited to a single type. The following sections will reflect on each style in relation to their role in describing gestures and facial expressions according to BVI perspectives.

Table 7.8 The advantages and disadvantages for each style of AD based on interviews with BVI audiences

Styles	Advantages	Disadvantages
<p>Literal description (describing what you see on the screen)</p>	<ul style="list-style-type: none"> • To encourage BVI audiences to form their own opinions. • To create the imagination of physical actions. • To convey the same information available to sighted audiences. • To create emotional engagement. • To draw the attention of audiences. 	<ul style="list-style-type: none"> • For dynamic content, it can be difficult to understand the meaning right away. • It is hard for congenitally blind people to understand the physical descriptions. • It is hard to follow. • It doesn't fit within small sound gaps. • Some physical expressions can be used to express various emotions, which may confuse BVI audiences. • It may compromise enjoyment because it shifts BVI's attention away from other sounds and towards AD. • It might be too complicated to understand in limited time. • It might create confusion for audiences.
<p>Naming emotions</p>	<ul style="list-style-type: none"> • Immediate understanding. • To control the interpretation. 	<ul style="list-style-type: none"> • If the audio describers use it in a redundant way, it repeats the function of characters' voices.

		<ul style="list-style-type: none"> • It does not support imagination. • The audio describers risk their own misinterpretation. • It can't create emotional engagement with characters and TV dramas. • It can't convey the level of emotions. • It can't convey the complex emotions. • In the case of naming a sign, it might not be understandable if that particular sign is not used by the target group.
<p>Mixing between literal description and naming emotions. (Both mixing several styles of AD in different locations of scenes and mixing several styles of AD in the same sentences)</p>	<ul style="list-style-type: none"> • To clarify meaning. • To create the imagination of physical actions. • To control the meaning of interpretation. 	<ul style="list-style-type: none"> • If the audio describers use it in a redundant way, it repeats the function of characters' voices.

- *The literal style*

There were four situations mentioned by BVI participants for using this style of AD. First, this style might be appropriate for situations in which characters express specific or unique physical actions, such as being extremely angry or extremely sad or exaggerated actions in a comedy scene. Moreover, this style could apply to describe exact physical expressions of signs. It might be used for transmitting the intention of the producer. For example, a group of teenagers in TV drama using a specific hand sign for their members. A literal description can be used when there is enough sound context to support the interpretation. This is because some signs have multiple meanings, for example, the V sign is a hand gesture in which the index and middle fingers are raised and parted to make a V shape while the other fingers are clenched. This could convey several meanings such as peace and hope, victory or keep going.

Second, this AD style might be appropriate for conveying complex emotions, for example, a smile with tears in her eyes. Third, it might be appropriate for conveying a turning point of the story which was expressed through physical actions. In the case of *Buppesannivas*, for example, the spirit of Ketsurang possessed Karaked, an ancient woman who had died. In Karaked's body, Ketsurang awakens. Despite having the same face, Ketsurang and Karaked have very different traits and personalities. Karaked was a bad person, but Ketsurang is a kind person. So, the audience should be introduced to the differences between Ketsurang and Karaked. The details of character expressions, such as hugging servants and gently rubbing servants on the head, were important to describe for expressing the kindness of Ketsurang.

There were two situations mentioned by BVI people as not suitable for using literal descriptions. It might not be appropriate to provide details of physical actions in the case of obvious emotions in the previous dialogues. If the previous dialogues demonstrated the emotions or level of emotions through sentences, words, or voices, there is no need to provide the details of AD to repeat the same functions.

- *The naming style*

There were three conditions for using this style of AD from the perspectives of BVI people. First, this style of AD might be used when there was time constraint due to short sound gaps. This was the fundamental condition for using emotion naming to help BVI understand the emotions of characters right away. Second, it could be used in a scene where there aren't enough sounds, such as previous dialogue or music, to support emotional comprehension. In the absence of appropriate sounds to support the appropriate emotions, the audio describers might decide to exert control over the interpretation of BVI people by naming the emotions. Although if there was enough context, based on the findings of this thesis, audio describers might omit emotions which BVI people could understand from the sound context, and especially through the voices of characters. Third, the naming style is suitable for some emotions that BVI people could imagine the physical expressions for, such as angry or frightened. Moreover, this style could apply for providing the name of a sign. It might be useful for universal signs, for example, “hand sign: I love you” or “hand sign: OK”.

- *Mixing between literal description and naming emotions*

BVI participants stated that the audio describers could select different styles of AD to use in different parts of TV dramas depending on specific conditions. Moreover, the audio describers could use combining literal descriptions with the naming of emotions in the same sentence. This style of AD might be appropriate for a scene which lacks dialogue and has large sound gaps. A lack of dialogue would make it difficult to interpret emotions correctly, so naming emotions could control the interpretation. Furthermore, the literal description style would aid BVI participants' imaginations of those emotional expressions.

Sub-theme D2: Methods for constructing description.

The verbal descriptions of BVI people were studied for 2 key reasons: (1) to avoid putting AD over essential sounds (a topic that was covered in section 7.1.2), and (2) to understand the proper sentence structure to convey emotions to BVI audiences. All BVI participants spent a few minutes creating phrases or sentences to describe 3 emotions out of 7, including happiness, sadness, and anger through physical actions. It was noted that they spent more time thinking about verbal descriptions for four of the

emotions (fear, disgust, surprise, and contempt) when compared to the other emotions, with six participants being unable to create verbal descriptions for these four emotions by describing their physical actions:

Umm (pause for thought) I don't know about the expressions of people who are contemptuous, but I know when people contempt me from their voices, tone, and words. (P 10, 2021)

Therefore, the audio describers should avoid creating the sentences of AD by using the literal description for these emotions including fear, disgust, surprise and contempt.

7.3 Conclusions

Effective AD from the perspectives of BVI participants needs to be placed within the appropriate sound gaps, while also requiring suitable content selection and a suitable description. BVI audiences generally needed AD between the lines of speech. However, some circumstances had limited sound gaps to insert AD in. Hence, BVI audiences suggested audio describers focus on the significance of the interaction between AD and soundtracks, including actual words, ambient sound, sound effects, music, human nonverbal vocalisations, and Foley, as a way of supporting the decision-making process of AD creation. This has an impact on the process of creating AD and the elements AD is placed on, as well as how to design the interaction between AD and soundtracks, including the placement of AD (before or after visuals), and the volume of AD in the mixing process.

Additionally, BVI participants highlighted that AD shouldn't repeat functions already fulfilled by other sounds. If some kinds of sounds, such as voices and human nonverbal vocalisations, could convey the clear meaning of emotions, there would be no need to provide AD for physical actions. Moreover, it is important to distinguish between intentional and unintentional actions. The BVI participants indicated that they needed AD for voluntary actions, followed by involuntary actions and reflex actions. This information supports the priority order for audio describers in the process of writing the AD script. BVI audiences also typically recommended that music without lyrics may be a suitable setting for AD to improve the plot's perception and imagination of the physical actions in TV dramas. However, they emphasised the advantages of comprehension while balancing the functions of AD and sounds.

Finally, the results showed that the styles of AD were personal preferences of individual audience members, with different situations lending themselves to different styles. *Literal description* was mentioned as useful to express unique characteristics or specific purposes (for example, overacting in a comedy scene); to express complicated emotions, for example, a character feeling sad but pretending to be happy; and to communicate the turning point of the story through physical expressions. The advantages of literal description include encouraging BVI audiences to develop their own opinions; creating BVI people's imagination; BVI audiences having the opportunity to access the same information as sighted audiences; creating emotional engagement; and drawing the attention of audiences. While the disadvantages include difficulty in immediate understanding; difficulty for congenitally blind people to understand the physical description; challenges fitting the descriptions within tight sound gaps; and compromising the enjoyment because it shifts BVI's attention away from other sounds and towards AD. Moreover, because some emotional expressions need to be learnt through interaction and seeing, such as contempt, the literal description would not be suitable as the description might not be easily understood.

The naming style might be suitable in the presence of tight sound gaps and in scenarios where there are not enough sounds to support interpretation and literal description might cause confusion, which might be the case when the physical descriptions for different emotions are similar. For example, fear and surprise are two of the most commonly confused facial expressions because they share the same key features: eyebrows (raised), eyes (upper eyelids raised), and mouth (jaw dropped) (Ekman, 2023). Advantages of the naming style are ease of understanding, and that the audio describer is able to control the interpretation, whereas disadvantages include that it does not support imagination; that it risks audio describers' misinterpretation; it can't create emotional engagement with characters and TV dramas; it can't convey the level of emotions or complex emotions; and that audio describers lack a variety of words to describe emotions.

Mixing between literal description and naming of emotions could be used in two ways (1) using different styles of AD to use in different part of TV dramas depending on specific conditions; (2) using combining literal descriptions with the naming of emotions in the same sentence. This style of AD might be appropriate for scenes which lack dialogue and have large sound gaps, with the advantages of this style being that it can clarify the meaning of physical actions; it can support the imagination of physical

actions; and it can control the interpretation of physical movements. While the disadvantage is a potential overlap between the AD and the functions of characters' voices, in certain circumstances.

Audience preferences regarding AD styles seem to be highly personal, and dependent on the circumstance. There was no single AD style that fitted all situations, so styles should be chosen depending on the specific circumstances.

After studying the strategies for describing gestures and facial expressions in TV dramas from the perspectives of blind and visually impaired people, I will now explore the same topic but from the perspectives of audio describers as AD creators (Chapter 8), and the perspectives of experts in AD (Chapter 9).

Chapter 8

Strategies for describing gestures and facial expressions in Thai television dramas from the perspective of audio describers

The main goal of this chapter is to develop AD strategies for describing gestures and facial expressions in TV dramas by gathering data on strategies and preferences from audio describers. The audio describers were one of the key informants to address this objective because they use existing AD guidelines and work as practitioners. As a result, they encounter challenges in applying AD principles in their professional practice. This chapter focuses on the challenges linked to describing gestures and facial expressions to convey characters' feelings to Blind and Visually Impaired audiences. The data presented here was gathered from focus group discussions with audio describers about their experiences writing AD scripts for fictional programmes. Moreover, in the focus groups, four Thai sample clips (see Chapter 4) were used as part of conversations to encourage them to discuss different styles for describing gestures and facial expressions in different situations. The data gathered was analysed using Reflexive Thematic Analysis.

8.1 The method for gathering data from Thai audio describers.

The focus groups referred to in this chapter are the same ones that were discussed in Chapter 5. However, in this chapter I will focus on the strategies for describing gestures and facial expressions in Thai TV dramas. For information on recruitment of participants and group composition please see Chapter 5 session 5.2.

The audio describers were approached by email and phone through television stations' Audio Description departments, as well as AD production companies, to see if they were interested in participating in this study. The steps to gather the data included introducing myself as a researcher and providing an outline of this doctoral project as well as distributing the information sheet and the consent form to the participants and providing an overview of the processes involved in data collection. Then, the participants were invited to join the focus group by sending them a link to a Google meeting for group discussion.

As mentioned in Chapter 5, work with the group of Thai audio describers focused on addressing two research questions. The first one, explored in Chapter 5, focused on the challenges of the existing Thai Audio Description guidelines. The second, addressed in this chapter, centred around the strategies for describing gestures and facial expressions in television dramas from the perspectives of audio describers.

The focus groups were structured around the following questions:

- What are your experiences of AD for television programmes, especially for fictional programmes?
- What are your steps for creating AD, especially for fictional programmes?
- What are the challenges of creating AD, especially for fictional programmes?

Following those initial questions, I introduced them to the four sample clips of Thai television drama used in this thesis (see Chapter 4) and used them as a catalyst for discussions on the challenges of AD scriptwriting. Links to each clip were sent during the focus group, with participants being encouraged to watch them wearing headphones. After the participants finished watching each clip, I asked the questions listed below:

- What are the main challenges for AD in this clip?
- What would your steps and principles for writing the AD script for this clip be?
- How would you describe gestures and facial expressions of characters in this clip?

8.2 AD strategies for describing gestures and facial expressions from the perspectives of audio describers.

I adhered to the steps listed below and recommended by Braun and Clarke (2021c).

Phase one: Familiarisation with the data

After transcribing and re-reading the transcripts, I prepared my primary notes:

- There are controversies about AD, including the appropriate amount of AD, the position of AD, and the use of objective and subjective styles.
- Effective AD should fill the missing comprehension and emotional perception of BVI people and AD should not interrupt the functions of other soundtrack elements.

Effective AD focuses on what elements need describing and what elements should not be interrupted.

- The definitions of AD's subjective and interpretative styles were unclear. However, nine out of ten audio describers did not focus on this because they believed in a wide range of AD styles rather than the binary opposition between objective and subjective AD styles. They believed that subjective AD might not be avoided in the process of content selection. Most audio describers stated that audio describers for fictional programmes needed to become narrators rather than describers to maintain the purpose of television dramas, which required comprehension and emotional engagement.
- Even though the audio describers were trained with the initial AD knowledge that suggested sticking to the rules of the objective style of AD, nine out of ten decided to adjust the styles of AD by themselves depending on the situation and accepting to use the subjective style of AD or interpretative style of AD, particularly when describing emotions of characters.
- The genre and pace of fictional programmes influenced the amount of AD, the language choices, and styles of description.
- Effective AD did not require a description of every single action because too much information can lead to information overload for blind and visually impaired people. As a result, choosing content was an important part of creating an effective AD. Furthermore, they differentiated between actions with intent and simultaneous actions. This would aid audio describers in emphasising the significance of physical expression in each scene.
- In the case of complex emotions or showing the level of emotions, all audio describers agreed that a literal description was more effective than naming emotions.
- All audio describers agreed that most emotions were indeed expressed through the eyes and because BVI audiences lack experience in seeing, naming emotions might be an appropriate style of AD for conveying meaning from the eyes.
- All audio describers agreed that the physical expression of characters in comedy scenes needed to be conveyed through literal description.
- All audio describers suggested that some physical actions lacked clear intention or meaning, such as sighs. The literal description may be beneficial to name the emotion.

- Some audio describers pointed out that the characters in several Thai TV dramas were flat, with characters in this category being those who exhibit straightforward emotions and corresponding bodily reactions. Moreover, these expressed overacting and strong emotions through their physical expressions and voices, posing a low risk of misinterpretation. As a result, naming emotions might be used for this situation.
- Some audio describers expressed concern that naming emotions had limitations in that they were repetitive words and could not demonstrate the level of emotions of characters. This may reduce the attention and engagement of blind and visually impaired people.
- All audio describers agreed that there was a lack of AD research and guidelines for TV dramas. This was a limitation of Thailand's existing AD guidelines because the general principles of AD guidelines could not be applied to TV dramas. The audio describers agreed that the AD for fictional programmes should not only focus on conveying comprehension but also on conveying enjoyment and emotional engagement.
- All audio describers agreed that certain facial expressions, such as a frown, could convey a variety of meanings. As a result, the audio describers were required to describe a cluster of actions or movements rather than providing only a single movement. The importance of naming emotions was mentioned. For BVI participants, this may have a clear meaning. Thai audio describers expressed their consideration of the relationship between AD and soundtracks.
- The audio describers who have worked in production or have knowledge about TV production expressed their concerns about soundtracks and expressed the intention to protect the meaning of those sounds.

Phase two: Generating initial codes.

I provide an example of the generation of initial codes from the interviews with audio describers on addressing strategies for describing gestures and facial expressions in Thai television dramas from the perspective of audio describers in Tables 8.1 and 8.2. In addition, I repeat the procedure depicted in these tables with the transcripts of two focus groups with ten audio describers. Then, I distill the excerpts about the strategies for describing gestures and facial expressions in Thai television dramas from the perspective of audio describers into 12 codes in Table 8.3.

Table 8.1 Example of generating initial codes from the transcripts of the audio describers in group A

AD01: For me, before writing the AD script, I will try to understand the overall storyline, mood and tone, and language style. Then I'll find the sound gaps and insert AD. There is no need to describe each and every action of the characters. I will carefully listen to the soundtrack; if I can tell which part of a scene, it is from the sounds, I will not offer AD to them. Following that, I will concentrate on language for AD that is relevant to the story, precise, and provides clear actions or characters, while avoiding technical terms. AD04: Because of the limited time for on-air, I won't be able to watch the entire story before writing the AD script, but I will return to review the AD script. I'd like to share some feedback from BVI audiences. AD for TV dramas does not provide AD in every gap between lines of conversation because BVI must listen to the soundtracks and too much AD has a negative impact on following. AD03: I focus on the narrative of each genre. For example, a sitcom must concentrate on the pace, rhythm of the story, music, and SFX. Other sounds should be used to harmonize the description. Furthermore, the language style is critical in supporting the feeling of engagement for BVI. Furthermore, eye expressions are an important component in conveying emotion; however, the blind cannot perceive this expression. So, as an audio describer, I will choose this element to describe by interpreting it to create the most understanding of feeling. The blind consultant on my AD team confirms that describing the eyes improves emotional engagement. AD04: I prefer to use literal description rather than naming emotions, such as tears welling up in the eyes, because if the audience can interpret for themselves, this can draw the audience's attention. AD05: I also try to describe what I see on the screen without using adjectives or interpreting the information because, with the exception of time constraints, each audio describer has subjective judgement.

Importance of the overview of the story.	Listening to soundtracks to identify the sound gaps.	Pace and rhythm of story impacts AD script.	Observing the style of language before writing description.
The elements for conveying emotions.	The circumstances for selecting AD styles.	AD should harmonise with other sounds.	The styles of AD.
The amount of description impacts AD effectiveness.	Feedback from BVI people.		

Table 8.2 Excerpt of spreadsheet tracking code changes

Data item 1	Iteration 2	Iteration 3
“Pay attention to soundtracks in the materials.” (AD 02, 2021)	<ul style="list-style-type: none"> • Preparing before writing the AD script. 	<ul style="list-style-type: none"> • The factors for identifying sound gaps.
“Focus on genre, tone, and style of language as well as the audio and visual details in the scene.” (AD 03, 2021)	<ul style="list-style-type: none"> • Preparing before writing the AD script. 	<ul style="list-style-type: none"> • The comprehension of narration styles before writing AD script.
“I’ll read a TV drama synopsis to comprehend the general plot” (AD 01, 2021)	<ul style="list-style-type: none"> • Studying the overview of the story 	<ul style="list-style-type: none"> • Plot comprehension before writing AD script.
“BVI audiences need to perceive the AD that creates both comprehension and enjoyment; especially AD for TV dramas.” (AD 08, 2021)	<ul style="list-style-type: none"> • The needs of blind audiences 	<ul style="list-style-type: none"> • The needs of blind audiences
“I won’t describe some actions that can be understood from sounds such as crying or yelling but I focus on turning points of movement such as swirling on the floor.” (AD 10, 2021)	<ul style="list-style-type: none"> • The content selection for conveying emotions. 	<ul style="list-style-type: none"> • The content selection for conveying emotions.
“The suitable style of AD depends on the specific characteristics of each scene including the way to use audio visual	<ul style="list-style-type: none"> • The styles of AD in different situations. 	<ul style="list-style-type: none"> • The suitable styles of AD in different situations.

elements to create meaning in the scene.” (AD 08, 2021)		
“Time limit is an issue for the AD of television programmes, therefore mentioning emotions could be applied for this circumstance.” (AD 03, 2021)	<ul style="list-style-type: none"> • The situation for using naming emotions. 	<ul style="list-style-type: none"> • The factors for using naming emotions.
“I am concerned about the comprehensible words, words that inspire imagination, and language that match with TV dramas.” (AD 09, 2021)	<ul style="list-style-type: none"> • The circumstances for writing the AD 	<ul style="list-style-type: none"> • The factors influencing writing the description
“Use words or phrases that support the imagination and creating description can accurately deliver the overacting action or create emotional engagement.” (AD 03, 2021)	<ul style="list-style-type: none"> • Using precise words for creating imagination. 	<ul style="list-style-type: none"> • The factors in word choices.
“The physical actions must be described because sighted people laugh at this acting so AD should create the same feeling with unsighted audiences by describing the facial expressions.” (AD 06, 2021)	<ul style="list-style-type: none"> • The circumstances for using literal description. 	<ul style="list-style-type: none"> • The factors for using literal description.
“NOT" give the AD too much time because it affects the audience’s comprehension” (AD 04, 2021)	<ul style="list-style-type: none"> • The suitable amount of description. 	<ul style="list-style-type: none"> • The suitable amount of description.

Table 8.3 Codes generated to address the question on the strategies for describing gestures and facial expressions in TV dramas

No	Codes	Examples of excerpts
1	Plot Comprehension before writing AD script.	“Generally, Thai TV drama that I ever write AD script for has around 30 episodes. I'll read the TV drama synopsis that TV stations give to the AD team prior to creating the AD script, it helps me to comprehend the general plot and become familiar with the characters or storylines in a short time.” (AD 01, 2021)
2	The comprehension of narration styles before writing AD script.	“I like to watch the first episode before creating the AD script for a TV drama, sitcom, series, or films. I'll pay close attention to genre, tone, and style of language as well as the audio and visual details in the scene. I think all elements in TV dramas including soundtrack were well designed by creators so AD shouldn't interfere with them. This method helps me to create AD that does not interrupt other sounds.” (AD 03, 2021)
3	The factors for identifying sound gaps.	“I have some tips for writing the AD script. Besides carefully observing the visual elements, I will listen without seeing. I'll close my eyes and I don't provide AD for the parts that I can comprehend from sound context. I think this helps me to identify the suitable sound gaps for inserting AD by understanding the TV consumption of blind people.” (AD 02, 2021)
4	The factors of writing the description.	“My AD team has five people to write the AD scripts for TV dramas. We will share the information of story and style of language together because we are concerned with the harmony of language that is an important factor for enjoyment. I am concerned about the comprehensible words, words that inspire imagination, and language that match with TV dramas. In order to leave enough time for audiences to follow along and hear other sounds” (AD 09, 2021)

5	The content selection for conveying emotions.	“I agree with others that said before about good AD shouldn’t describe every single action, but the audio describers need to select what is important to select to describe or omit. For example, the scene of <i>BaiMai Tee PlidPlew</i> , this scene shows the skill of acting of the actress who expresses complex emotions continuously in this scene. I think the audience can detect emotions from her voice when speaking a rude word, her yelling. I won't describe some actions that can be understood from sounds such as crying or yelling but I focus on turning points of movement such as swirling on the floor.” (AD 10, 2021)
6	The suitable styles of AD in different situations.	“Most AD training encourages to use the objective style of AD or using summarised style or interpretative style of AD in the case of time constraints. Moreover, the suitable style of AD depends on the specific characteristics of each scene including the way to use audio visual elements to create meaning in the scene.” (AD 08, 2021)
7	The factors for using naming emotions.	“Generally, time limit is an issue for the AD of television programmes, therefore mentioning emotions like anger and terror could be useful in this circumstance. I believe it can make the emotions more quickly understandable for viewers. There is low risk of misinterpretation about character’s emotion because the characters in Thai TV dramas are flat and using overacting techniques to express the emotions” (AD 07, 2021)
8	The factors for using literal description.	“I think some parts of the clip of <i>Buppesannivas</i> are a good example of the use of literal descriptions. The character of the female protagonist exaggerated acts of being angry by scowling her eyes and curving her mouth. The physical actions must be described because sighted people laugh at this acting so AD should create the same feeling with unsighted audiences by describing the facial expressions.” (AD 06, 2021)
9	Needs of blind audiences	“I have worked with blind and visually impaired people, and they shared some needs about AD. BVI people need to perceive the AD that creates both comprehension and enjoyment, especially AD for TV dramas. But some audio describers, especially new audio describers, conduct AD by

		focusing only on delivering comprehension and some of them try to provide a lot of details of description.” (AD 08, 2021)
10	Using suitable word choices for conveying precise meaning.	“My background is as a book writer, so I am accustomed to using beautiful language or lengthy sentences to describe things in AD scripts. But I learned through the AD voice talent that the script was too long for her to read in the sound gaps. She advises me to write AD scripts with clear, concise words that can be understood quickly. I therefore adjust my writing style from writing for reading to writing for listening.” (AD 05, 2021)
11	Using suitable word choices for creating imagination.	“From my experiences, several AD trainers emphasise the importance of writing concise and precise AD scripts. For me, there are several important things about writing the AD script. For a comedy scene or sitcom, for instance, the audio describers must use words or phrases that support the imagination and creating description can accurately deliver the overacting action or create emotional engagement such as making the audience laugh.” (AD 03, 2021)
12	Suitable amount of description	“There is a consultant who is blind in my AD team, thus I received helpful comments for my team. One of the most crucial things is to "NOT" give the AD too much time because it affects the audience’s comprehension. It’s hard to follow the story from soundtracks and AD with long sentences at the same time.” (AD 04, 2021)

Phase three: Generating themes and sub-themes.

The coded data was analysed to see how different codes might be used to create themes or sub-themes based on shared meanings.

Table 8.4 The construction of themes and sub-themes from the initial codes

Codes	Themes and Sub themes
Code 1 Code 2 Code 3	<p>Theme A: The strategies for preparing to write an AD script.</p> <p>Sub-theme A1: Comprehending the overall story and narration styles from the synopsis of each episode. (Code 1,2,3)</p> <p>Sub-theme A2: Comprehending the overall story and narration styles from the audiovisual material in TV dramas. (Code 1,2,3)</p>
Code 4 Code 5 Code 6 Code 7 Code 8 Code 9 Code 10 Code 11 Code 12	<p>Theme B: The strategies for writing the AD script for describing gestures and facial expressions.</p> <p>Sub-theme B1: Content selection to complete comprehension and convey emotions. (Code 5,9)</p> <p>Sub-theme B2: Circumstances in which to use each AD style. (Code 4,6,7,8,9)</p> <p>Sub-theme B3: Circumstances for different word choices. (Code 10, 11)</p> <p>Sub-theme B4: The suitable amount of description. (Code 12)</p>

Phase four: Reviewing potential themes and sub-themes.

The two candidate themes, as shown in Table 8.5, address the research question about the strategies for describing gestures and facial expressions in television dramas from the perspectives of audio describers.

Phase five: Defining and naming themes.

Table 8.5 presents the definition for each theme.

Table 8.5 The definitions of themes on the strategies for describing gestures and facial expressions from the perspectives of audio describers

Theme	Definition
Theme A: The strategies for preparing to write an AD script.	The methods to support an effective process before writing the AD script include understanding the overall story and narration styles, as well as the factors for identifying suitable sound gaps.
Theme B: The strategies for writing the AD script for describing gestures and facial expressions.	The approaches that facilitate the process of developing an AD script that describes gestures and facial expressions effectively. This involves examining the elements that influence the choice of content for full understanding and emotional expression, the elements that influence the use of each AD style, the elements that influence word choices, and the appropriate amount of description.

Phase six: Producing the report.

This section presents the findings in connection to Themes A and B, and their corresponding sub-themes.

Theme A: The strategies for preparing to write an AD script.

This section will present two methods for comprehending the overview of TV drama's story and narrative styles including the storyline, mood, and tone of the story, the characteristics of characters, language style, and pace of the story. These strategies might support the preparation for writing an AD script.

Sub-theme A1: Comprehending the overall story and narration styles from the synopsis of each episode.

All participants agreed that reading synopsis was a basic method for understanding the intention of the content creator. A brief synopsis of the full story helped the audio describers better comprehend the plot and characters. The episode synopsis for each episode helped audio describers comprehend the basic idea of each scene, important incidents, as well as the tone and mood of each scene. The audio describers stated that the overview of the plot and styles of narration from the synopsis might support the process of locating sound gaps to insert AD. However, because the synopsis merely gave a general description of each scene, reading it was insufficient to comprehend the characters' genuine sentiments and objectives. As a result, audio describers have to pay particular attention to the audiovisual aspects of the content.

Sub-theme A2: Comprehending the overall story and narration styles from the audiovisual elements in TV dramas.

Audio describers with direct experience in television production emphasised the importance of extracting meaning from both audio and visual elements. They suggested audio describers pay attention to camera shots, camera angles, editing styles, and sound design in scenes as tools for interpreting meaning. Camera shots could demonstrate the director's intention, such as using a close-up shot to show emotions and a medium shot to show movement. The camera angle could show the character's point of view. Editing and soundtracks could present the pace of narration as well as the mood and tone of the

scene. Furthermore, the sound design could indeed represent the mood and tone of a scene as well as the emotions of the characters. However, all participants stated that, due to tight timelines, it was difficult to watch through the whole story. The workflow of creating AD for television dramas in Thailand involves working as a team because AD is created manually, without any specialised software support. As a result, working as a team may shorten the time it takes to create an AD. However, the style of AD scriptwriting needed to be agreed on, the team members would set the guidelines on writing style together before writing the AD script.

From my experience, TV dramas typically last for approximately 50 minutes, with three to four breaks in between. As a result, watching the entire story before writing the AD script is difficult. As a result, I'll read the synopsis to learn the entire story and observe the context of audiovisuals in TV dramas. This will aid in identifying sound gaps and selecting the elements. This is because the context is especially important to reduce the risk of misinformation when conveying the meaning of visuals into audio mode. (AD06, 2021)

In my experience, a sitcom has 40 episodes, so I don't watch all of them before writing the AD script, but I will read the synopsis to understand the overall story and watch the first episode to observe the character's traits and personality, as well as the language style. In the case of writing the AD script with the team, we will establish the writing style guidelines together after watching the first episode. (AD07, 2021)

Based on my experience as an audio describer, I agree that observing the camera shots and listening to the soundtrack is effective for determining which things need to be picked up to describe and which parts need to be protected from AD interruption. Although the existing Thai AD guidelines do not focus on sounds in the process of AD creation, audio describers' experiences as content creators for television programmes reminded them of the importance of sounds in creating meaning in TV dramas. The importance of sound functions had an impact on the process of identifying sound gaps. Identifying sound gaps was another crucial step in the creation of AD. All audio describers considered soundtracks before locating the sound gaps for inserting AD. According to the participants, AD should not have repetitive functions with soundtracks and should not interfere with the functions of those sounds. If audio describers chose inappropriate sound gaps for inserting AD, this harmed BVI comprehension and engagement with content.

Good audio describers have both the ability to identify appropriate sound gaps and the ability to write, because blind people would comprehend the content from soundtracks in materials first and AD should come to complete the comprehension. (AD 01, 2021)

According to all participants, the general principle of AD is that audio describers should not put AD over actual words such as speech, monologues, or dialogues. These sounds are essential for assisting BVI audiences to understand the plot and the emotions. They also suggested that AD not be placed too close to actual words. The audio describers should leave a few gaps so that BVI audiences can think about the meaning of the description. Furthermore, they emphasised the importance not only of words, but also the functions of other sounds needing to be evaluated before deciding on sound gaps. All participants agreed that audio describers needed to consider the functions of sounds in each scene and avoid including AD which would interfere with the functions of the original materials. First, AD should go over music and ambient or sound of setting, but they should be cautious as to how much AD goes over music and ambient or sound of setting. This is because music can enhance the emotions of the characters. Second, audio describers should not use AD to overlap key sound effects or Foley that depicts the actions of characters when there is no conversation. Foley, such as the sound of walking or opening the door in the sample clip of *Bad Genius*, should be preserved. Third, audio describers should avoid placing AD over silence. This is because the lack of sound can heighten feelings of excitement, sadness, or emotional turning points. In the scene from *BaiMai Tee PlidPlew*, for example, there is a short silence after the actress splashes the coffee on her face. According to the participants, silence represents a character losing control or consciousness.

Following the female character splashing coffee on her face. I heard a silent part and the sound of the heart slowly stopped beating. I don't provide AD overlapping this section because this is a signal of a character's loss of consciousness or controllability. (AD 03, 2021)

Music has a huge impact on creating emotional engagement for audiences in the case of *Bad Genius*. As a result, audio describers should avoid using long sentences to describe the entire piece of music. Furthermore, some parts of this scene used silence to create suspense with the audience, so AD should not interfere with this. This sound, like the sound of shaking the door, is important in representing the character's action. I believe blind people can infer action from this sound, so it may not provide AD for this. (AD 08, 2021)

Finally, audio describers stated that no AD was required for crying or other emotional sounds as BVI audiences were able to deduce the meaning on their own. Furthermore, some participants stated that they needed to reduce the disparity between sighted and BVI participants, who used different sensory systems for information perception. They attempted to listen only to the sounds without looking before identifying sound gaps. Because they could only perceive auditory sensory information, they would notice sound gaps that they couldn't understand. This technique could be used, they reported, to simulate how visually impaired people consume media. However, it is worth noting that even though sighted people might close their eyes to consume media, they might still use different ways to create images or understand the story because they have different experiences.

Theme B: The strategies for writing the AD script: describing gestures and facial expressions.

Below I separate the results into the four sub-themes indicated in Table 8.4.

Sub-theme B1: Content selection to complete comprehension and convey emotions.

Prioritising actions with intention was one of the main points shared by participants, who also pointed out that audio describers needed to be concerned about the appropriate amount of AD. The audio describers agreed that there was no need to provide AD for every single action because the information overload would impair comprehension. They needed to offer AD for key actions with intention such as typing on a computer, crawling, sitting, and so on when choosing the physical actions to describe. However, they encountered difficulties in selecting the key elements to describe and order the elements of actions in the process of AD script writing in the case of simultaneous actions, for example, when characters expressed their feelings of disgust through muscle movements on their faces, and gestures. The literature on the topic also highlights the need to prioritise actions with intention. These actions can be separated into, reflex action, involuntary action, and voluntary action. A *reflex action*, also known as a reflex, is an involuntary action that occurs in response to a stimulus. For example, a person who is exposed to bright light or who flinches when confronted with a disgusting thing. *Involuntary actions* are those that occur without an individual's conscious or willing participation, for example, heart beating or sneezing. *Voluntary action* involves

when an action is produced with the involvement of thoughts, for example, walking, eating, and opening the door (Borg, 2013). Audio describers felt that voluntary actions had a higher order of priority than involuntary actions, including reflex actions.

The participants stated that describing facial expressions to transmit emotions was difficult for them because the characters moved several muscles on their faces when expressing emotions, so they didn't know which elements needed to be described to convey the exact meaning to audiences and whether or not the description would be understood by BVI audiences. Borg (2013) discusses Emotional Entry Points (EEP), mentioning that the eyes are controlled by the Orbicularis Oculi Muscle, the nose by the Nasalis Muscle, and the mouth by the Orbicularis Oris Muscle. These are crucial in conveying genuine emotions (Borg, 2013). In the case of literal description, it could be assumed that audio describers should focus on characters' eyes, nose, and mouth due to time constraints. In the scene of *Buppesannivas*, for example, the female protagonist uses her facial expressions to convey amusement. It could be seen that her eye expressions (scowling) and her mouth (upside down) were important to convey the characteristics of her face in this scene.

Participants discussed and agreed that audio describers needed to listen to the words as a signpost for the need for AD. Participants cited the scene from *Buppesannivas* in which the female protagonist asked, “Do I need to be the villain in drama like *Kik Suwasjane*?” As already discussed in Chapter 4, *Kik Suwasjane* is a well-known Thai villain in Thai dramas, with distinctive expressions. As a result, the female character in this scene needed to imitate the styles of this famous villain in comedic ways. In this section, the audio describers were required to describe facial expressions for creating emotional engagement with BVI audiences.

The participants from both groups agreed that in the case of characters concealing genuine feelings, AD was required to prevent misunderstanding. The participants brought up the example from *BaiMai Tee PlidPlew*, in which the female protagonist says “Cheers!” while crying. As, usually, “Cheers!” would be used in a positive situation, describing the physical actions of the character is required to assist BVI audiences in understanding the character's true feelings.

When I heard the female protagonist said “Cheers!” Then, she ridiculed smiling and weeping. This expression requires AD to convey the true emotion of the character to the audience. AD must convey the character's mood swing and complex emotions. (AD 03 in group A, 2021)

Both focus groups suggested that audio describers describe the changes in body gestures which represent an emotional turning point. Participants cited the example in which the actress in *In Family We Trust* sobs until she collapses on the floor. When she collapses on the floor, she is expressing her overwhelming grief. Another example is in the scene from *BaiMai Tee PlidPlew*. The audio describers pointed out that the changes in the physical expressions of the female protagonist in this scene demonstrated the level of emotions and the turning point of emotions that audio describers needed to be concerned with to provide AD for, because there was no dialogue. This is an example of how the scene showcased the emotions.

(part1) Her hand holding a coffee cup in one hand trembling and using the other to support, but her hand still trembles --- (part2) A cup of coffee splashes onto her face --- (part3) Coffee splashes onto her face --- (part4) A cup of coffee drops on the floor --- (part5) She walks on the broken cup until blood runs from her feet --- (part6) She slips and swirls her body on the broken cup.

Several camera-shot sizes, including close-up shot, full shot, medium close-up, and close-up were used in the previous example scene, and each camera shot highlighted various aspects of physical actions. I agree with the audio describers who suggested focusing on the turning point of actions rather than facial expressions because these actions could clearly show the level of emotions.

The participants discussed ways to describe the sounds of actions. They stated that audio describers should provide AD for specific purpose sounds as well as unfamiliar sounds, for example, the sound of typing on a computer as part of cheating in an exam, the sound of opening a medicine sachet, and the sound of eating ice cream with medicine. However, the participants agreed that there was no need to provide AD for action sounds such as opening the door, walking, or running, but they suggested designing the AD to work in harmony with Foley to preserve the director's intention. The participants mentioned *Bad Genius* using the sound of opening or closing the door to enhance the feeling of excitement, so the audio describer needed to keep this sound and provide the AD after the Foley.

In this scene, (*Bad Genius*) employs sound design to elicit excited reactions from viewers. I heard walking, then the sound of opening the door, followed by a brief pause to hear excited music. So, the role of AD does not interfere with the function of sounds that the director intends to design for audiences. (AD 03, 2021)

Sub-theme B2: Circumstances in which to use each AD style.

Thai audio describers raised the issues of the interpretative and non-interpretative styles of AD. Most participants stated that most experts in AD training courses avoid using interpretation in AD scripting to reduce misinterpretation. However, the participants expressed concerns about this guideline, stating that it could not be used due to time constraints and that, even when there are large sound gaps, literal descriptions might be difficult to help BVI audiences understand in the case of transmitting emotions through facial expressions or eye expressions. Two participants stated that the interpretive styles of AD, such as naming emotions, were not their first choice because they were too subjective. The other audio describers, on the other hand, stated that they would choose an AD style based on the situation, even though they had previously trained with experts who did not accept the interpretative method. They believed that some principles could not be used effectively in practice, so they decided to adjust them based on their experiences. The AD script writer for TV dramas needed to be a narrator more than a describer. The characteristics of TV dramas are needed to convey both comprehension and emotional engagement. As will be explored in more depth below, the participants suggested selecting description styles based on the acting style, the characteristics of the characters in question, and the acting skills of the performers.

This correlated with the study of Ramos Caro (2016) who mentioned many audio describers define the boundary between objective and subjective approaches in a variety of ways and some audio describers included adjective verbs in the style of vivid language. According to the AD International Emotional Description guidelines (Ramos Caro, 2016), AD styles are classified into two types: objective style and subjective style. However, the objective and subjective styles of Audio Description are a highly contentious issue in Audio Description research, particularly when it comes to communicating emotions through gestures and facial expressions. Point of view and language were important tools to classify the styles of description. The narrator's point of view is that it generates an emotional response in the receiver. There are two elements of the narrator's point of view. First, the level of the narrator's perspective. The

subjective narrator discusses the mental and emotional state. The objective narrator focuses solely on the physical and external aspects of the action and the characters. Second, considerations on the verb tense (present vs. past) (Ramos Caro, 2016). The tense issue, however, cannot be applied to the Thai description because the Thai language lacks tense verbs. In terms of language, there were several options for using a subjective style of AD or audio narration. This method includes the use of vivid verbs like strolling or stalking, adjective verbs like sad, happy, or angry, and rhetorical figures like metaphors (Fryer, 2016b; Ramos Caro, 2016). AD's subjective style, in particular, used evaluation or evaluative mechanisms. The narrators interpret the content before creating their communication. Observing the physical actions of the characters and interpreting the emotional characters as sad, happy, or angry (Fryer, 2016b).

Participants mentioned comedic scenes in which facial expressions or actions were used to create comedy. The participants brought up the sample clip *Buppesannivas*, in which the female protagonist intended to express her facial expression to imitate the character of the Thai drama villain to convey humor to the audience. Acting in comedy might use exaggerated acting, through gestures and facial expressions of characters, to create the emotional engagement with audiences. The literal description was the best choice for conveying the producer's intention of displaying unique physical expressions. Furthermore, this AD style could assist with imagination and emotional engagement. I agree with the participants that a literal description might be a better choice for this situation because sighted audiences can engage emotionally through the character's facial expressions, so this is a key element to transmit to BVI audiences.

Participants mentioned flat characters in television dramas. This type of character is defined as having simple emotions and physical expressions that match their emotions. Flat characters, according to Foster (2005), are vivid but simple, with no internal conflict. Furthermore, there is no character development. It lacks a multifaceted personality and retains stereotypical characteristics or traits. Furthermore, this type of character is easily recognised by audiences and remembered for these very characteristics. This contributes to the creation of atmosphere, mood, or comedy. Based on this definition, flat characters are less likely to be misinterpreted than round characters, who have the potential to change and develop throughout the story and have conflict between their physical expressions and emotions (Foster, 2005). Most participants agreed that when describing characters who express uncomplicated

emotions and their expressions and actions are congruent, naming emotions was acceptable, because the audio describers were less likely to misinterpret the intention, and the audiences had more opportunities to listen to the other sounds designed for the scene.

I agree with others who mention naming emotions. Generally, I applied the naming emotions for the TV dramas that I was its audio describer because it was soap opera in which all characters were flat characters who expressed strong emotions, and they didn't have complex emotions and sometimes they expressed their emotions with their voices such as screaming when they were angry. So, because I needed the audience to have time to listen to the soundtrack, I used naming emotions to create a short description. (AD 10, 2021)

However, two participants argued that naming emotions reduced the emotional engagement with the characters and did not support imagination, while also being unable to convey the level of emotions.

The participants stated that acting ability influenced their choice of description styles. Some inexperienced actors used the same facial expressions to convey several emotions. As a result, the participants proposed that naming emotions rather than the literal description might be a better way to support BVI audiences' understanding and avoid misunderstanding about the character's emotions.

Thai actors are unable to express their emotions through facial expressions because they continue to express poor acting skills by making the same expression. Blind people can interpret audio describers' facial expressions' descriptions in a variety of ways, but it may not be the true meaning of the character's emotions that you want to convey. (AD 08, 2021)

Audio describers in Group B raised the issue of the acting ability of the actor in *In Family We Trust*. This led to a discussion about the obstacle of writing AD scripts for actors who had less developed acting abilities. A literal description of ambiguous acting may be ineffective in conveying the meaning of characters' actions or emotions. However, the audio describers need to keep a close eye on the characters' true emotions because some characters might intentionally conceal their true emotions, so their actions and feelings are incongruent. Audio describers, therefore, needed to consider these circumstances before deciding to use the AD naming style.

Sub-theme B3: Circumstances for different word choices.

Audio describers faced significant difficulties in selecting appropriate words to describe body language, particularly gestures, and facial expressions. The participants stated that the acting styles in Thai TV dramas could be divided into two types: natural style and overacting style. Characters in the natural style frequently express their emotions through their eyes. As a result, it was difficult to find appropriate words to convey the exact meaning.

All participants agreed that audio describers needed to use specific words to convey the meaning of voluntary actions. They suggested some specific words to use in the sample clips. For example, there were several words for groups of movements such as walking, running, crawling, touching, and fondling. The group of seeing words that include words like looking, seeing, glancing, and staring. They stated that the ability to select words could help avoid long sentences, which affected the potential for BVI people's comprehension.

According to one participant, adjectives or modifier verbs should be avoided because each audio describer interprets the degree of expressions in different ways. For example, the word 'lively' can be interpreted differently by different people. Furthermore, she attempted to follow AD's rule of avoiding the interpretation of physical expressions.

I was trained in an AD course with Joel Snyder, who advised me to avoid interpretation during the AD script writing process. As a result, I attempted to adhere to that guideline because I agree with him that the interpretation, including the use of adjective words, was far too subjective. For example, when we stated that she is a lively individual. How lively are her expressions? (AD 05, 2021)

However, using adjective verbs was a part of the language style for creating the AD in the subjective style. Furthermore, several AD guidelines advised using vivid language for description. The Independent Television Commission (ITC), a UK guideline, suggested that it was acceptable to ignore more sophisticated physical actions and simply describe the core message: "she smiles;" or "she smiles happily." This approach raised a significant debate about how an audio describer knew the true intent of the characters. Audio describers needed to examine the evidence, such as scripts or audio-visual elements, to determine whether expressions needed to be described at all (Fryer, 2016b). Furthermore, the audience's acceptance of metaphors and other subjective tools in

Spanish AD has been studied (Ramos Caro, 2016). An interesting observation from the focus groups was that Thai audio describers were unable to explain the clear definition of AD's objective-subjective style. This confused audio describers when putting AD principles from various organisations into practice. This issue came from the confusion of the previous Thai AD guidelines and experts. As explored in Chapter 5, the Faculty of Journalism and Mass Communication, Thammasat University (2015) accepts the use of the interpretative style of AD more than other AD guidelines. However, the Faculty of Journalism and Mass Communication, Thammasat University (2015) specifically mentions using adjective verbs to support audiences' imaginations, but they cautioned against using too many adjective words in descriptions because it was redundant and too subjective and they did not support the use of metaphors (Karuchit et al., 2015a). While, the AD guideline of the Thailand Blind Association (2014), which stands for the non-interpretative style of AD, suggested using vivid verbs and metaphors to support the audience's imagination. As a result, when creating AD, the audio describers decided to use their judgment when selecting the word and ignored some previous AD principles that they had learned.

However, most audio describers disagreed. They raised the case of the comedy scene in the sample clip *Buppesannivas* in which the female protagonist used acting to create humour. This represented the characteristics of comedy scenes in which the characters would express exaggerated physical expressions including gestures and facial expressions as tools to create emotional engagement with audiences. Therefore, the description of this style of acting needed to use adjective words to convey this overacting. Furthermore, scenes in which characters expressed strong emotions such as extreme anger or demonstrating the level of emotions required the use of adjective words to clarify the exact meaning of emotions. For example, in *BaiMai Tee PlidPlew*, the character's handshakes, shakes even more, and shakes extremely. This expression conveys her emotional state before losing control and consciousness. Using adjectives for creating imagination and conveying the previous meaning to BVI audiences, especially in a comedy scene, for the expression of strong emotions, and to demonstrate the level of emotions, seems necessary.

Sub-theme B4: The suitable amount of description.

According to the participants, the amount of AD influenced BVI audience's understanding. This was due to the amount of description being proportional to the rate at which describers delivered the AD to audiences. Hence, there was no need to provide AD for every single action. The amount of AD needs to match the storyline pace of each scene to support BVI comprehension and maintain harmony between AD and story pace for enjoyment. However, the audio describers were asked how they knew the appropriate words for effective listening because individuals had different speech rate.

The rhythm and beat of narration are important for the genre of sitcom or comedy scene that uses sound effects or music to support the emotions of the audience, so AD should come in the right beat and not put a too long description to break the harmony of narration in these genres. (AD 03, 2021)

Aside from that, audio describers needed to understand how to write the AD for listening rather than reading because an audio describer who had previously worked as a writer was used to using long sentences to describe or depict the visuals and words for novels that were inappropriate for TV dramas. This resulted in an overload of information and a lack of harmony between AD and TV drama.

Regarding the suitable number of words for creating AD, to create clear guidelines for this point, I studied the number of syllables in the Thai language. Interestingly, the study by Coupe *et al.* (2019) showed that linguists measured the readers' speech rate by the number of syllables pronounced per second and found that the rate varies significantly between languages. Thai speech pronounces 4.70 syllables per second. Nevertheless, for fictional performances, it might not matter how many syllables are utilised to write the description in each sound gap. Depending on the people and circumstances in each scene, the number of syllables used may change. Moreover, audio describers need to be reminded that they are not required to describe entire-length sound gaps.

8.3 Conclusions

The results of this chapter showed two main themes that related to the strategies for both preparing for writing and writing an AD script.

For the first theme, audio describers suggested comprehending the overall story and narration styles from the synopsis of each episode and observing the audiovisual materials in each scene of TV drama. Both methods might support the process of identifying sound gaps for inserting AD. The focus on styles of narration needed to pay attention to the storyline, mood, and tone of the story, the characteristics of characters, language style, and pace of the story. The method of studying synopsis needed to be used together with observing audio-visual presentation, especially focusing on the camera shots.

For the second theme, audio describers' methods to facilitate AD creation included four sub-themes. The first sub-theme focused on content selection to complete comprehension and convey emotions, with audio describers suggesting grouping characters' physical acts according to their intended purpose, and prioritise the importance of physical expressions in each situation because AD for TV drama faced the challenges of limiting sound gaps to insert AD. They also centered around which facial muscles to focus on when trying to convey emotions effectively, with audio describers feeling unable to choose which elements were crucial. Due to time limits, audio describers could concentrate on a character's eyes, nose, and mouth while providing a literal description. The use of words as a signpost for whether AD was needed was also discussed, with audio describers suggesting that words such as "like" to compare two things or two people would require AD after that word. They also believed that AD would be needed when dialogues and actions were incongruent. Furthermore, changes in body language in the absence of adequate sound context necessitate AD. The audio describers emphasised the group of close-up shots which was important to express the emotions of characters, and that it was important to provide AD for sounds used for specific purposes. Audio describers stated their concern that sounds with specific functions needed AD, even though sounds in TV dramas were typically disregarded in descriptions.

The second sub-theme centered around different circumstances for each AD style. The audio describers mentioned the case of overacting in the comedy scene. This case should

use literal descriptions for creating emotional engagement. Moreover, most audio describers suggested using literal descriptions for round characters who expressed conflict between their physical expressions and emotions. While for flat characters audio describers should use the naming emotion style. However, some audio describers mentioned that naming emotions didn't support the imagination of the physical actions of characters. Audio describers also stated that acting ability influenced their choice of description styles. The literal description might be not effective for actors who had ambiguous expressions.

The third sub-theme focused on word choices and included mention of using specific words or vivid verbs for conveying the meaning of actions and using adjectives or modifier verbs to enhance the vivid action in a comedy scene, expressing strong emotions, and demonstrating the level of emotions. Based on the results of the focus groups, some audio describers considered the use of adjectives as part of the subjective style, and some didn't.

The fourth sub-theme focused on the suitable amount of description, with audio describers highlighting the suitable amount of description needed in AD script writing in connection to the process of reading AD.

After exploring the opinions of audio describers, the following chapter will present the perspectives of experts on the same topic to investigate this issue from another stakeholder's perspective.

Chapter 9

Strategies for describing gestures and facial expressions in Thai television dramas: an analysis of experts' perspectives

This chapter's goal is to identify effective methods for describing gestures and facial expressions in television dramas from both sighted and visually impaired Audio Description experts' perspectives. This group of stakeholders is crucial since they have the expertise to develop AD guidelines and establish the benchmark for Audio Description in Thailand. I participated in a conversation with each expert about methods for interpreting gestures and facial expressions in various contexts, by using the same sample clips of Thai television dramas that I had used with the other stakeholders (see section 4.2 in Chapter 4). The results of this chapter were also analysed through Reflexive Thematic Analysis.

9.1 Methods to decode Thai television dramas' audio-visual presentation from experts' perspectives.

Nine experts in the field of Audio Description participated in my interviews. I chose individual interviews since each participant could offer their specific knowledge and experience, and they reduce the answer bias caused by group influence. The questions reflected on in this chapter were part of the same interviews reported on in Chapter 3, with volunteers who were authorities on sight loss from different institutions, including the Thai Association of the Blind, the National Broadcasting and Telecommunications Commission (NBTC), Thammasat University, and Thai Public Broadcasting Service. Participants included both sighted and visually impaired people. For full details on the participants please see Chapter 3.

The following sections present the data related to issues of describing gestures and facial expressions, including the differences between sighted and visually impaired participants.

Table 9.1 Questions asked, and procedure followed in the interviews with experts

<p><u>Step 1:</u> Introduced myself as a researcher and provided the participants with an outline of this doctoral project as well as the information sheet and the consent form.</p>
<p><u>Step 2:</u> An overview of the data collection session was given, with a focus on three main topics:</p> <ul style="list-style-type: none"> • Work experience on Audio Description and experiences of television accessibility. • The strategies visually impaired audiences use to get the right emotions and meaning from the audio tracks in TV dramas. • The AD styles for describing gestures and facial expressions in Thai television dramas.
<p><u>Step 3:</u> The four sample clips of Thai television drama were sent to participants.</p> <p>I provided the clips to listen to in advance and experts could watch the original clips more than once before deciding on an appropriate communication strategy.</p>
<p><u>Step 4:</u> A set of questions on the strategies visually impaired audiences use to get the right emotions from the audio tracks in television drama were asked after each clip. The questions were asked as follows:</p> <ul style="list-style-type: none"> • What sounds did you focus on in this clip? • What about the functions of sounds in each scene? • What are the challenges of writing an AD script, especially when describing gestures and facial expressions? • What are the strategies that support people with sight loss to understand the emotions of characters in this scene? • What variables have an impact on the interpretation and understanding of visually impaired audiences?
<p><u>Step 5:</u> The set of questions on the AD styles to describe gestures and facial expressions in television drama. I asked the subjects open-ended questions before asking closed-ended questions.</p>

- What kind of Audio Description will support visually impaired audiences to understand gestures and facial expressions in Thai television dramas?

I presented AD alternatives as well as an example description, allowing them to select the style that they liked and understood the most. The alternatives and examples given were the following:

- to describe the details of physical actions - for example, the eyes widen, and the upper lids rise (Lewis, 2013).
- to describe the general expressions - for example, she moves.
- to indicate the emotions -for example, she is sad.
- to combine - for example, she is in fear and her eyes widen, and the upper lids rise (Lewis, 2013).

9.2 Strategies for describing gestures and facial expressions in television dramas from the perspectives of experts.

Phase one: Familiarisation with the data

The primary notes taken in phase one are provided below, and were taken after transcribing and translating the interviews, and reading the transcripts thoroughly.

- There were unclear definitions of different AD styles. Four sighted experts stated that the styles of AD could be used to create AD depending on the context in each scene. However, three sighted experts and two visually impaired experts accepted only “literal description” and “summarisation”. Interestingly, when asked about the scope of the three keywords, they paused for a moment to consider them, and the tone of their voices was hesitant.
- The importance of sound for Audio Description. Even though the existing Thai AD guidelines don’t focus on sound comprehension in the process of AD scriptwriting, according to several interviewees, the sound was an important consideration in Audio Description. This opinion was also voiced by experts who were the authors of the existing Thai AD guidelines.
- The dilemma of using the interpretative style of AD. Their decision to use the AD interpretative style was influenced by their understanding of the AD styles. All Thai AD guidelines contained references to Snyder's work, which conveyed the AD knowledge by focusing on the non-interpretative style. Each existing AD guideline was developed by experts who combined theoretical and practical experience. The guideline of the National Institute of the Blind for Research and Development (Janevatchararuk, 2014a) stands for a non-interpretative style. While the AD guideline of Thammasat University (Karuchit et al., 2015a), and the AD guideline of Thai Public Broadcasting Service (Intaranan, 2018) offer two styles of AD, both non-interpretative style and interpretative style. Even though the AD guidelines of Thammasat University and Thai Public Broadcasting Service supported the interpretative style, some participants still referred to its use as “Breaking the rule” and “Exceptional case”. In the interviews, Karuchit (2021b), Sarakornborirak, (2021) Praphanturakit (2021), and Intaranan (2021) highlighted situational styles, which means the selection of AD styles depending on the different circumstances of each material. Their change of opinion came from the results of their AD research

in the Thai context and gaining more experience as audio describers. While Janevatchararuk (2021), Luengnoraseth (2021), Sirirungruang (2021), Songsiri (2021), and Suthi (2021) still stand for the non-interpretative style of AD, as a way of protecting the right of BVI audiences to access media. For more information on Thai AD guidelines please see Chapter 5.

Phase two: Generating initial codes.

I provide examples of the generation of initial codes from the interviews with experts on addressing strategies for describing gestures and facial expressions in Thai television dramas from the perspective of experts in Tables 9.2, 9.3, and 9.4. In addition, I repeat the procedure depicted in these tables with the transcripts of nine interviews. Then, I distill the excerpts about the strategies for describing gestures and facial expressions in Thai television dramas from the perspective of experts into 12 codes in Table 9.5.

Table 9.2 Example of generating initial codes from the transcript of Luengnoraseth (2021)

I would share the overview of my AD principle to you. I was trained with Joel Snyder and try to follow his principle. If there is enough time, I like to describe facial muscle movements and their changes and avoid describing the mood. I don't go through every detail; instead, we focus on the most important action. We don't describe every action; I choose the dominant action. And if there are gestures that are repeated the same way, then I won't be able to repeat every description. I'll pick the most important elements to describe, and I don't interrupt key sounds including conversation, or sounds of emotion such as crying. The Thai language has a large vocabulary for describing facial expressions and bodily movement. When conveying emotions, eye and mouth movements can be used to convey a variety of feelings. Every word has a meaning, such as smiling with teeth or smiling at the corners of the mouth. But I will not describe the name of the emotion such as shy smile. In addition, I will try to describe the description that matches the character's expression as much as possible in the limited time. But if in the case of long instrumental music, it can be described a lot because it can be described over the music. But it's important to choose words that match your expression, such as the word see or stare. These words have different meanings. An audio describer should be a person who has good language skills and knowledge of a wide range of vocabulary. If audio describers have these qualities, they will be able to describe AD to communicate emotions directly from actions without using emotional words.

Describing muscle movements.

Don't use naming emotions.

Describe only significant actions.

Place AD on instrumental music.

Don't interrupt conversation and emotional sounds.

Using specific words.

Table 9.3 Example of generating codes from the transcript of Sirirungruang (2021)

There is a lot of discussion around the case of *In family We trust*. I pay close attention to the character's voice that conveys her sorrow. I can understand conversation and news on television, and hearing voices helps me understand how people are feeling. In this scene, I'm not focused on the music. In comparison, I am unable to comprehend the plot of *Bad Genius* since there is not enough background information to support it. There are no other sounds besides music, sound effects, or walking or running. The rhythm of the music excites me. I believe that something is happening in emergency, but I'm not sure because my understanding has completely vanished. *Buppasanivas*, I understand the story from conversation and some conversation supports my imagination about movements of characters. For example, after the word Raise your head up ! or Come closer! These words support me to think about some characters heads down or they come closer to someone. Moreover, music makes me feel the lively mood of this scene *Baimai Tee Plidprew*, I partially understand only the part that has speech but it's quite hard to connect the sounds to understand the overview of the story. But I perceive the hurt feeling from voice and music. Remarkably, the voice of the character led me to confuse the number of characters in this scene.

Functions of
conversation.

Functions of voice.

Functions of music.

Functions of Foley.

Table 9.4 Excerpt from the spreadsheet tracking code changes

Data item 1	Iteration 2	Iteration 3
“If there is enough time, I like to describe facial muscle movements and their changes and avoiding describing the mood” (Luengnoraseth, 2021)	<ul style="list-style-type: none"> • Describing muscle movements. 	<ul style="list-style-type: none"> • Using non-interpretative style
“In my view, if the character expresses the clear meaning of actions, you may use naming emotions. Some characters like exaggerated acting to express emotions so it is a low risk that the audio describer will be misinterpreting.” (Praphanturakit, 2021)	<ul style="list-style-type: none"> • Providing the names of emotions. 	<ul style="list-style-type: none"> • Using interpretative style
“Audio describers need to carefully select the sound gaps to insert AD.” (Karuchit, 2021)	<ul style="list-style-type: none"> • Identifying suitable sound gaps. 	<ul style="list-style-type: none"> • Locating suitable sound gaps.
“I need precise and concise words to convey the clear meaning of the description.” (Suthi, 2021)	<ul style="list-style-type: none"> • Using concise and precise terms in AD. 	<ul style="list-style-type: none"> • Using appropriate words.
“I don’t understand completely the plot of <i>Bad Genius</i> because there isn’t a conversation.” (Sirirungruang, 2021)	<ul style="list-style-type: none"> • Actual words support plot comprehension. 	<ul style="list-style-type: none"> • Functions of conversation/dialogue.

<p>“There is no need to provide AD in every facial expression because the BVI audiences can detect the emotions from voices of characters.” (Karuchit, 2021)</p>	<ul style="list-style-type: none"> • Voices convey emotions. 	<ul style="list-style-type: none"> • Functions of the voice.
<p>“I feel the sadness of the female actress in the scene of <i>BaiMai Tee PlidPlew</i> from the sound of crying. Moreover, the volume of crying conveys the level of sadness to me.” (Songsiri, 2021)</p>	<ul style="list-style-type: none"> • Human nonverbal vocalisations transmit emotions. 	<ul style="list-style-type: none"> • Functions of human nonverbal vocalisations.
<p>“Even though, I don’t understand the plot, I feel excited and curious when listening to the music in the scene of <i>Bad Genius</i>.” (Sirirungruang, 2021)</p>	<ul style="list-style-type: none"> • Music supports emotions. 	<ul style="list-style-type: none"> • Functions of music.
<p>“Generally, I don’t want AD to interrupt sound effects because they can enhance feelings.” (Suthi, 2021)</p>	<ul style="list-style-type: none"> • Sound effects support emotions 	<ul style="list-style-type: none"> • Functions of sound effects.
<p>“I heard footsteps, sound of opening the door, and closing the door in the scene of <i>Bad Genius</i>. I understand the actions of characters.” (Songsiri, 2021)</p>	<ul style="list-style-type: none"> • Sound reflecting actions 	<ul style="list-style-type: none"> • Functions of Foley and sounds of actions.
<p>“I know this scene highlights the emotions because the camera captures close-up of the character’s face.” (Praphanturakit, 2021)</p>	<ul style="list-style-type: none"> • Consideration of audio-visual elements 	<ul style="list-style-type: none"> • The factors in the selection process

Table 9.5 The codes to address the question on the strategies for describing gestures and facial expressions in TV dramas from experts' perspectives

No	Codes	Examples of excerpts
1	Using non-interpretative style	“I stand for the objective style of AD. I select to describe the movement of facial expressions to convey the emotions of characters. I think BVI should have the right to interpret the meaning of acting by themselves.” (Janevatchararak, 2021)
2	Using interpretative style	“I think in the scene of <i>BaiMai Tee PlidPlew</i> AD needs to use summarised style or interpretative style because the character expresses complex emotions. For example, <i>Yim bab mai ye la</i> (smiles with ignore)” (Sarakornborrirak, 2021)
3	Locating suitable sound gaps	<p>“I think effective AD needs to have three things, providing AD at the right time, the right place, and the right words. The right time is very important because BVI people comprehend TV programmes from soundtracks and AD. So, AD shouldn't interrupt soundtracks.” (Sirungruang, 2021)</p> <p>“AD should be a supporter and not interrupt the other sounds in TV dramas because they are designed for specific purposes so audio describers need to carefully select the sound gaps to insert AD” (Karuchit, 2021)</p>
4	Using appropriate words	“I need precise and concise words to convey the clear meaning of description. I think the skill of word selection of audio describers is very important because if using too long sentences to describe some actions it may create confusion for audiences and it's hard to follow or interpret the meaning in a short time.” (Suthi, 2021)

5	Functions of conversation/dialogue	“I don't understand completely the plot of <i>Bad Genius</i> because there isn't a conversation that supports my understanding. I heard exciting music. In contrast, I can follow the plot from character conversation in <i>In Family We Trust</i> and <i>Buppessannivas</i> , in contrast to <i>Bad Genius</i> , thus I am able to comprehend their stories better.” (Sirirungruang, 2021)
6	Functions of the voice	“For me, AD doesn't need to provide a lot of details or describe every single movement or facial expression of characters because voices of characters can convey the clear emotions of characters such as the scene of <i>In Family We Trust</i> . Nipa's character expresses clear emotion through her voice.” (Praphanturakit, 2021)
7	Functions of human nonverbal vocalisations	“I feel the sadness of the female actress in the scene of <i>BaiMai Tee PlidPlew</i> from the sound of crying. Moreover, the volume of crying conveys the level of sadness to me.” (Songsiri, 2021)
8	Functions of music	“I think music is very important to observe when writing the AD script. Even though, many audio describers like to put AD on music, but I will allow blind people to listen to the music before placing the AD on it. Comparing the functions of music of sample clips are different. Personally, the music in the scene of <i>In Family We Trust</i> doesn't support the emotions of the characters but the music in the scene of <i>BaiMai Tee PlidPlew</i> can represent the confusion or pressure of characters. Music in <i>Buppessannivas</i> can represent the historical situation and lively mood of the female protagonist.” (Sarakornborrirak, 2021)
9	Functions of sound effects	“Even though the female protagonist in this scene uses violent language like "Do you need me to be a villain?" But she doesn't feel angry. I think this female character pretends to be angry because I heard the lively music

		and sound effects. I believe that the other BVI audiences may detect the actual emotions from sound effects the same as me.” (Suthi, 2021)
10	Functions of Foley	“I heard footsteps, sound of opening the door, and closing the door in the scene of <i>Bad Genius</i> . I understand the actions of characters, but I can’t understand the plot of this scene because it’s hard to link the meaning of each sound without conversation to understand the plot.” (Songsiri, 2021)
11	Functions of silent moment	“In the scene of <i>Bad Genius</i> , the silent moment has a huge impact on the exciting feeling of audiences. For example, when Bank (male character) steps closer to the locker where Rin (female character) hides in it. The sound of stepping and the silent moment enhances the audience feels in with the exciting situation” (Janevatchararuk, 2021)
12	The factors in the selection process of AD creation	“In the scene of <i>Bad Genius</i> , I know this scene highlights the emotions because the camera captures a close-up of the character’s face. The camera focuses on the face and eyes of Rin (a female actress). She changes her facial expression to express her excitement and relief” (Praphanturakit, 2021)

Phase three: Generating themes and sub-themes.

Table 9.6 demonstrates how themes and sub-themes were generated by considering the codes already created.

Table 9.6 The construction of themes and sub-themes from the initial codes

Initial codes	Themes and Sub-themes
Code 3 Code 5 Code 6 Code 7 Code 8 Code 9 Code 10 Code 11	<p>Theme A: Identifying sound gaps to insert AD for describing gestures and facial expressions.</p> <p>Sub-theme A1: The role of silent moments in the process of identifying gaps for AD. (Code 3,11)</p> <p>Sub-theme A2: The role of music in the process of identifying gaps for AD. (Code 3,8)</p> <p>Sub-theme A3: The role of words and voices in the process of identifying gaps for AD. (Code 3,5,6)</p> <p>Sub-theme A4: The role of human nonverbal vocalisations in the process of identifying gaps for AD. (Code 3,7)</p> <p>Sub-theme A5: The role of sound effects and foley in the process of identifying gaps for AD. (Code 3,9, 10)</p>
Code 5 Code 6 Code 7 Code 8 Code 9 Code 10 Code 12	<p>Theme B: Selecting the elements to provide AD for in the description of gestures and facial expressions.</p> <p>Sub-theme B1: The methods for deciding on the essence of gestures and facial expressions. (Code 5,6,7,8,9,10,12)</p> <p>Sub-theme B2: What should be described in case of describing gestures and facial expressions? (Code 5,6,7,8,9,10,12)</p> <p>Sub-theme B3: What should not be described in case of describing gestures and facial expressions? (Code 5,6,7,8,9,10,12)</p>
Code 1 Code 2 Code 4	<p>Theme C: Strategies for writing the AD script for describing gestures and facial expressions.</p>

	Sub-theme C1: The considerations for writing the AD script for gestures and facial expressions. (Code 1,2,4)
	Sub-theme C2: The circumstances for using different styles of AD in the description of gestures and facial expressions. (Code 1,2,4)

Phase four: Reviewing potential themes and sub-themes.

After considering the possibilities for different themes, the results showed that the themes of this chapter are comparable to the main themes of the study of strategies for describing gestures and facial expressions from the perspectives of BVI participants and audio describers in Chapters 7 and 8.

Phase five: Defining and naming themes.

The definitions for each theme can be found in Table 9.7

Table 9.7 The definitions of themes on the strategies for describing gestures and facial expressions from the perspectives of experts

Theme	Definition
Theme A: Identifying sound gaps to insert AD for describing gestures and facial expressions.	The methods to locate the gaps in TV dramas for describing gestures and facial expressions in different circumstances, by considering moments of silence, music, words, human nonverbal vocalisations, and sound effects.
Theme B: Selecting the elements to provide AD for in the description of gestures and facial expressions.	The methods for choosing the appropriate material to provide AD for in case of describing gestures and facial expressions in TV dramas in various situations, by considering the essence of gestures and facial expressions, as well as what should and should not be described.
Theme C: Strategies for writing the AD script for describing gestures and facial expressions.	The methods for deciding which gestures and facial expressions to describe in particular scenarios, as well as the factors that should be taken into account while creating an AD script for these gestures and expressions.

Phase six: Producing the report.

The results of the analysis are presented in the following sections.

Theme A: Identifying sound gaps to insert AD for describing gestures and facial expressions.

The comprehension of sound functions was deemed important to identify sound gaps. Karuchit et al. (2021b), pointed out that most audio describers were sighted people so they might interpret everything from the visuals. Blind people, however, are used to interpreting material through sounds. One must, therefore, have a greater grasp of the audio, including how emotions and facial expressions are described (Karuchit et al., 2021b).

Most experts agreed that it was the actual words—monologues, dialogues, and voice over—that communicated the most important ideas. All BVI experts stated that they followed the story of *In Family We Trust* and *Buppesannivas*. Actual words were therefore given priority when choosing what elements AD shouldn't overlap with. There were some situations, though, where the rule might be broken. For instance, when the characters' emotional and physical displays were at odds with one another. It was crucial to offer AD so that the true meaning could be clarified. In this situation, AD might be added on certain words that don't convey the core message. Additionally, the experts also highlighted the sound of crying or screaming as a priority to avoid interrupting with AD because they reveal characters' emotions. Additionally, focusing on the functions of sound rather than sound types was another crucial point. It was intriguing how, depending on the situation, a single sound might perform multiple purposes. The experts provided interesting information about the relationship between AD and soundtracks. The sighted specialists agreed that when audio describers knew the functions of sounds, they could better identify sound gaps. According to the interviews, the functions of sounds could be summarised as shown in Table 9.8

Table 9.8 Functions of sounds in TV dramas

Types of sound	Functions of sounds
Words	<ul style="list-style-type: none"> • Supporting plot comprehension.
Music	<ul style="list-style-type: none"> • Enhancing emotions. • Enhancing the turning point of emotions. • Enhancing mood and tone of scene. • Leading to the genre.
Silence	<ul style="list-style-type: none"> • Enhancing emotions.
Voices	<ul style="list-style-type: none"> • Enhancing emotions. • Enhancing level of emotions.
Human nonverbal vocalisations	<ul style="list-style-type: none"> • Enhancing emotions. • Enhancing the turning point of emotions. • Enhancing level of emotions.
Sound effects	<ul style="list-style-type: none"> • Representing the actions of characters. • Supporting the emotions of characters. • Representing the mood and tone of a scene.
Foley	<ul style="list-style-type: none"> • Representing actions. • Enhancing emotions.

Sub-theme A1: The role of silent moments in the process of identifying gaps for AD.

All experts agreed that new audio describers prefer to deliver AD during moments of silence. Nonetheless, several quiet scenes in TV dramas were intended to evoke or heighten audiences' emotions. For example, Luengnoraseth (2021) who was an AD trainer stated that audio describers needed to understand the functions of sound. She stated that there was no need to provide AD in all silent parts because some silent parts were designed for enhancing the feeling of excitement. For example, she explained that

this might be the case in horror or investigation scenes to elicit emotional responses from audiences.

Sub-theme A2: The role of music in the process of identifying gaps for AD.

Generally, parts of music without lyrics were suggested to insert AD in. According to six sighted experts, even though music is a suitable element to put AD over, they suggested that AD shouldn't be placed when the music changes style, rhythm, or beat, when the music becomes louder, or when the music ceases abruptly. This is because these shifts can signal a change in feelings or a specific meaning, for example, a faster beat could indicate enthusiasm. Sarakornborrirak (2021), who is an AD expert with a music background, compared the functions of music in each sample clip. In *Family We Trust*, the music was less crucial because the conveyance of emotions was centred around the voices. Due to the comic nature of the scene, *Buppesannivas'* music accentuated the atmosphere, tone, and feelings of the characters. There were a variety of musical genres in *Bai Mai Tee Plid Plew*, and the music complemented the characters' emotions by, for instance, employing conflicting music to convey a sense of confusion. In *Bad Genius*, music was a main element to enhance the feelings of characters and mood and tone of this scene. Therefore, music was key to create emotional engagement in the audience. All experts stated that the audio describers shouldn't provide AD on an entire piece of music, especially in the beginning of the music or turning point of music in each scene.

Sub-theme A3: The role of words and voices in the process of identifying gaps for AD.

In general, AD shouldn't interrupt words. According to all experts, words, monologues, and dialogues, were crucial for plot comprehension, and the voices of characters conveyed emotions. Interestingly, all BVI experts stated that the volume of the words had an impact on concentration and comprehension of BVI audiences. They mentioned the example of *In Family We Trust*, where the sound of the news on TV starts at a regular volume and then fades down. As BVI people, they concentrated on the part played at a regular volume, when sounds faded they reflected the decreased significance of the words. Additionally, all BVI experts agreed that since BVI audiences were accustomed to hearing emotions conveyed through voices in daily life, audio describers should refrain from placing AD overlapping on the voices of characters in TV dramas.

Furthermore, all experts stated that AD should be inserted between conversations. Moreover, every BVI expert suggested that AD should not be added too soon after the prior words being said.

One of AD principles that I used in the process of identifying sound gaps was that of avoiding interrupting the functions of speech and voices that convey comprehension and feelings. AD should preserve the opportunity of audiences to use personal interpretation from voices of characters. (Sarakornborrirak, 2021)

However, there were some situations where it was possible to place AD on words. According to two sighted specialists, if there were time constraints for AD placement, AD could overlap with repetitive dialogues, for detailing essential actions. In addition, before placing AD, for clear listening, audio describers must maintain the beginning of the dialogues and fade down repetitive conversations.

Sub-theme A4: The role of human nonverbal vocalisations in the process of identifying gaps for AD.

According to the five sighted experts, human nonverbal vocalisations, or the sound of emotions such sobbing and yelling, as well as voices, are crucial for expressing characters' moods. All BVI experts stated that BVI audiences were familiar with emotional perception from sounds, so human nonverbal vocalisations such as crying or screaming were important supporters for them to detect the feelings of characters. However, the BVI audiences would interpret the meaning of emotions from three main sounds from characters, including speech, voices, and human nonverbal vocalisations. They raised the clips from *BaiMai Tee PlidPlew* and *In Family We Trust* as examples of characters' emotions being discernible from human nonverbal vocalisations. All BVI experts detected the sound of crying as being associated with an extremely sorrowful mood of the character in the clip from *In Family We Trust*. Also, they heard yelling and crying in the clip from *BaiMai Tee PlidPlew*, which they recognised to be the character's expression of tremendous anger and pain. When BVI audiences had the chance to interpret the character's emotion and level of emotion on their own, it had a positive impact to draw the audience's attention. The sighted experts who shared their experiences all agreed that it was vital to accurately express characters' emotions, therefore they all stated they avoided interfering with the sound of human nonverbal

vocalisations. However, some experts stated that it was possible to apply an AD to certain aspects of human nonverbal vocalisations when the characters repeated their human nonverbal vocalisations and changed their body language in a way that amplified their emotions, such as sobbing until they collapsed. Conversely, some experts maintained that audiences should pay better attention to the material and be given the chance to use their discretion rather than having AD disrupt the entire range of human nonverbal vocalisations.

As an audio describer, I don't provide AD to interrupt the sound of strong emotions like sobbing or yelling. I think that people can hear emotions in voices. In addition, the peculiarities of TV dramas may allow viewers to apply their discretion in interpreting characters' emotions and conjuring up physical images in their minds. I think listeners can tell when voices are angry, sad, or other emotions. When audio describers use too much AD, it can sometimes ruin viewers' enjoyment. (Praphanturakit, 2021)

In my way, I don't provide AD for some sounds that represent emotions such as crying. I believe everyone including blind people can understand the meaning of this sound. So, there is no need to describe the details of facial expressions. But if the characters change some movements to represent the level of emotions. For example, in the scene of *In Family We Trust*, when the character cries until she collapses on the floor. So, the turning point of movements in a case like this, AD might need to be provided for enhancing the emotions of feelings. (Sarakornborrirak, 2021)

All BVI experts mentioned the importance of considering different circumstances for different human nonverbal vocalisations. The characteristics of human nonverbal vocalisations in the clips *In Family We Trust* and *BaiMai Tee PlidPlew* were the long length and clear sound. For example, in the case of *BaiMai Tee PlidPlew*, Nira lies on the floor and gasps for 63 seconds. Her eyes well up with tears, breathing vigorously. Her tears flow. She cries harder and harder, and her tears continue to flow. In the case of *In Family We Trust*, Nipa cries for 13 seconds while blaming her son. All BVI experts stated that there was no need to provide AD for actions to convey the emotions of characters because they could perceive the clear meaning from the sound of human nonverbal vocalisations. However, in the case of *Bad Genius*, Rin's lip shaking, eyes widening, and intense breathing (5 seconds), are less clear, because, unfortunately, the sound of breathing is masked by the sound of music. As a result, all experts who are

blind or visually impaired claimed that although they could hear the sound of breathing that suggested tension or dread, they couldn't guarantee that other BVI audiences could understand its significance because it was short and interrupted by music. So, AD might be added for clarifying the meaning.

Sub-theme A5: The role of sound effects and foley in the process of identifying gaps for AD.

According to nine interviewees, the functions of sound effects can be summarised into three: (1) representing the actions of characters; (2) supporting the emotions of characters; (3) representing the mood and tone of a scene. Audio describers should avoid placing AD over essential sound effects, particularly when there are no words.

All experts highlighted that the function of representing the actions of characters was considered essential so the audio describers should avoid providing AD overlapping sound effects, especially sound effects of actions or Foley. This kind of sound effect was considered key. The case of sound effects that represented the actions of characters (Foley) was raised as crucial in the clips of *Bad Genius* and *Baimai Tee Plid Prew*. In particular, the *Bad Genius* clip, where there was no dialogue, and sound effects helped BVI audiences understand the story. Although all the experts agreed that Foley couldn't help blind or visually impaired audiences understand the plot, it could help them imagine the actions of characters. Also, the blind experts noted that these sounds were intended to heighten emotional connection. A person walking closer, for instance, might be indicated by the sound of footsteps. This might make audiences feel more excited. Therefore, audio describers needed to avoid providing AD interrupting this type of sound effects. In contrast, sound effects for supporting the emotions of characters, mood and tone of a scene had a supporting role. Hence, in this scenario, AD might be placed over these sound effects by lowering the level of the sound effect to allow for easier hearing of AD, if there were significant actions to depict in the constrained sound intervals.

Finally, the relationship between AD and other sounds was highlighted as a factor to support the enjoyment of BVI audiences. AD should work harmonically with the soundtrack in TV dramas. Sarakornborrirak (2021), who has a music background, highlighted the relationship between AD and other sounds. She highlighted that AD should be harmonised with soundtracks because when the audience felt that AD didn't

get along with the soundtrack and interrupted the functions of soundtracks, this led to a break in the enjoyment of audiences.

Theme B: Selecting the elements to provide AD for in the description of gestures and facial expressions.

This section explores the theme through the three sub-themes.

Sub-theme B1: The methods for deciding on the essence of gestures and facial expressions.

The participants suggested observing different elements before deciding to select the elements to offer AD for. The sighted experts mentioned camera shot sizes as supporting audio describers in deciding the suitable elements to describe in case of describing physical expressions. They mentioned that the close-up shot showed the intention of the producer to express emotions through facial expressions. Medium shots led to focus on the actions or movements of characters.

The BVI experts pointed out that blind and visually impaired people required AD for describing bodily expressions when they heard certain words or phrases that alluded to the visuals. They raised the example of *Buppesannivas*, “When the character said I will act like the villain in TV dramas.” In this case “like” was a word hint that indicated audio describers needed to describe facial expressions or actions to fulfill comprehension.

The experts emphasised the significance of sound processes linked to the selection process of physical expressions. Praphanturakit (2021) stated that he closed his eyes to simulate the ways blind and visually impaired people consumed media. He shared that this supported him in understanding the functions of sound without seeing, in a similar way as BVI people. Participants stated that Foley represented the actions of characters, so the audio describers didn’t need to provide AD for this sound. Moreover, sound effects and music enhanced the emotions of the characters. The BVI participants raised the example from *Buppesannivas* when the female protagonist said “I will act like the villain in TV dramas” but there were lively sound effects. These sound effects led audiences to interpret the emotions of the character in the right way. Additionally, a sound that was intended to be silent at certain points in the scene helped the audience concentrate on the plot's turning point or the emotions of the characters.

The synopsis of each scene or the overview of a TV drama, according to the experts, is all that audio describers often have access to. Access to this material meant that audio describers knew which details to draw attention to, because they were familiar with the story. Praphanturakit (2021) brought up the example of *Buppesannivas* and claimed that because the character's characteristics had changed, it was important to utilise particular physical expressions to illustrate the personality changes.

Sub-theme B2: What should be described in case of describing gestures and facial expressions?

All experts agreed that the time restrictions of sound gaps were the most difficult issue to overcome when writing AD scripts for dynamic AD in TV programmes. Additionally, BVI experts pointed out that AD with excessive details had a detrimental effect on comprehension due to information overload. Consequently, the experts concurred that it wasn't necessary to describe AD for each action, and that the key was to choose the physical acts that were most crucial to the problems at hand. This was particularly true for the description of gestures and facial expressions. The significance of body language and movement can be determined by observing the camera shot size, and looking out for characters' gestures, postures, and positions changing.

First, observing the camera shot size. According to three BVI experts, selecting significant characteristics to describe was a crucial step in the Audio Description process. The size of the camera shots could represent the intention of the director and allow audio describers to quickly select the most important element to describe. The camera shot was one indicator to help the audio describers to know the priority of elements in each scene. Moreover, lighting was designed to highlight the meaning, for instance, the scene of *Bad Genius* only had lighting around the eyes of the character. This reflected the director of this TV drama had the intention to convey the emotion of the character through the eyes, because they used the light to lead the audiences to focus on the character's eyes.

For me, I have experience in TV production, and I consider the camera shots are a tool to support the decision of audio describers about which sounds are important. When the camera takes a close-up shot, it displays the concentration of emotions through facial

expressions. In contrast, a long view illustrates the connection between a location and its characters. (Prapanturakit, 2021)

Second, focusing on the turning points of postures, and movement of characters. Two experts provided interesting observations that the turning points of postures, and movement of characters could represent the level of emotions. Participants gave two examples of sample clips to demonstrate this topic. *For In Family We Trust*, when the female character sobs till she falls to the ground. This demonstrates a higher expression of sadness in the character. *For BaiMai Tee PlidPlew*, when the female character swirls and scream on the floor. This demonstrates a higher expression of anger in the character.

In my opinion, the sound of crying conveys the sadness of Nipa (name of female character). I think there is no need to provide facial expressions of Nipa but when Nipa cries until she collapses on the floor and her son hugs her. This shows the higher level of her sadness. (Sarakornborrirak, 2021)

I'll describe the scene where Qi (the name of the male character) hugs his mother, and Nipa (the name of the female character) collapses to the ground. I won't describe her face because hearing her scream makes it easy to imagine what it looks like. The moment she collapsed to the ground, however, had a greater emotional impact than physical one. (Prapanturakit, 2021)

All experts agreed that Foley was important for representing the actions of characters and that it enhanced imagination and emotions. They stated that Foley should be described under three circumstances: (1) when Foley was used to indicate an action but there were not enough words to support comprehension; (2) when Foley is unclear because of overlaps with the musical background; and (3) when Foley was called upon to perform an extraordinary task, for example, sound of computer typing to indicate cheating in the exam in *Bad Genius*.

Prapanturakit (2021) stated that gestures and facial expressions which were designed for representing the uniqueness of characters were important to describe. He raised the example of *Buppesannivas*, its synopsis was about the spirit of Ketsurang which possessed Karaked, an ancient woman who had died. Although both characters had the same face, they had different personalities and personality characteristics, so it was important to describe the gestures and facial expressions of these characters for the audience to differentiate between the two.

Karaked and Ketsurang [names of characters] have a similar-looking face, yet they are very different people inside and out. Whereas Ketsurang is amiable, vivacious, and awkward, Karaked is merciless. I'll thus talk about these characters' motions and facial expressions. (Prapanturakit ,2021)

Sub-theme B3: What should not be described in case of describing gestures and facial expressions?

A sighted expert mentioned that there was no need to provide AD for repetitive actions which had nothing to do with the change in emotional intensity. A sighted expert also stated that there was no need to provide AD for facial expressions that were part of someone's regular features and personality. For example, someone who always frowns. Furthermore, when gestures and facial expressions supported the meaning of words, there was no need to supply AD. For example, the character says "yes" and nods.

Everyone thought that there was no need to provide AD for describing the sound of emotions or human nonverbal vocalisations, such as crying, sobbing, and screaming because BVI audiences could perceive these sounds from listening. However, three BVI experts mentioned that when the tone of voices changed, they needed to state the name of the characters to avoid confusion among audiences.

Theme C: Strategies for writing the AD script for describing gestures and facial expressions.

This section focuses on two sub-themes, which will be explored in depth.

Sub-theme C1: The considerations for writing the AD script for describing gestures and facial expressions.

All experts agreed that audio describers should concentrate on different types of narration and narrational techniques. The language of each genre is distinct, so AD should use language that complements the language of the genre. For example, *Buppessannivas* is a historical romantic comedy. Time travel, comedy, and romance can all be found in this series. So, the language of the AD for this TV drama has to match the language used in this story.

All experts agreed that the right quantity of AD was important for BVI audiences to understand and enjoy the programmes. The sighted experts emphasised that the amount of AD and its proportion affected how effectively the plot was understood and how emotionally engaged the audience was. So, they stated that AD should follow the narration's speed based on their editing methods.

I believe that some people have good intentions, wanting people with sight loss to create visual images in the same way as sighted people do. So, many new audio describers write AD scripts with plenty of details in the AD but have too much impact on the audience's enjoyment. It is therefore necessary to select only what is important for understanding and maintaining a sense of enjoyment. (Intaranan 2021)

According to Karuchit (2021b) and Sarakornborirak (2021), some audio describers on the Thammasat team had experience as book writers, thus they were accustomed to using descriptive language and embellishing phrases with too many details. However, the writing style for reading and the writing style for listening are not the same. Writing for listening needed to be changed to use clear, short sentences. Everyone in the group of BVI experts emphasised the importance of being clear and succinct, because extended sentences made it difficult to follow the plot of television dramas.

I have several experiences in the process of AD both script writing and as a voice talent for documentary, films, cartoon, and other fictional programmes. As a voice talent of AD, I've occasionally run into the issue of lengthy lines in AD. Some audio describers employed a lot of words and beautiful language. This may have an impact on the comprehension of blind persons who have limited time to discern the meaning of AD for television as well as voice talent who are unable to read the AD script to synchronise with the visuals. Replaying the audio would be impossible. Therefore, the AD script should choose phrases that are clear and succinct to minimise issues during dubbing and consumption. (Sarakornborirak, 2021)

Sub-theme C2: The circumstances for using different styles of AD in the description of gestures and facial expressions.

According to the interviews with AD experts, two styles of AD were mentioned, including non-interpretative style of AD and interpretative style of AD. Luengnoraseth, Janevatchararuk, Sirirungruang, Songsiri, and Suthi stated that they didn't agree with

naming emotions because of three reasons: (1) this style of AD would interrupt emotional engagement; (2) this style of AD might break the personal judgment of BVI audiences; and (3) this style of AD led to lack of variety of words to convey emotions.

While Karuchit, Intaranan, Praphanturakit, Sarakornborirak, and Intaranan asserted that AD styles depended on the circumstances and recognised the naming of emotions as a valid method. Everyone mentioned that a literal description of physical actions was used to help the audience understand the intensity of emotions, and turning points of emotions, especially in the case of comedy scenes and in cases in which there was a contrast between action and emotion. All BVI experts raised the example of using literal description in the scene of *Buppesanniva*. The female protagonist in this scene overacted with her facial expressions to elicit amusing reactions from the audience. Moreover, *BaiMai Tee PlidPlew*, where the female protagonist portrayed the contrast of physical expressions and feelings, was brought up by all sighted experts as an example of how literal description may be used in this situation to elicit strong emotional reactions. Interestingly, Suthi (2021), a blind AD expert, supported the objective style of AD, but he brought up the risk that BVI comprehension may be negatively impacted by long words in AD. Karuchit (2021b), Intaranan (2021), Praphanturakit (2021), Sarakornborirak (2021), and Intaranan (2021) all mentioned time restrictions, in terms of sound gaps, as the major issue with TV AD. When tight time restrictions exist, it is impossible to use literal description in every case. Moreover, they stated that there was no need to provide literal descriptions to describe every single action of a character. Even though they accepted naming emotions, they didn't accept it in all cases. Furthermore, according to the sighted experts, audio describers should base their interpretation on the visually explicit elements on the screen. For example, words like "angry" and "sad," were permissible, while words such as "bad" and "good" were not. This was because "angry" or "sad" could be interpreted from the facial expressions and physical actions of characters. On the other hand, two sighted experts stated that naming emotions should be avoided under any circumstances, including under time constraints. Additionally, all experts stated that audio describers should use specific words, such as smirk or grin. There was no need to describe "she lifts the corners of her mouth." Furthermore, all experts stated that they could provide the name of a universal sign commonly used, such as "OK." Another interesting point made was that the name of a feeling need not be spoken when it is expressed clearly. According to Songsiri (2021), a

visually impaired expert, the character's speaking tone made it clear that they were experiencing specific emotions. Two sighted experts and all BVI experts mentioned that true emotions were expressed via the eyes, but that BVI people were unfamiliar with emotional expressions through the eyes. If the audio describers described by employing a literal description of eye movements, it was tough for BVI audiences to understand the exact meaning. As a result, sighted specialists recommended giving each emotion a name, such as 'concerned glance' or 'her eyes being out of focus'. Besides, the mental image of BVI audiences may be evoked through the use of analogies and idioms. For instance, Sarakornborirak (2021) pointed out that she was concerned about BVI's understanding of exact depictions in some places, so she might say, for example, "she puts her hands on her waist and twists herself for posing like a model." Congenitally blind people would have heard these words spoken and be able to imagine or understand them, even if they never had sighted experiences. The employment of metaphors and analogies, however, was still a contentious issue among the various experts.

9.3 Conclusions

The results of this chapter can be separated into three themes: identifying sound gaps to insert AD for describing gestures and facial expressions; selecting the elements to provide AD for in the description of gestures and facial expressions and strategies for writing the AD script for describing gestures and facial expressions.

For the first theme, focused on identifying sound gaps to insert AD for the description of gestures and facial expressions, the experts had similar perspectives to BVI audiences and audio describers about focusing on the functions of sounds. They suggested avoiding AD on actual words because words are central to conveying the plot, and the emotions of characters are conveyed through the voice. Moreover, audio describers should avoid providing AD on human nonverbal vocalisations because this sound was the main sound to convey the emotions of characters. They also mentioned maintaining the functions of each sound in TV dramas, with BVI experts pointing out that the effectiveness of sound perception of BVI people came from several sounds. So, the audio describers should place AD where the functions of the original soundtrack aren't disrupted, for example, there is no need to provide AD on every silent part, as these might have been designed to highlight the emotions of characters. Likewise, audio describers shouldn't provide AD at the beginning of sounds, or throughout a whole musical piece. Experts believed

that, in the case of time constraints, it was possible to provide AD on the parts of sounds which had repetitive functions. For example, audio describers might provide AD of important physical actions that affected the plot's comprehension over repetitive words, or human nonverbal vocalisations.

For the second theme, centered on the selection of elements to provide AD for, in relation to gestures and facial expressions, there were three topics covered: (1) how to select the gestures and facial expressions that were most important; (2) what should be described; and (3) what shouldn't be described. Experts proposed concentrating on camera shots, the function of sounds, and the synopsis provided, while also paying attention to words, such as 'like', which might indicate the importance of visual elements. These suggestions were similar to those made by the group of the audio describers for the process of content selection. All the sighted experts simultaneously worked as researchers and audio describers, exposing them to the same difficulties as audio describers confronted while working with materials in a variety of situations. So, their suggestions for tackling the challenges were similar. The experts mentioned observing camera shots, especially close-up and medium shots, and the turning point of postures, and movement of characters, which might support the decision-making of audio describers on what to focus on in relation to the importance of gestures and facial expressions in each scene. The experts also suggested focusing on two specific instances of Foley: when it was not enough to support BVI people's comprehension, and when it was created for specific purposes. Additionally, the experts agreed to describe gestures and facial expressions as "gene expression" or a uniquely characteristic pattern of expression; for example, Karaked (female protagonist) often uses the "OK gesture" when talking with people. They also suggested avoiding the description of repetitive actions, meaningless gestures and facial expressions, and human nonverbal vocalisations.

For the third theme, on the strategies for writing the AD script for describing gestures and facial expressions, two main topics were discussed: (1) the considerations for writing the AD script for describing gestures and facial expressions; and (2) the circumstances for using different styles of AD for describing gestures and facial expressions.

Firstly, the experts highlighted that genre, number of description words, and precise and concise language, were central to all considerations. Secondly, in connection to AD

styles, a group of the experts preferred a literal or objective description because they were concerned about drawbacks of the subjective style or naming emotions style, which included disrupting audiences' judgment, interrupting their emotional engagement, and a lack of words for describing emotions, while the other group of experts accepted the subjective style of AD depending on the situation. However, the level of interpretation raised concerns for the experts, with comments made about agreeing to interpretation when evidence of correct interpretation existed, mentioning that physical actions shouldn't be interpreted, for example, as good or bad.

The following chapter will combine the findings from the entire thesis to present the perspectives of every stakeholder involved with the research questions investigated in the thesis and also analysed the results of all chapters by using the existing concept and theories.

Chapter 10

Discussion and Conclusions

The aim of this chapter is to bring together the perspectives of all stakeholders in relation to this thesis' research questions, while also making connections back to existing theories and concepts presented throughout the chapters. This chapter consists of three sections. The first part will present the discussions on Audio Description for television in Thailand to understand the background of AD knowledge which leads to understanding the limitations of existing Thai AD guidelines for TV dramas. Then, I will present the characteristics of Thai TV dramas for understanding the challenges of creating AD in different situations. After that, I will discuss the strategies for describing gestures and facial expressions in Thai TV dramas from the different perspectives of three AD stakeholders, including blind and visually impaired people, audio describers, and AD experts. The second part will present guidelines for describing gestures and facial expressions for Thai TV dramas based on three key steps of AD creation, including identifying sound gaps, selecting elements to describe, and writing the AD script. Finally, avenues for further research will be discussed.

10.1 Audio description for gestures and facial expressions in Thai television dramas

- Research Question 1: What are the main limitations of current Thai AD guidelines for television drama?
- Research Question 2: How do blind and visually impaired people interpret sounds in television dramas?
- Research Question 3: How do people with visual impairments perceive gestures and facial expressions?
- Research Question 4: What are effective AD strategies for transmitting the meaning of gestures and facial expressions to Thai visually impaired audiences?

Document analysis was used to analyse four current Thai AD guidelines. Moreover, data collected with forty BVI participants, ten audio describers, and nine experts was analysed using the Reflexive Thematic Analysis method. Additionally, four sample clips from Thai TV dramas (*Bad Genius*, *Bai Mai Tee Plid Plew*, *Buppesannivas*, and *In Family We Trust*) were chosen to be used as a tool for generating ideas during the interviews with BVI people and experts as well as during focus groups with audio describers. Additionally, textual analysis of these four clips, which have various styles of audio-visual presentation, was used to analyse the characteristics of Thai TV dramas.

10.1.1 AD for television in the Thai context

Chapter 3 gave an overview of Thai AD for television, focusing on Thailand's AD knowledge basis, which helps explain the use of Thai AD styles in different scenarios.

Audio Description in Thailand is evolving gradually, and accessibility services are still limited. The needs of blind and visually impaired users were not taken into consideration when designing the AD legislation, with most Thai television broadcasts with AD aired after midnight and offering AD for rerun programmes, while also focusing on non-fiction programming over fiction programmes. Therefore, blind and visually impaired people do not have equal access to television in Thailand.

The objective style of AD, also known as non-interpretative, has been shown to be the first style of AD to be formed in Thailand and is used as a benchmark for the industry. This is due to Joel Snyder, an American expert in AD, introducing the principle of “Describe what you see, or What you see is What you say” (Synder, 2014, p. 43) to a group of people who took training with him in Thailand, especially the staff of the Thailand Association of the Blind. Moreover, the Thailand Association of the Blind worked closely with Joel Snyder to arrange training for Thai people between 2014-2016 (ADofThailand, 2016). Therefore, the objective style of AD is the core concept of the first Thai AD guideline by the Thailand Association of the Blind. However, the official organisation, which collaborated with the National Broadcasting Telecommunications Commission (NBTC) to arrange the AD training for TV stations and conduct the official AD guideline which was published as an additional document of AD legislation, was the Faculty of Journalism and Mass Communication, Thammasat University. This guideline accepts interpretation in the process of AD creation, that is, it accepts the subjective style

of AD, even though it is not prioritised. Several audio describers shared their confusion regarding the opposition between objective and subjective styles, especially in the case of fiction programmes, including films and TV dramas. Moreover, the audio describers encountered challenges using the AD principles in existing guidelines, due to the difficulty applying them to AD scripts.

10.1.2 The characteristics of Thai TV dramas

Chapter 4 demonstrated analytical strategies to apply to Thai television dramas with different characteristics. In this doctoral thesis, I applied the functional method of AD (Mazur, 2020b) to analyse the sample clips of Thai TV dramas, a method which considers AD strategies by taking into account content in relation to three levels: contextual analysis, macro and micro analysis. Whereas the contextual analysis focuses on the analysis of genre, time and location, medium and target audience, and purposes; the macro analysis focuses on content of source text, form of content, and both form and content of source text focusing on fiction and presuppositions; and the micro analysis focuses on the unit of scene.

The concept of 3 Cs (Borg, 2013) was the method I used to analyse the variables of nonverbal comprehension because the focus of my thesis is nonverbal communication, which includes gestures and facial expressions, in order to examine the nonverbal communication characteristics in TV dramas. However, this concept was used in conjunction with the AD of discourse (Mazur, 2014a).

The four clips shared a similar use of medium shots to portray character actions, and close-up shots to convey character feelings. However, the details of mixing shots and creating the sequences of camera shots are different, including editing techniques, which affects the pace of the narration. Additionally, the types of sounds in each scene are similar, with all sample clips including three main sounds: music, words (words, monologues, dialogues), and Foley. However, there are differences in details, especially on how much each type of sound is used, and the function of each sound. These conditions affect selection strategies for AD. Moreover, the analysis of four Thai TV dramas, which focused on narrative complexity, pace, and dialogue density, revealed that *In Family We Trust* tended to be easier to understand than other TV dramas due to the simplicity of the scene's narration structure, the density of the dialogue, and the slow

editing pace. *Bad Genius*, on the other hand, ran the risk of being challenging for BVI audiences. This was due to the narration's complexity in quick-cutting between the acts of many individuals in various settings. Notably, there was just one word in this scene, which made it impossible to rely on dialogue to support audience's comprehension of the plot or the characters' emotions.

The 3 Cs concept (Borg, 2013) revealed that three preconditions influence how nonverbal communication was understood: context, consistency between physical acts and emotions, and complexity of the cluster of physical activity. *In Family We Trust* had a clear sound context consisting of dialogues, voices, and human nonverbal vocalisations to support the comprehension of BVI audiences. The characteristics of acting in this scene were congruence between the physical actions and emotions of the characters. The bodily actions were also not complicated. It could be seen that the female protagonist was depressed and angry, the characters started to cry and yell at one another. Therefore, there was a good chance for BVI audiences comprehending the plot and feelings while also developing their emotional responses to the characters. While with *Bad Genius*, even though there was congruence between the physical actions and emotions of characters, there was no clear sound context to support BVI people's comprehension because this scene used music and Foley to communicate with audiences. Moreover, the characters used complex actions in this scene. As a result, BVI audiences had few possibilities to understand the plot, and the emotions of the characters, or to imagine the actions of the characters through hearing without seeing. The female protagonist of *Bai Mai Tee Plid Plew* struggled to communicate her emotions in a way that was congruent with how she felt within, so it could be difficult for BVI people to comprehend the character's true emotions by listening. In the case of *Buppesannivas*, it is reasonable to assume that BVI people could understand the broad strokes of the plot from the dialogue in this scene, but it was challenging to imagine the actions of the characters. This was because there were three characters in this scene, making it difficult to imagine their facial expressions to act and react at the same time. Additionally, the female protagonist had inconsistent facial expressions and emotions in some of the scenes.

10.1.3 Research Question 1: Challenges of existing Thai AD guidelines

Four existing AD guidelines were analysed: (1) Audio Description Guidelines for film television drama and television programme provided by the National Institute of the Blind for Research and Development; (2) The standard of Audio Description for people with visual impairment in Thai television provided by the Journalism and Mass Communication Faculty at Thammasat University; (3) Guidelines for the preparation of Sign Language, Closed Captioning, and Audio Description provided by the Office of the NBTC; and (4) The AD guideline of Thai PBS provided by Thai public broadcasting service (Thai PBS). Interestingly, visual elements are emphasised in Thai AD guidelines and international guidelines because audio describers assume that blind and visually impaired audiences can understand the meaning of sounds. Hence, sound in TV dramas has been overlooked in the process of AD creation (Horowitz, 2012). Following the concept of multimodal mediation, I was concerned about how the functions of soundtracks interacted with AD functions, and I considered this as needing further study.

Additionally, the controversial issue of objective and subjective styles of AD affects AD in Thailand. When applying the functional approach to AD, the genre of programming affects the functions of AD. In the case of TV dramas, they relate directly to the narrative text type. In contrast, the documentary programmes relate to the informative function (Mazur, 2020). Therefore, it is possible that in the case of TV dramas, literal description is used to transmit only information. The qualities of TV dramas might not be appropriate for this. Effective TV drama AD should have a variety of options that are appropriate. There is not one style of AD for all cases, and it is important to move away from binary oppositions between the objective (non-interpretative) and subjective styles (interpretative) of AD, towards an appreciation of how different conditions relate to different choices in the process of AD creation.

To sum up, there are four major issues with the current AD rules in Thailand: (1) The existing Thai AD guidelines highlight the methods to describe visuals, which lead audio describers to forget about the sounds that occasionally fail to convey the intended meaning and require AD to complete comprehension; (2) Thai AD guidelines ignore the significance of sounds in materials in the creation of AD. This affects some audio describers, who provide unnecessary AD, as the information is already clear through the functions of other sounds; (3) Thai guidelines focus on the binary opposition between

non-interpretative and interpretative description. This affects audio describers, who limit their choices of AD; (4) The relationship between AD and soundtracks is not emphasised, impacting audio describers' choices on whether to place AD over a certain sound.

10.1.4 Research Question 2: Strategies of blind and visually impaired people to perceive the soundtracks in Thai television dramas.

The findings on the strategies of blind and visually impaired people to interpret sound elements in Thai television dramas, resulted in key considerations for the creation of Audio Description. Table 10.1 lists the functions of sounds according to BVI participants.

Table 10.1 - Functions of sounds in TV dramas

Types of sound	Functions of sounds
Words	<ul style="list-style-type: none"> • Supporting plot comprehension.
Music	<ul style="list-style-type: none"> • Enhancing emotions. • Enhancing the turning point of emotions. • Enhancing mood and tone of scene. • Indicating genre.
Silence	<ul style="list-style-type: none"> • Enhancing emotions.
Voices	<ul style="list-style-type: none"> • Enhancing emotions. • Enhancing level of emotions.
Human nonverbal vocalisations	<ul style="list-style-type: none"> • Enhancing emotions. • Enhancing the turning point of emotions. • Enhancing level of emotions.

Ambient sound	<ul style="list-style-type: none"> • Supporting location comprehension.
Foley	<ul style="list-style-type: none"> • Representing actions. • Enhancing emotions.

The results showed that BVI participants remembered and recognised the sounds in TV dramas, particularly those closely connected to the voice, which in turn can be connected to Chion's (1999) concept of vococentrism. The words being uttered, regardless of whether they were part of monologues or dialogues, were more interesting to and effective in capturing the attention of all BVI individuals, regardless of the type of sight loss, than any other sounds. Moreover, blind and visually impaired participants were interested in human nonverbal vocalisations. According to the findings of Chapter 6, all blind and visually impaired participants indicated that they were able to determine the emotional states of characters in the four sample clips of Thai television dramas by listening to voices and human nonverbal vocalisations of characters. In contrast, blind and visually impaired participants had different degrees of interpretation and comprehension of the sounds of actions in the original materials.

10.1.5 Research Question 3: How do people with visual impairments perceive gestures and facial expressions?

It could be summarised four styles of verbal description which BVI participants used to convey the physical expressions of seven basic emotions (Anger, Contempt, Fear, Disgust, Happiness, Sadness and Surprise) including 'describing literal description or describing the movements of gestures and facial expressions,' 'using specific words or modifier words (adjectives or adverbs) to describe gestures and facial expressions,' 'using a word group that reflects the character's feelings in a metaphor,' and 'using a word group that represents a character's emotional state'.

One of the data collection methods that produced an interesting outcome was asking the participants to verbally describe the seven basic emotions. BVI participants were able to quickly verbalise their descriptions of the group of emotions encompassing happy, sad, and angry, whereas they took longer for the collection of emotions that included fear,

surprise, contempt, and disgust. The difference in ease can be connected to the classification of reflexive, non-voluntary, and voluntary actions. For example, the first group of emotions (Happiness, Sadness, Anger) occurred frequently through three kinds of actions including reflex action (blinking eyes), non-voluntary action (hard breathing), and voluntary action (forced smile), and importantly the expressions of these emotions occurred within a person. So, participants were more familiar with the expressions linked to this group of emotions. The second group of emotions (Fear, Surprise, Contempt, and Disgust) were also expressed through three kinds of action, including reflex action (closing of eyes or eyes widen), non-voluntary action (hand trembling), and voluntary action (turn mouth upside down or look from head to toe). The physical actions of contempt and disgust, however, frequently occurred as a reaction to others, thus it was necessary to learn physical expressions by observation because they happened under certain circumstances. Because of this, it might be challenging for blind and visually impaired people to remember the physical manifestations of their feelings. Moreover, it was mostly reflex and non-voluntary actions which were the most challenging, as they are spontaneous. While a non-voluntary action is one that happens unconsciously, a reflex action is one that happens in response to a stimulus. In television dramas, reflex actions, non-voluntary actions, and voluntary actions all have distinct purposes and degrees, and should be taken into account by audio describers.

10.1.6 Research Question 4: Strategies for describing gestures and facial expressions in Thai television dramas from the perspectives of blind and visually impaired audiences, audio describers, and Thai AD experts.

(A) Perspectives of blind and visually impaired people

The results showed that BVI people expected the AD to work in harmony with the soundtrack, which means that audio describers need to focus on the functions of sounds at different moments rather than the kinds of sounds. This finding can be explained through the concept of multimodal mediation, which highlights the need for harmonised AD functions and soundtracks (Braun, 2008). In the past, Thai AD guidelines focused only on how AD should be provided between dialogues and music without lyrics, this thesis' findings indicate that a more nuanced approach is needed. In addition, Van der Heijden's 2009 study, found that when audiences experienced programmes with AD, a

smooth transition between the original sounds and the sound of AD through careful sound mixing was essential for evoking strong emotional reactions in the audience.

Van der Heijden's (2009) suggestion about technical strategies only focused on the harmony between AD and soundtracks in the postproduction process, but the findings from the perspectives of BVI audiences emphasised the need for AD working in harmony with soundtracks in the pre-script and script writing stages. The relationship between AD and words was highlighted. Audio describers should avoid interrupting words. However, if the audio describers needed to provide AD for describing significant actions that convey story comprehension or emotional interpretation, they could provide AD overlapping the parts of sentences that use repetitive words. Another key aspect was the relationship between AD and human nonverbal vocalisations. Audio describers should avoid overlapping with human nonverbal vocalisations, such as screaming and sobbing, that can convey character emotions. It was, however, possible to provide AD on the repetitive sounds of emotional expressions.

Moreover, the relationship between AD and sound effects was considered crucial. According to all forty BVI participants, AD should not override sound effects, but in practice, it depended on how important sound effects were in each scene. In the case of there being significant time constraints, it was possible to provide AD overriding less crucial sound effects, such as non-narratively crucial sounds' (e.g., added clapping sounds in comedy scenes), if there were significant elements to describe. Also linked to sound effects is the relationship between AD and Foley, the latter is used for representing actions, so audio describers should be extremely careful about providing AD over this type of sound. However, if there were important physical expressions to describe, it was possible to provide AD on repetitive Foley.

Another important point arising from discussions was the relationship between AD and music. Audio describers can provide AD on parts of music that do not have lyrics but should not provide AD at the start of a piece of music and should allow BVI audiences to listen to it. This method would maintain the functions of music which were designed to support emotional engagement. The music should be faded down when AD is added so that audiences may hear AD clearly while still hearing the music, maintaining the functions of this sound.

A key process that was researched was the selection of elements to provide AD for in relation to gestures and facial expressions in different conditions in TV dramas, which can be related to audio and visual aspects. Starting with aural aspects. First of all, AD was necessary after verbs like “look at,” “like,” or “similar,” which are regularly used to present images on screens. As a result, the audio describers have to pay close attention to the characters' expressions after these words. Secondly, when emotional sounds were present, AD was required for gestures and actions rather than facial expressions. Characters' actions or gestures may clearly show the intensity and level of emotions, for example, someone crying until they collapse on the floor. Thirdly, although when Foley represents everyday actions and easily recognisable sounds, such as footsteps or a door opening, it is not necessary to provide AD, it is important to recognise that some Foley sounds will not be that clear or might serve a specific purpose that requires AD. For example, the sound of computer typing to deliver the code for cheating in an exam. It is the role of the audio describer to recognise these different circumstances in order to make a decision as to whether AD is needed or whether the Foley itself is communicating meaning. Finally, AD was considered central when the styles of music change. When the style of music changed, the audio describers had to pay close attention to the characters' actions, gestures, and facial expressions because music changes reflected the mood of the characters or the scene. This means that audio describers should not place AD at the beginning of music which represents a turning point.

I am now going to focus on visual elements. AD is required when characters act in a comedy scene creating humour through exaggerated gestures and facial expressions. AD is needed to express the physical expressions of the characters. AD is also required when the character displays unusual expressions, or words and expressions that are incongruent. When a character presents unusual behaviour that is difficult to understand, a clear Audio Description is required, the same is the case if the character's expressions are too complicated for BVI audiences to understand the precise action and intent of the action. Furthermore, if the characters use words that are incongruent with their physical expressions, such as using positive words but expressing negative emotions, AD is crucial. AD is also required when characters change their postures, positions, and directions. Gestures and bodily movements, rather than facial expressions, should be focused on as these accurately portray the characters' changing moods and emotional levels. AD is also required to describe gestures or facial expressions when portraying

the specific personalities of characters. BVI participants require AD to describe gestures, facial expressions, and other actions of characters that demonstrate the various personality traits, particularly at the turning point of the story or characters.

Additionally, the content selection process is related to the amount of information. The amount of information provided in the AD has a direct impact on narration speed, which influences audience comprehension and immersion. The challenges of comprehension and immersion include length, narrative complexity, dialogue density, and pace (Sweller and Chandler, 1994). It is clear that the forty BVI participants in the thesis understood the story of the scene of *In family We trust* better than other clips because there was more dialogue, less complexity, and a slower pace compared to other clips. On the other hand, all BVI participants struggled with the clip of *Bad Genius*. This was due to the absence of dialogue and the fast pace of the narrative. Long AD scripts, rich in details, might work well in easy to follow, slow-paced fictional programmes that do not require abundant cognitive resources from the user. This information could be used to explain how AD was described in the *Bad Genius* scene, which had less dense dialogues but a complex narrative in different locations. Furthermore, Romero-Fresco (2019b) found that the same amount of information may be more difficult to understand when presented in narratively complex fictional programmes. Therefore, the richness in details of AD might not be suitable for this scene.

Findings on description styles for gestures and facial expressions showed that there were four AD styles which were mentioned by BVI participants. Nine participants preferred literal description, two participants preferred emotion naming, and twenty-nine participants stated that the AD style should vary depending on the situation. The findings of this thesis focused on BVI participants' perceived advantages and disadvantages of each type of AD. It could be seen that the BVI perspectives stated that the different styles were appropriate for different situations. This demonstrates the need to move beyond the binary opposition between AD's objective and subjective styles. Interestingly, different emotions were found to require different types of descriptions for BVI comprehension if audio describers want to avoid a lack of clarity.

Using literal descriptions to convey the emotions of “fear, disgust, surprise and contempt” in AD carries significant risks to BVI understanding, as these emotions are expressed through reflex actions, for which people have few memories. Furthermore,

contempt is a reaction that requires seeing and listening in order to perceive the emotions of others. In contrast, some emotions, such as anger, sadness, or happiness, seem to be actions in and of themselves and occur frequently, so people may remember their physical expressions more than those of emotions linked to reflex actions. Additionally, the intensity of the emotions varies, and specific words or modifier words can be used to reflect the level of emotions. Even though the congenital blindness groups had no direct experience with the level of emotions, they stated that they would be familiar with some specific verbs because they heard those words in their daily lives.

Vivid language such as using concreteness, simile, metaphor or using adjective words was found in previous research to be a crucial factor in the conveyance of emotions in AD (Sherer and Rigers, 1984).

Szarkowska (2013) discovered that vivid language increases entertainment, whereas Walzak and Fryer (2017) discovered that vivid language increases presence. The vividness of AD is included in guidelines as part of the subjective style, which some BVI participants disagreed with. However, given the potential for vividness to increase entertainment and emotional engagement, the vividness of AD should be considered for television dramas. Binary opposition, which forces audio describers to choose between objective and subjective styles of AD, may not work in the case of AD for television drama.

Ramos Caro (2016) demonstrated that subjective AD, such as metaphors or the explicitation of some inferences, elicited more intense emotional responses than neutral descriptions, when conveying fear and sadness. On this basis, the results of this thesis were incoherent with Ramos Caro's study. Most BVI participants in this thesis stated that they perceived and felt emotions of characters through literal description, particularly when describing changes in position or body movement, such as swirling on the floor while screaming or crying until collapsing on the floor. However, several vivid words for describing facial expressions such as ‘บุดบึ้ง’ (Bood-Bung: angry face) ‘เบิกบาน’ (Berg-Ban: lively face) ‘อ๋มอ๋ม’ (Im-Aup: happy face) ‘หน่าบึ้ง’ (Na-Bung: angry face, unpleasant face) ‘กระสับกระส่าย’, ‘ลุกลีลุกลอน’ (Kra-Sub-Kra-Sai or Lok-Lee-Lok-Lon: restless) ‘ตาเป็นประกาย’ (Ta-Pen-Pa-Gai: sparkling eyes) were suggested by BVI participants for enhancing the comprehension and emotional engagement. BVI

participants in this thesis didn't mention using metaphors, and it is possible that vivid words have more potential than metaphors to create understanding, enhance imagination, and create a sense of engagement for BVI audiences because vivid words are used in daily life more than metaphors. As a result, even though BVI people did not have sighted experiences, they could understand these words from everyday conversations with others. These vivid words aid in faster comprehension than a long sentence describing physical movements. Additionally, a less visually oriented description (e.g., vivid words) in favour of a more interpretative one may assist receivers in better processing and comprehending the entire meaning of the images. If the complexity of fictional programmes poses a challenge for the user, a careful use of interpretative descriptions may help reduce the extraneous cognitive load of the AD. This information emphasises the significance of a sufficient number of words in AD, and the interpretative style could be a good choice for complicated narratives in TV dramas. This is related to the results of BVI participants in this study, who required a short description and brief explanation of emotions in the case of *Bad Genius*, which had a complex narrative in several locations, to link each action and character expressions to support their understanding.

(B) Perspectives of audio describers

The data from the focus groups revealed that audio describers did not adhere to the current AD guidelines but instead generated their own approaches to write the AD for each case. Even though Thai Audio Description guidelines did not focus on the functions of sounds in the process of AD scriptwriting, the audio describers demonstrated their understanding of the function of sounds as the essence of AD creation. They highlighted that the comprehension of the functions of sounds in each scene was important in identifying sound gaps for providing AD for physical actions such as gestures and facial expressions of characters, particularly emotional sounds, or human nonverbal vocalisations, such as screaming, breathing, and so on. Participants demonstrated their focus on sound functions and their intention to create AD that does not perform repetitive functions with soundtracks and does not interfere with those sounds' functions. As a result, they exchanged ideas that deviated from the basic principles of Thai AD guidelines, which discourage audio describers from interrupting dialogues (Inthanon; 2018; Janevatchararuk, 2014; Karuchit *et al.*, 2015), sound effects (Janevatchararuk, 2014) and emotional sounds, such as crying or screaming (Karuchit *et al.*, 2015). The

participants felt that the basic guidelines for not interrupting those types of sounds were vague and lacked specific information for identifying appropriate sound gaps. This is because the same type of sound can serve different purposes and have varying degrees of importance in different situations. Sound effects were extremely important in some scenes for representing the true emotion of the character or the actions of the character, but in others, sound effects served as support. Thus, the audio describers' perspectives could be interpreted as emphasising the functions of sound by reflecting on the differing needs of each piece they worked on.

Additionally, the results presented strategies for describing gestures and facial expressions in the AD script, which included prioritising actions with intention in the process of content selection; selecting the important facial expressions; providing AD after the words as a signpost and when dialogues and actions were incongruent; describing changes in body language in the absence of adequate sound context; and providing AD for sounds with specific purposes but not for sounds of general actions.

Furthermore, there were three key factors mentioned in the selection of AD styles: (1) evaluating the functions of characters' acting; (2) evaluating the features of characters; (3) evaluating acting skill. The solutions for content selection for describing physical actions, including gestures and facial expressions, were to categorise the type of action based on the degree of intention, such as reflex action (such as flinching), non-voluntary action (such as yawning, crying, screaming, breathing), and voluntary action (walking, eating, running). The order of priority for providing AD was voluntary action, non-voluntary action, and reflex action. Besides, most participants mentioned different styles of AD depending on the characters. They expressed their intention to name emotions for flat characters and use literal descriptions for round characters. Furthermore, the results of BVI perspectives on emotions in Chapters 6 and 7 revealed that BVI audiences had different ways of understanding each basic emotion. Consequently, later on in this chapter, I will explore how the different opinions of stakeholders can be brought together for the development of guidelines for audio describing in the Thai television drama context.

However, the results mentioned the matter of word choices. First, using specific words or vivid verbs to convey the meaning of actions. Second, using adjectives or modifier

verbs to enhance the vivid actions in a comedy scene, expressing strong emotions, and demonstrating the level of emotions.

Participants mentioned naming emotions and using adjectives and vivid verbs as an interpretative style of AD, and literal description as a non-interpretative style of AD. All participants were trained by experts from Thammasat University and Thailand Association of the Blind, who advised that the interpretative style of AD should not be the priority when writing the AD script, even though the AD guideline of Thammasat University (Karuchit *et al.*, 2015) had a higher level of acceptance for the interpretative style of AD than the AD guideline of Thailand Association of the Blind (Janevatchararuk, 2014). Moreover, audio describers were trained to accept non-interpretation as the norm and interpretation as the exception. However, most audio describers disagreed on the binary opposition because they chose AD styles based on the situation of each scene, especially in the case of describing the physical actions of characters. Additionally, findings demonstrated how concerned the audio describers were with determining the appropriate amount of description to use in each circumstance. They stated how the appropriate amount of description should complement the story's pace, which can be seen in the editing and musical styles employed in each scene.

To sum up, it was clear that the perspectives of audio describers were similar to the ones of blind and visually impaired people, but there were some differences in the opinions on styles of AD. Most audio describers in this study expressed their intention to control the meaning of emotions by using the naming style of AD for round characters. This was a point that differed from most blind and visually impaired audiences who expressed a preference to interpret emotions on their own if the context was sufficient to interpret emotions in the right way. According to the findings of Chapter 6, most blind and visually impaired people could indeed detect negative and positive emotions, but the effectiveness of interpretation depended on having sufficient sound context in each scene.

(C) Perspectives of experts

Shortcomings in AD principles that concentrated on how to deliver the meaning of visuals and ignored the importance of sound's functions were brought up by each participant. Participants reflected on the initial AD knowledge in Thailand coming from Joel Snyder, who represents the objective style of AD, and several specialists adhered to this standard. The core principle of describing what you see is a cornerstone of AD practice in Thailand and was so particularly in the early years of AD between 2014 and 2015. Several Thai AD guidelines contain references to Snyder's concept. However, after conducting AD research in the Thai context while combining their experiences as audio describers, Thammasat University AD experts, Karuchit, Sarakornborirak and Praphanturakit, highlighted their acceptance of AD's interpretive approach. Interestingly, the other Thai AD experts stated that they supported the objective approach to AD but sometimes they needed to use an interpretative style of AD, such as when there were tight time constraints. They used the word "Breaking the rule" or "Exceptional case" to refer to using the interpretative style AD or the summarised style of AD. This proved that the objective approach has become the standard. Nonetheless, several experts stated that AD shouldn't fixate on these two styles. It should be designed depending on the specific circumstance of each material and audience.

Additionally, interviews showed that participants didn't necessarily agree on the definitions of interpretative and non-interpretative styles of AD. When asked, they paused for a moment to consider, and the tone of voices were hesitant. All experts gave a definition of non-interpretative style or literal description as the description of how body language appeared, how physical actions moved, including gestures and facial expressions, and how their muscles changed. All experts agreed that "the eyes widen, and the upper lids rise" was a literal description after being given an example sentence. All experts stated that there was no need to provide details of physical appearance in every scene. When asked about a word, such as "smirk," "grin," or "sneer," all experts paused conversation and took some time to consider it. Even though there was some summarisation, they agreed to use this type of word in the creation of AD because it was precise and concise, as well as conjuring up images of various facial emotions. The interviewees weren't clear as to the scope of the concept of 'interpretation'. By paying attention to music, sound effects, camera shots, and other elements, four sighted experts agreed that audio describers could interpret the material from the

perspective of a producer. They believed it may be possible to identify characters' emotions and name them, especially if there was a time limitation. However, they should not include personal judgement, for example, “she does a good thing”. Three BVI and two sighted experts disagreed with the naming of emotions because this approach could break engagement and enjoyment.

To sum up, the results of the expert group, along with those of BVI audiences and audio describers, highlighted the importance of comprehending how sounds work, as this could aid the process of identifying sound gaps, choosing content, and creating the AD script. Additionally, there was debate over whether to use AD's interpretative or non-interpretative style. However, the responses of experts to each TV drama clip showed that it was impossible to apply a single AD strategy in all situations.

10.2 Contribution to AD practice in Thailand and beyond

This section summarises the conclusions on the process of AD creation for describing gestures and facial expressions, as elements of body language and, therefore, nonverbal communication. This is because the meaning of physical expressions is conveyed through clusters of actions. Consequently, this thesis doesn't study only facial expressions or gestures, but it is necessary to study whole-body language. This thesis argues, through its findings, that considerations on the sound context are core for supporting the AD creation in identifying sound gaps, content selection, and writing the AD script.

The findings of Chapter 3 presented an overview of AD for television in the Thai context. The existence of AD legislation can push the advancement of AD quantitatively, but not qualitatively, and the thesis explored how the media regulator created AD legislation that favoured TV broadcasters rather than BVI users. Consequently, access to AD for television in Thailand is not equally available to BVI audiences. The evidence showed that lack of variety in TV programmes with AD services and inappropriate broadcast times for programmes with AD could be considered as two major issues. In summary, Thailand's AD development has been moving slowly, leaving it currently unable to provide genuine accessible services. The lack of awareness of AD in Thai society was also found to be a critical barrier to implementing effective and accessible AD in Thailand.

Chapter 4 showed the implementation of three concepts: the functional approach to AD, the 3Cs concept (Borg, 2013), and using AD of discourse, which could support audio describers' selection of the necessary gestures and facial expressions to provide AD for. According to the literature review, it could be seen that the functional approach to AD (Mazur, 2020b) was an effective concept to reveal the important factors which influenced the process of AD creation, by analysing three levels of analysis including context level, macro level, and micro level. Genre, narrative styles, storytelling pace, functions of various sounds, dialogue density, and types and functions of nonverbal communication all affected AD creation.

However, based on the literature review of the concepts of nonverbal communication, I found that the concept of 3Cs (Borg, 2013) could also be used to support the process of microanalysis which focuses on scenes in TV dramas. The 3Cs concept could be applied as a specific tool for analysing the factors that influence the comprehension of nonverbal communication of audiences (Borg, 2013). The 3Cs concept includes (1) Context of TV drama; (2) Congruence between physical actions and emotions; and (3) Complexity of a cluster of physical actions (Borg, 2013). Even though this concept is generally used to understand nonverbal communication in sighted audiences, it can be applied to BVI people as the main target audiences of AD by focusing on the sound context. Then, after audio describers use the 3Cs for analysing the materials, they would have the information needed to evaluate the functions of AD following the AD of discourse, including the consideration of the filling, supporting, and conflicting functions (Mazur, 2014a).

The analysis in this chapter revealed that circumstances where words and emotions were not congruent or where physical actions and emotions were not congruent, required AD. When a scene has enough sound context and there is congruence between physical actions and emotions, audio describers have the choice of providing or omitting AD. However, BVI people prefer to receive the emotions of characters through the original voices in the scene including voices of characters and human nonverbal vocalisations.

Chapter 5 showed the gaps in AD knowledge from the perspectives of Thai audio describers, with AD guidelines sometimes being impractical or impossible to apply, especially the objective style of AD in fiction programmes. Rather than stick to one style, or provide an opposition between objective and subjective, the styles of AD should be a

spectrum for different circumstances. Moreover, the existing Thai AD guidelines highlight the methods for describing visual elements and overlook the importance of sounds in materials. Contrastingly, the central idea in this thesis for developing strategies for describing gestures and facial expressions is to focus on the sound context and functions of sounds.

Furthermore, Chapter 6 discussed the functions of sounds in Thai television dramas (see Table 10.2). It could be seen that the density of dialogue affected plot comprehension of BVI audiences. Voices and human nonverbal vocalisations were important to convey emotions to audiences, with BVI participants detecting the emotions in each scene by listening. Foley was an important sound for supporting the imagination of the physical actions of characters. BVI participants might understand the meaning of each sound, but they might not connect the meaning to the plot in case of less density of dialogues. According to the AD principle, AD should complete the meaning that is missing from the visual material or explain ambiguous sounds but shouldn't interfere with the original sounds' functions. Moreover, the results of this chapter presented the comprehension of gestures and facial expressions of blind and visually impaired people through their verbal description about the expressions of basic emotions. BVI responded to questions on verbal descriptions of seven basic human emotions (Happiness, Sadness, Fear, Disgust, Anger, Contempt, and Surprise). The results could be separated into, Style A: Describing the movements of gestures and facial expressions; Style B: Using specific words or modifier words (adjectives or adverbs) to describe gestures and facial expressions; Style C: Using a word group that reflects the character's feelings in a metaphor, and Style D: Using a word group that represents a character's emotional state. The results of this chapter therefore contribute to the suitable identification of sound gaps for AD insertion and content selection.

Chapters 7-9 studied the strategies for describing gestures and facial expressions in TV drama from the perspectives of blind and visually impaired people, audio describers, and experts, with the aim of developing more useful guidelines for describing gestures and facial expressions in Thai TV dramas.

This thesis contributes to the practical AD strategies for describing gestures and facial expressions for applying in the AD creation for TV dramas. I have brought together the input provided by all stakeholders in order to create a series of AD suggestions for describing gestures and facial expressions in Thai TV dramas. Audio describers can take into account the three main steps shown in Figure 10.1, and then they could take into account the specific implementation guidelines in different situations by consulting Tables 10.2, 10.3, and 10.4.

Figure 10.1 Three-step strategy for describing gestures and facial expressions in TV dramas

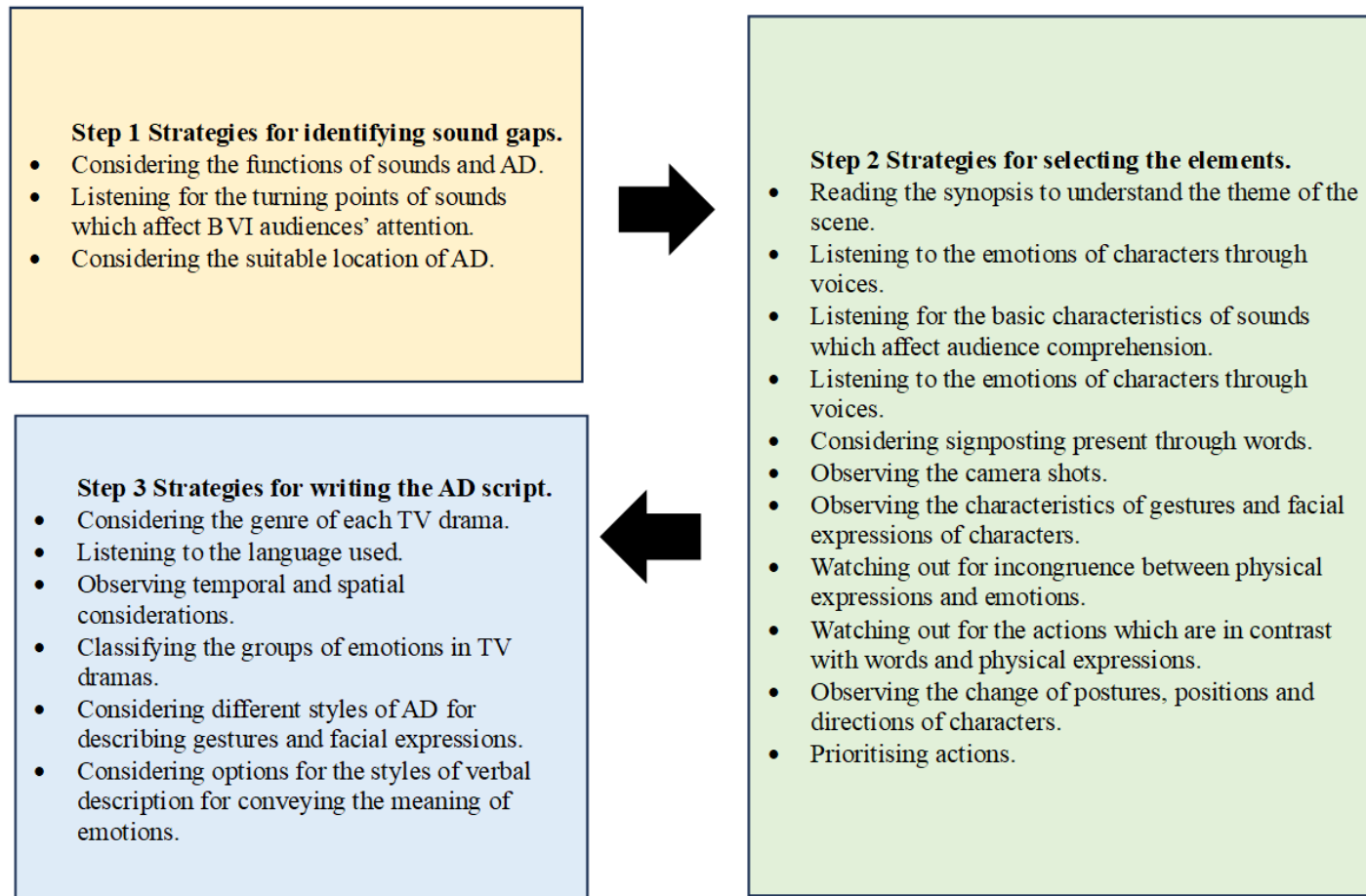


Table 10.2– Step 1: Strategies for identifying sounds gaps for AD for describing gestures and facial expressions in TV dramas

Strategies for identifying sound gaps	Implementations
A: Considering the functions of sounds	
<p>A1: Words</p> <ul style="list-style-type: none"> • Words, including monologues and dialogues, are the most attractive sound for BVI audiences. • They are key to plot comprehension. • They support the imagination of actions. 	<ul style="list-style-type: none"> • Generally, avoid interrupting words. • If necessary, AD might overlap the parts of sentences that use repetitive words. (see table 10.4 for the criteria). • The loudness of words should be lowered for clear AD. • Do not provide AD of actions that repeat the functions of words.
<p>A2: Human nonverbal vocalisations</p> <ul style="list-style-type: none"> • Human nonverbal vocalisations are a main sound to convey the emotion of characters. • Human nonverbal vocalisations draw attention to the characters' emotions. • This sound supports the physical imagination of characters. 	<ul style="list-style-type: none"> • Generally, avoid interrupting human nonverbal vocalisations. • If necessary, it is possible to provide AD on the repetitive sounds of emotional expressions, such as crying. • The loudness of human nonverbal vocalisations should be lowered for clear AD.
<p>A3: Foley</p> <ul style="list-style-type: none"> • Foley conveys actions. 	<ul style="list-style-type: none"> • Generally, avoid interrupting Foley.

<ul style="list-style-type: none"> • Foley enhances emotional engagement. 	<ul style="list-style-type: none"> • If necessary, it is possible to provide AD on repetitive Foley of the same action such as continuous typing. • The loudness of Foley should be lowered for clear AD.
<p>A4: Sound effects</p> <ul style="list-style-type: none"> • Sound effects support the emotions of characters and mood and tone of scenes. 	<ul style="list-style-type: none"> • Generally, avoid interrupting sound effects. • If necessary, it is possible to provide AD on less narratively important sound effects. • The loudness of sound effects should be lowered for clear AD.
<p>A5: Music</p> <ul style="list-style-type: none"> • Music might or might not include lyrics. • Music supports the emotions of audiences. 	<ul style="list-style-type: none"> • Avoid providing AD at the beginning of music. • Avoid providing AD during a whole piece of music. • When describing over music without lyrics, the audio describers should leave the sound of music for 2-3 seconds without any overlaps, to support the feelings of the audience. • Generally, avoid AD over music with lyrics. • If necessary, it's possible to provide AD on music with repetitive lyrics. • The loudness of the music should be lowered for clear AD.

<p>B: Listening for the turning points of sounds which affect BVI audiences' attention.</p> <ul style="list-style-type: none"> • The turning point of sounds include changes in style, volume, and speed. 	<ul style="list-style-type: none"> • Avoid providing AD at the turning points of sounds.
<p>C: Concerning the suitable location of AD.</p>	<ul style="list-style-type: none"> • The location of AD shouldn't be too close to the words in the original content. • Most BVI people prefer AD after a sound effect because then AD doesn't spoil the content. • Describing the gestures or facial expressions of characters after the turning point of sounds.

In Step 1, it is crucial for audio describers to consider that BVI audiences can understand context from soundtracks. Thai AD guidelines frequently instruct audio describers to refrain from interrupting spoken language because it is essential for following the plot and expressing emotions through voices. The findings of this study, however, highlighted the significance of several sounds in TV dramas and BVI people expressed that the ultimate objective of television drama must be to convey both understanding and emotional engagement. Various sounds in each scene can be used to build emotional engagement by supporting plot comprehension, emotional perception, and visual imagination.

Table 10.3 – Step 2: Strategies for selecting the elements for describing gestures and facial expressions in TV dramas

Strategies for selecting the elements for description	Implementation
<p>A: Reading the synopsis to understand the theme of the scene.</p>	<ul style="list-style-type: none"> • Plot comprehension supports the decision to select the elements to describe. Audio describers need to answer 3 main questions before selecting the elements: What’s happening in this scene? In this scene, who is the main protagonist? What is the emotion of each character in this scene?
<p>B: Listening to the emotions of characters through voices.</p> <p>This condition depends on the skill of the actors. Some less experienced actors use monotone to communicate with other characters. While professional actors can use their voices to convey the emotions of their characters.</p>	<ul style="list-style-type: none"> • If the characters' voices convey their emotions clearly, there is no need to include AD to explain the specifics of their facial expressions.
<p>C: Listening for the basic characteristics of sounds which affect audience comprehension.</p>	<ul style="list-style-type: none"> • Audio describers need to listen to the pitch, tone, speed, and volume of voices. • If important sounds aren’t clear, the audio describers need to provide AD for those sounds. The audio describers have to offer AD to help clarify important sounds if they are ambiguous.

<p>D: Listening to the Foley which reflects the actions of characters.</p>	<ul style="list-style-type: none"> • Audio describers shouldn't describe the Foley of familiar sounds in daily life, such as walking, running, opening the door. • They shouldn't describe the speed of Foley, such as the speed of walking or running. This is because the audiences can perceive the speed of Foley from listening. • Unclear Foley will require description.
<p>E: Considering signposting with words in original content.</p>	<ul style="list-style-type: none"> • AD is required after words and phrases such as 'look at,' 'like,' 'similar'.
<p>F: Observing the camera shots.</p>	<ul style="list-style-type: none"> • When there are multiple characters in a single scenario, the audio describers must pay attention to how the camera is capturing the picture. • If the camera captures a group shot, the audio describers should focus on the protagonist. • If using a medium shot, the audio describers should focus on the actions of characters. • If using a close-up shot, the audio describers should focus on the facial expressions of characters.
<p>G: Observing the characteristics of gestures and facial expressions of characters.</p>	<ul style="list-style-type: none"> • Concentrating on describing the overacted, exaggerated actions, or amusing facial expressions in comedy.

	<ul style="list-style-type: none"> • Providing AD for describing gestures or facial expressions when portraying the specific personalities of characters. • No need to provide AD for meaningless actions. For example, a character frowns all the time because this is a habit.
H: Watching out for incongruence between physical expressions and emotions	<ul style="list-style-type: none"> • Describing the physical actions, including gestures and facial expressions of characters, which contrast with feelings. For example, “she grins but has tears in her eyes.”
I: Watching out for the actions which are in contrast with words and physical expressions.	<ul style="list-style-type: none"> • Describing the actions which contrast with actual words to avoid confusion. For example, a character says ‘Cheers!’ but feels sad. So, audio describers need to describe physical actions which convey the actual feelings of characters.
J: Observing the change of postures, positions and directions of characters.	<ul style="list-style-type: none"> • Because changing a character's posture, position, or direction can convey a character's level of emotion, audio describers should concentrate on providing AD for these changes.
<p>K: Prioritising actions.</p> <p>Actions can be classified into three types: voluntary actions, involuntary actions and reflex actions.</p>	<ul style="list-style-type: none"> • Blind and visually impaired people need AD for voluntary actions (eating, typing,) as a priority. Then, involuntary actions (breathing, sneezing), and reflex actions (blinking, flinching), which can expand the level of comprehension.

Step 2 is the selection of content. The audio describers are required to understand the plot and characters by reading the synopsis. After that, they should analyse how each sound—including voices, voice traits, Foley, and actual words—serves to complement the physical expressions of characters. The audio describers should next pay attention to the camera shots, the congruence between words and actions, the congruence between physical actions and emotions, and the turning points of actions. Finally, the audio describers ought to observe the groups of actions and prioritise the kinds of actions for providing AD by prioritising voluntary over involuntary actions and reflex actions.

Table 10.4 – Step 3: Strategies for describing gestures and facial expressions when writing AD scripts for TV dramas

Strategies for writing the AD script	Implementation
<p>A: Considering the genre of each TV drama</p>	<ul style="list-style-type: none"> • The genre relates to the style of language. <p>For example, in the comedy genre, the characters normally use overacting to create a humorous feeling in audiences. So, the literal description for describing the facial expressions and gestures may be suitable to create emotional engagement with audiences.</p>
<p>B: Listening to the language in TV drama</p>	<ul style="list-style-type: none"> • The BVI audience expects the AD to be consistent with the original content. So, AD's language should be harmonious with its original material. For example, audio describers should use old-fashioned words and phrases in a historical drama.

<p>C: Observing temporal and spatial considerations</p>	<ul style="list-style-type: none"> Parallel narration uses quick cuts to shift between locations, so audio describers need to avoid using pronouns when changing the locations. Providing the name of characters can reduce confusion. In contrast, the audio describer may use a pronoun for the character's name if the story is chronological, and the events take place in the same location with the same character.
<p>D: Classifying the groups of emotions in TV dramas.</p> <ul style="list-style-type: none"> Based on research with BVI participants, emotions can be classified into two main groups: <p>Group A: Sadness, Happiness and Anger. This group consists of the emotions that regularly occur and accompany physical activity.</p> <p>Group B: Contempt, Fear, Surprise and Disgust. This category includes feelings that manifest as automatic and reflexive behaviour. In addition, other people's responses influence how we feel about others.</p>	<ul style="list-style-type: none"> Literal description of bodily activities may not be appropriate for group B, which includes feelings that appear as reflexive responses.
<p>E: The options for the styles of AD for describing gestures and facial expressions.</p>	
<p>E1: Non-interpretative or literal description</p> <ul style="list-style-type: none"> Describing the movement of physical actions, what you see on the screen. 	<ul style="list-style-type: none"> This style might be appropriate for situations in which characters express specific or unique physical actions, such as being extremely angry or extremely sad, or exaggerated actions in comedy scenes. It may be appropriate in situations where characters express ambiguous emotions through sound, such as crying

	<p>while attempting to stop sobbing, or when characters express emotion without using sounds.</p> <ul style="list-style-type: none">• This AD style might be appropriate for conveying complex emotions, such as someone smiling with tears in their eyes.• It may be appropriate for conveying the essential themes or turning points of a story expressed through physical actions. <p>Advantages</p> <ul style="list-style-type: none">• Conveying the level of emotions.• Supporting the imagination about physical actions.• Suitable to create humorous feelings in comedy.• Reducing the repetitive words of emotions.• Encouraging the emotional engagement between characters and audiences.• Drawing the attention of audiences.• Supporting the freedom of interpretation of individuals. <p>Disadvantages</p> <ul style="list-style-type: none">• Time constraints.• Time spent on BVI comprehension.
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	<ul style="list-style-type: none"> • It is challenging to follow the description of a series of physical actions. • Risk of generating confusion or misunderstanding. • It is hard to understand emotions which use reflex actions such as fear, disgust, contempt, and surprise.
<p>E 2: Interpretation or naming emotions</p> <ul style="list-style-type: none"> • Indicating the names of emotions for characters, such as happy, angry etc. 	<ul style="list-style-type: none"> • This style of AD might be used in settings in which there are time constraints. • It could be used in a scene where there aren't enough sounds to support emotional comprehension. • It is suitable for some emotions that BVI can imagine the physical expressions of, such as angry or frightened. <p>Advantages</p> <ul style="list-style-type: none"> • Immediate comprehension. • Controlling the meaning of emotions. <p>Disadvantages</p> <ul style="list-style-type: none"> • Reduces the freedom of emotional engagement. • Interrupts the personal interpretation of BVI audiences. • Risk of audio describers misinterpreting the emotions linked to the physical actions.

<p>E 3: Mixing description styles</p> <ul style="list-style-type: none"> Mixing literal description and naming emotions, for example, she is shocked, and her eyes widen. 	<ul style="list-style-type: none"> It may be appropriate for scenes with no dialogue and large sound gaps. <p>Advantages</p> <ul style="list-style-type: none"> Clarifying meaning. Supporting imagination. Controlling the comprehension. <p>Disadvantages</p> <ul style="list-style-type: none"> Repetition.
<p>E 4: Describing exact physical expressions of signs, such as V sign by holding up the index and middle fingers of one hand in the shape of a V, while the thumb and other fingers are folded down and face out.</p>	<p>Advantages</p> <ul style="list-style-type: none"> Enhancing the imagination. <p>Disadvantages</p> <ul style="list-style-type: none"> It might be too complicated to understand in limited time. Creating confusion.
<p>E 5: Providing the name of signs, such as V sign, mini heart (Korean hand sign).</p>	<ul style="list-style-type: none"> It may be used for universal signs. For example, “hand sign: I love you” or “hand sign: OK.” <p>Advantages</p> <ul style="list-style-type: none"> Immediate understanding.

	<p>Disadvantages</p> <ul style="list-style-type: none"> • It can be unclear if the hand signs are used in a specific target group the audience member doesn't belong to.
<p>F: The options for the styles of verbal description for conveying the meaning of emotions</p>	
<p>F1: Describing the movements of gestures and facial expressions.</p>	<ul style="list-style-type: none"> • This description is suitable for describing emotions such as happiness, sadness, and anger more than surprised, fear, disgust, and contempt.
<p>F2: Using specific words or modifier words (adjectives or adverbs) to describe gestures and facial expressions.</p>	<ul style="list-style-type: none"> • Using specific words or modifier words can convey the exact meaning, such as “grin,” “smirk,” or “smile widely.”
<p>F3: Using a word group that reflects the character's feelings in a metaphor.</p>	<ul style="list-style-type: none"> • Using a metaphor for supporting imagination. For example, “she has a fierce face like a giant.” <p>Some metaphors that are frequently used in society are understandable to BVI audiences. The audio describers must, however, choose their metaphors carefully because some metaphors may confuse listeners or can't support the imagination of BVI audiences.</p>
<p>F4: Using a word group that represents a character's emotional state.</p>	<ul style="list-style-type: none"> • Useful for conveying the comprehension of fear, disgust, surprise, and contempt. This is because the physical expressions of “fear and surprise” are unconscious or reflex actions that occur in response to a stimulus, so blind and visually impaired people might find it difficult to remember the physical actions of these emotions.

Step 3 encourages audio describers to use language that matches that of the original television drama. Additionally, no single style applies to every single part of TV drama, and audio describers need to consider the types of actions for delivering each emotion in each scene, and consider the purposes of expressions in relation to time constraints

10.3 Conclusions and Future Research

Audio Description is recognised as a distinct art form. This implies that the audio describers may use their personal judgment for generating AD, and AD has no fixed style which can be used for every situation. However, if the audio describers rely on their judgments, it will impact AD standards. Consequently, it is important that AD decisions are backed up by data on BVI audiences' perception of sound, their understanding of audiovisual presentations in TV dramas as content creators, and the theoretical backing of AD experts as knowledge creators.

The strategies for describing gestures and facial expressions presented in this thesis provide choices by concentrating on sound context in connection to identifying sound gaps, selecting content, and applying styles of writing for each circumstance. These results were comparable to the ADLAP Audio Description Guidelines for the decision-making process, which include (1) Determining the narrative components that the AD should ideally contain; (2) Identifying the “silent gaps” in the source text, ascertaining their duration and the amount of description that can be included; (3) Determine which aspects are also communicated by channels other than the visual, such as sound or dialogue; (4) Choose whether a given narrative element will be omitted (no time or redundancy with other channels) based on stages 1, 2, and 3. When in doubt, mention that it could be necessary to do tests with a blind or visually challenged partner; and (5) Select a suitable strategy for elements requiring description, considering into account the proper time and format for the AD (Remael et al., 2014, p.17). Furthermore, these suggestions resemble those made by “alternative access” frameworks (Romero-Fresco, 2023c), which accept subjectivity, creativity, and interaction that correspond with the source content.

All AD stakeholders mentioned a function of AD for TV dramas being that of creating emotional engagement with audiences, and this thesis has demonstrated that using a combination of different styles of AD may create an emotionally engaging experience for AD audiences. In case of describing gestures and facial expressions, I need to emphasise that television drama conveys plot and character feelings through audio-visual content: 55% through gestures and facial expressions, 38% through voices, and 7% through actual words (Borg, 2013). Audio Description needs to fulfill that 55% of

information conveyed through gestures and facial expressions, while still making sure that meaning through voice, words and other important sounds are maintained.

The present doctoral research has provided a starting point in the research on the strategies for audio describing gestures and facial expressions for visually impaired Thai television audiences, which I wish to expand further in the future by exploring a range of avenues within the field. Firstly, I would like to explore strategies for particular genres and choose numerous examples of each genre to study. This is because one key factor that affects how AD strategies are implemented is genre. Additionally, each genre serves a particular function and has unique characteristics. In comedy, for instance, characters' bodily expressions are used to elicit an emotional response from audiences, as well as using sound effects to heighten feelings. The AD writing style and descriptive language are presumptive. Contrary to other genres, for example, the action genre is less dialogue-driven, having physical antics of characters, and quick changes in the focus from one character to the other, as central to the genre. Consequently, the strategies for describing gestures and facial expressions in each genre may be different.

Secondly, it could also be advantageous to evaluate the findings of this research in the international context to look for similarities and differences and improve the recommendations for a broad variety of implementations. A possible future avenue would be to focus on comparing descriptions of facial expressions and gestures in Thai soap operas, Spanish soap operas, and Latin American telenovelas. For example, *María la del Barrio*, a Mexican telenovela, is a love story involving two people of different socioeconomic classes. This style of plot is similar to some Thai TV dramas, but acting styles might differ, so it would be valuable to study the AD strategies for these cases.

Appendices

Part 1: Consent for interviews, focus groups and using clips and screenshots.

1.1 The examples of Information sheets and consent forms

1.1.1 Examples of information sheets in English and Thai

- Examples of information sheets– non-anonymous and anonymous in English
- Examples of information sheets – non-anonymous in Thai

1.1.2 Examples of consent forms in English and Thai

- Examples of consent form – non-anonymous and anonymous in English
- Examples of consent forms – non- anonymous in Thai
- All documents for BVI participants were provided in the form of word document and an audio file.

1.2 The permission letters for using sample clips, pictures, and screenshots in the research.

- BaiMai Tee PlidPlew: Document number 1
- Buppesannivas: Document number 2
- In Family We Trust: Document number 3
- Bad Genius: Document number 4

1.1.1 Document A: Information sheet English and Thai versions

**The information sheet, English version, for the group of
non-anonymous interviewees**

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**Strategies for Audio Describing gestures and facial expressions for visually
impaired Thai television audiences**



**Department of Theatre, Film, Television and
Interactive Media Ethics Committee**

Participant Information Sheet – Non-Anonymous

Project background

The University of York would like to invite you to take part in the following project: Strategies for Audio Describing gestures and facial expressions for visually impaired Thai television audiences.

Before agreeing to take part, please read this information sheet carefully and let us know if anything is unclear or you would like further information.

What is the purpose of the project?

This project is being performed by Kulnaree Sueroj (ks1576@york.ac.uk), who is the second-year postgraduate student on the PhD in Theatre, Film, Television, and Interactive media at the University of York. This research is being undertaken for the assessment of the PhD research programme, which is being led by Dr Mariana Lopez (mariana.lopez@york.ac.uk).

The work that is being performed for the assessments within the PhD research programme according to restrictions that have been subject to approval by the TFTI Ethics committee. The Chair of the TFTI Ethics committee can be contacted on TFTI-ethics@york.ac.uk.

For this research project, I am interested in two main aims which are (1) to analyse the limitations of current Thai Audio Description (AD) guidelines for visually impaired audiences and (2) to write new comprehensive guidelines that reflect on the need for specifics on gestures and facial expressions in Thai serial programmes. Your participation in this project will involve the strategies that people with visual impairments use to get the right emotions from the audio track in Thai television drama and the effective styles of Audio Description for describing gestures and facial expressions. An audio recorded interview where I will discuss your professional practice. The interview will last no longer than 60 minutes.

Please note that to comply with the approved Ethics requirements of this work, I do not intend to discuss sensitive topics with you that could be potentially upsetting or distressing. If you have any concerns about the topics that may be covered in the research study, please raise these concerns with the researcher.

Your participation in this project is voluntary. If you wish, I will provide you with access to my doctoral research project after the result of my project have been confirmed. If you would like to receive access to these, you can indicate as such on the consent form.

Why have I been invited to take part?

You have been invited to take part because you are a specialist in AD and sight loss.

Do I have to take part?

No, participation is optional. If you do decide to take part, you will be given a copy of this information sheet for your records and will be asked to complete a participant consent form. If you change your mind at any point during the research activity, you will be able to withdraw your participation without having to provide a reason. To withdraw your participation, you need to let the researcher know you wish to withdraw within two months, and all your data will be deleted.

On what basis will you process my data?

Under the General Data Protection Regulation (GDPR), the University has to identify a legal basis for processing personal data and, where appropriate, an additional condition for processing special category data.

Include if you ARE collecting PERSONAL DATA

Personal data is defined as data from which someone could be identified. For example, in this study I will be collecting your name and email address, which are needed in order to schedule the session and provide you with access to the research paper upon the doctoral project's completion.

In line with our charter which states that I advance learning and knowledge by teaching and research, the University processes personal data for research purposes under Article 6 (1) (e) of the GDPR:

Processing is necessary for the performance of a task carried out in the public interest.

Include if you ARE collecting any SPECIAL CATEGORY DATA

Special category data is personal data which the GDPR says is more sensitive, and so needs more protection. In this study, the special category data, I will be collecting includes details of any visual impairment because my research is focused on the strategies to perceive emotions of characters in television drama of people with sight loss. Therefore, some experts in sight loss will be asked the questions which relate to their knowledge and experiences of sight loss.

Special category data is processed under Article 9 (2) (j):

Processing is necessary for archiving purposes in the public interest, or scientific and historical research purposes or statistical purposes.

Include in ALL information sheets.

Research activities will only be undertaken where ethical approval has been obtained, where there is a clear public interest and where appropriate safeguards have been put in place to protect data.

In line with ethical expectations and in order to comply with common law duty of confidentiality, I will seek your consent to participate where appropriate. This consent will not, however, be our legal basis for processing your data under the GDPR.

How will you use my data?

Data will be processed for the purposes outlined in this notice.

Will you share my data with 3rd parties?

No. There is no third party who access to your data.

Your data may be used in research reports and publications. The results of this research or some parts of this research will be published in the conferences or article publication.

Anonymised data may be reused by the researcher for supporting the third research question that need to find out the effective AD strategies for transmitting the meaning of gestures and facial expressions to Thai visually impaired audiences. So, the data from the experts will be useful to create the effective Audio Description. Moreover, this data may be used by the researcher for supporting the first research question about the main limitations of current Thai AD guidelines for Tv dramas because the experts will share their opinions and experiences on Audio Description in some parts of the interview.

How will you keep my data secure?

The University will put in place appropriate technical and organisational measures to protect your personal data and/or special category data. For the purposes of this project, I will store data using secure University services provided by Google and the University File store.

Information will be treated confidentially and shared on a need-to-know basis only. The University is committed to the principle of data protection by design and default and will collect the minimum amount of data necessary for the project. In addition, I will anonymise or pseudonymise data wherever possible.

Will you transfer my data internationally?

Possibly. The University's cloud storage solution is provided by Google which means that data can be located at any of Google's globally spread data centres. The University has data protection complaint arrangements in place with this provider. For further information see, <https://www.york.ac.uk/it-services/google/policy/privacy/>.

Will I be identified in any outputs?

Yes. Your participation in this interview is non-anonymous and therefore you will be identified in the following outputs.

My data collection from interviews with the group of experts in sight loss will be anonymised by using real titles and real names; data gathered at the interviews will be transferred as soon as possible to password-protected and encrypted files on my

personal computer and backed up securely on the University of York Google Drive. The audio recordings will then be deleted. The data from Thai experts in sight loss will be treated non-anonymously in the research papers. I will use the title and real names of participants in the group of Thai experts in sight loss in my thesis. Even though, I will use location names or any personal details from the participants' information that could identify them, but I will not discuss research participant information with anyone. Confidentiality of participants are guaranteed in the process of data collecting and analysing because I will not be using a translator or transcriber.

How long will you keep my data?

Data will be retained in line with legal requirements or where there is a business need. Retention timeframes will be determined in line with the University's Records Retention Schedule.

What rights do I have in relation to my data?

Under the GDPR, you have a general right of access to your data, a right to rectification, erasure, restriction, objection or portability. You also have a right to withdrawal. Please note, not all rights apply where data is processed purely for research purposes. For further information see, <https://www.york.ac.uk/records-management/generaldataprotectionregulation/individualsrights/>.

Questions or concerns

If you have any questions about this participant information sheet or concerns about how your data is being processed, please contact the TFTI Ethics Chair (TFTI-ethics@york.ac.uk) in the first instance. If you are still dissatisfied, please contact the University's Acting Data Protection Officer at dataprotection@york.ac.uk.

If you have any questions about the project itself, please contact the producer Kulnaree Sueroj email: ks1576@york.ac.uk or project supervisor Dr.Mariana Lopez email: mariana.lopez@york.ac.uk

Right to complain

If you are unhappy with the way in which the University has handled your personal data, you have a right to complain to the Information Commissioner's Office. For information on reporting a concern to the Information Commissioner's Office, see www.ico.org.uk/concerns.

**Strategies for Audio Describing gestures and facial expressions for visually
impaired Thai television audiences**



**Department of Theatre, Film, Television and
Interactive Media Ethics Committee**

Participant Information Sheet – Non-Anonymous

Project background

The University of York would like to invite you to take part in the following project:
Audio Describing gestures and facial expressions in Thai serials.

Before agreeing to take part, please read this information sheet carefully and let us
know if anything is unclear or you would like further information.

What is the purpose of the project?

This project is being performed by Kulnaree Sueroj (ks1576@york.ac.uk), who is
the second-year postgraduate student on the PhD in Theatre, Film, Television and
Interactive media at the University of York. This research is being undertaken for
the assessment of the PhD research programme, which is being led by Dr Mariana
Lopez (mariana.lopez@york.ac.uk).

The work that is being performed for the assessments within the PhD research
programme according to restrictions that have been subject to approval by the TFTI
Ethics committee. The Chair of the TFTI Ethics committee can be contacted on
TFTI-ethics@york.ac.uk.

For this research project, I am interested in two main aims which are (1) to analyse
the limitations of current Thai Audio Description (AD) guidelines for visually
impaired audiences and (2) to write new comprehensive guidelines that reflect on
the need for specifics on gestures and facial expressions in Thai serial programmes.
Your participation in this project will involve the policy of Audio Description for
television in Thailand and the challenges of Thai Audio Description for television.
An audio recorded interview where I will discuss your professional practice.
The interview will last no longer than 30-60 minutes.

Please note that to comply with the approved Ethics requirements of this work, I do
not intend to discuss sensitive topics with you that could be potentially upsetting or
distressing. If you have any concerns about the topics that may be covered in the
research study, please raise these concerns with the researcher.

Your participation in this project is voluntary. If you wish, I will provide you with
access to my doctoral research project after the result of my project have been
confirmed. If you would like to receive access to these, you can indicate as such on
the consent form.

Why have I been invited to take part?

You have been invited to take part because your responsibility relates directly to
the policy of the Audio Description for television in Thailand. One of the chapters

of my thesis mentions the advancement of the Audio Description for television in Thailand. You can also clarify the challenges of Audio Description for Thai television from the past to the present, and the direction of further support in the future.

Do I have to take part?

No, participation is optional. If you do decide to take part, you will be given a copy of this information sheet for your records and will be asked to complete a participant consent form. If you change your mind at any point during the research activity, you will be able to withdraw your participation without having to provide a reason. To withdraw your participation, you need to let the researcher know you wish to withdraw within two months, and all your data will be deleted.

On what basis will you process my data?

Under the General Data Protection Regulation (GDPR), the University has to identify a legal basis for processing personal data and, where appropriate, an additional condition for processing special category data.

Include if you ARE collecting PERSONAL DATA

Personal data is defined as data from which someone could be identified. For example, in this study, I will be collecting your name and email address, which are needed in order to schedule the session and provide you with access to the research paper upon the doctoral project's completion.

In line with our charter which states that I advance learning and knowledge by teaching and research, the University processes personal data for research purposes under Article 6 (1) (e) of the GDPR:

- *Processing is necessary for the performance of a task carried out in the public interest*

Include if you ARE NOT collecting any SPECIAL CATEGORY DATA

Special category data is personal data which the GDPR says is more sensitive, and so needs more protection. In this study, I will not be collecting any special category data.

Include in ALL information sheets

Research activities will only be undertaken where ethical approval has been obtained, where there is a clear public interest and where appropriate safeguards have been put in place to protect data.

In line with ethical expectations and in order to comply with common law duty of confidentiality, I will seek your consent to participate where appropriate. This consent will not, however, be our legal basis for processing your data under the GDPR.

How will you use my data?

Data will be processed for the purposes outlined in this notice.

Will you share my data with 3rd parties?

No. There is no third party who access to your data.

Your data may be used in research reports and publications. The results of this research or some parts of this research will be published in the conferences or article publication.

Anonymised data may be reused by the researcher for supporting the first research question which is the main limitations of current Thai AD guidelines for serials because I will ask them to share their thought about the existing AD guidelines.

How will you keep my data secure?

The University will put in place appropriate technical and organisational measures to protect your personal data and/or special category data. For the purposes of this project, I will store data using secure University services provided by Google and the University File store.

Information will be treated confidentially and shared on a need-to-know basis only. The University is committed to the principle of data protection by design and default and will collect the minimum amount of data necessary for the project. In addition, I will anonymise or pseudonymise data wherever possible.

Will you transfer my data internationally?

Possibly. The University's cloud storage solution is provided by Google which means that data can be located at any of Google's globally spread data centres. The University has data protection complaint arrangements in place with this provider. For further information see, <https://www.york.ac.uk/it-services/google/policy/privacy/>.

Will I be identified in any outputs?

Yes. Your participation in this interview is non-anonymous and therefore you will be identified in the following outputs.

My data collection from interviews with the group of policy makers in Audio Description will be anonymised by using real titles and real names; data gathered at the interviews will be transferred as soon as possible to password-protected and encrypted files on my personal computer and backed up securely on the University of York Google Drive. The audio recordings will then be deleted. The data from the policy makers will be treated non-anonymously in the research papers. I will use the title and real names of participants in the group of policy makers in my thesis. Even though, I will use location names or any personal details from the participants' information that could identify them, but I will not discuss research participant information with anyone. Confidentiality of participants are guaranteed in the process of data collecting and analysing because I will not be using a translator or transcriber.

How long will you keep my data?

Data will be retained in line with legal requirements or where there is a business need. Retention timeframes will be determined in line with the University's Records Retention Schedule.

What rights do I have in relation to my data?

Under the GDPR, you have a general right of access to your data, a right to rectification, erasure, restriction, objection or portability. You also have a right to

withdrawal. Please note, not all rights apply where data is processed purely for research purposes. For further information see, <https://www.york.ac.uk/records-management/general-dataprotection-regulation/individuals-rights/>.

Questions or concerns

If you have any questions about this participant information sheet or concerns about how your data is being processed, please contact the TFTI Ethics Chair (TFTI-ethics@york.ac.uk) in the first instance. If you are still dissatisfied, please contact the University's Acting Data Protection Officer at dataprotection@york.ac.uk.

If you have any questions about the project itself, please contact the producer Kulnaree Sueroj email: ks1576@york.ac.uk or project supervisor Dr Mariana Lopez (mariana.lopez@york.ac.uk).

Right to complain

If you are unhappy with the way in which the University has handled your personal data, you have a right to complain to the Information Commissioner's Office. For information on reporting a concern to the Information Commissioner's Office, see www.ico.org.uk/concerns.

The information sheet English version for the group of anonymous

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**Strategies for Audio Describing gestures and facial expressions for visually
impaired Thai television audiences**



**Department of Theatre, Film, Television and
Interactive Media Ethics Committee**

Participant Information Sheet –Anonymous

This project is being performed by Kulnaree Sueroj (ks1576@york.ac.uk), who is a second-year doctoral student at Department of Theatre, Film, Television, and Interactive Media at the University of York. This research is being undertaken for the assessment of the PhD research programme, and the project is being supervised by Dr Mariana Lopez (mariana.lopez@york.ac.uk).

The work that is being performed for the PhD research programme is being conducted according to restrictions that have been subject to approval by the TFTI Ethics committee. The Chair of the TFTI Ethics committee can be contacted on TFTI-ethics@york.ac.uk.

For this research project, I am interested in two main aims which are (1) to analyse the limitations of current Thai Audio Description (AD) guidelines for visually impaired audiences and (2) to write new comprehensive guidelines that reflect on the need for specifics on gestures and facial expressions in Thai serial programmes. Your participation in this project will involve discussions on (1) Personal information linked to age, sight loss and type of sight loss, because these factors can influence the perception and interpretation of complex emotions. (2) Methods used to interpret emotions in general. (3) Facial expressions linked to universal emotions (Happiness, sadness, disgust, fear, surprise, and anger). (4) Your experience with Audio Description (AD); (5) Strategies used for interpreting emotions in television drama; and (6) Methods used to access the meaning of gestures and facial expressions in Thai television drama. Questions number 5 and 6 will involve a series of clips from television dramas. The interview will last no longer than 90 minutes.

Please note that to comply with the approved Ethics requirements of this work, I do not intend to discuss sensitive topics with you that could be potentially upsetting or distressing. If you have any concerns about the topics that may be covered in the research study, please raise these concerns with the researcher.

Your participation in this project is voluntary. If you wish, I will provide you with access to my doctoral research thesis after the result has been confirmed. If you would like to receive access to this, you can indicate as such on the consent form.

Why have I been invited to take part?

You have been invited to take part because you are a Thai visually impaired person, you are over the age of 18 and have experience with AD.

Do I have to take part?

No, participation is optional. If you do decide to take part, you will be given a copy of this information sheet for your records and will be asked to complete a participant consent form. If you change your mind at any point during the research activity, you will be able to withdraw your participation without having to provide a reason. To withdraw your participation, you need to let the researcher know you wish to withdraw within two months, and all your data will be deleted.

On what basis will you process my data?

Under the General Data Protection Regulation (GDPR), the University has to identify a legal basis for processing personal data and, where appropriate, an additional condition for processing special category data.

Include if you ARE collecting PERSONAL DATA

Personal data is defined as data from which someone could be identified. For example, in this study I will be collecting your personal information linked to age, sight loss and type of sight loss, because these factors can influence the perception and interpretation of complex emotions.

In line with our charter which states that we advance learning and knowledge by teaching and research, the University processes personal data for research purposes under Article 6 (1) (e) of the GDPR:

Processing is necessary for the performance of a task carried out in the public interest.

Special Category Data

Special category data is personal data which the GDPR says is more sensitive, and so needs more protection. In this study, I will collect special category data such as age and the age at which people lost their sight, as well as type of visual impairment, because these factors can influence the perception and interpretation of complex emotions.

Special category data is processed under Article 9 (2) (j):

Processing is necessary for archiving purposes in the public interest, or scientific and historical research purposes or statistical purposes.

Research activities will only be undertaken where ethical approval has been obtained, where there is a clear public interest and where appropriate safeguards have been put in place to protect data.

In line with ethical expectations and in order to comply with common law duty of confidentiality, we will seek your consent to participate where appropriate. This consent will not, however, be our legal basis for processing your data under the GDPR.

How will you use my data?

Data will be processed for the purposes outlined in this notice.

Will you share my data with 3rd parties?

No. There is no third party who has access to your data.

Your data may be used in research reports and publications. The results of this research or some parts of this research will be published and presented at conferences, conference proceedings, journal articles, and other specialised publications as well as those linked to public dissemination of research.

How will you keep my data secure?

The University will put in place appropriate technical and organisational measures to protect your personal data and/or special category data. For the purposes of this project, we will store data using secure University services provided by Google and the University File store.

Information will be treated confidentially and shared on a need-to-know basis only. The University is committed to the principle of data protection by design and default and will collect the minimum amount of data necessary for the project. In addition, we will anonymise or pseudonymise data wherever possible.

Will you transfer my data internationally?

Possibly. The University's cloud storage solution is provided by Google which means that data can be located at any of Google's globally spread data centres. The University has data protection compliant arrangements in place with this provider. For further information see, <https://www.york.ac.uk/it-services/google/policy/privacy/>.

Will I be identified in any outputs?

No. Your participation in this research activity will be treated anonymously and you will not be identified in any outputs.

How long will you keep my data?

Data will be retained in line with legal requirements or where there is a business need. Retention timeframes will be determined in line with the University's Records Retention Schedule.

What rights do I have in relation to my data?

Under the GDPR, you have a general right of access to your data, a right to rectification, erasure, restriction, objection or portability. You also have a right to withdrawal. Please note, not all rights apply where data is processed purely for research purposes. For further information see, <https://www.york.ac.uk/records-management/generaldataprotectionregulation/individualsrights/>.

Questions or concerns

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If you have any questions about the project itself, please contact the researcher Kulnaree Sueroj email: ks1576@york.ac.uk or project supervisor Dr Mariana Lopez email: mariana.lopez@york.ac.uk

Right to complain

If you are unhappy with the way in which the University has handled your personal data, you have a right to complain to the Information Commissioner's Office. For information on reporting a concern to the Information Commissioner's Office, see www.ico.org.uk/concerns.

**Strategies for Audio Describing gestures and facial expressions for visually
impaired Thai television audiences**



**Department of Theatre, Film, Television and
Interactive Media Ethics Committee**

Participant Information Sheet –Anonymous

This project is being performed by Kulnaree Sueroj (ks1576@york.ac.uk), who is a second-year doctoral student at Department of Theatre, Film, Television and Interactive Media at the University of York. This research is being undertaken for the assessment of the PhD research programme, and the project is being supervised by Dr Mariana Lopez (mariana.lopez@york.ac.uk).

The work that is being performed for the PhD research programme is being conducted according to restrictions that have been subject to approval by the TFTI Ethics committee. The Chair of the TFTI Ethics committee can be contacted on TFTI-ethics@york.ac.uk.

For this research project, I am interested in two main aims which are (1) to analyse the limitations of current Thai Audio Description (AD) guidelines for visually impaired audiences and (2) to write new comprehensive guidelines that reflect on the need for specifics on gestures and facial expressions in Thai serial programmes. Your participation in this project will involve discussions on the strategies that visually impaired people use to grasp emotional content from audio tracks in Thai television drama and the effective styles of Audio Description for describing gestures and facial expressions. Your contribution will involve participation in an online focus group where I will discuss your professional practice. The interview will last no longer than 90 minutes and will be recorded for transcription purposes. Your contribution will also involve a pre-focus group questionnaire to capture demographic information relevant to the project and related to your professional practice.

Please note that to comply with the approved Ethics requirements of this work, I do not intend to discuss sensitive topics with you that could be potentially upsetting or distressing. If you have any concerns about the topics that may be covered in the research study, please raise these concerns with the researcher.

Your participation in this project is voluntary. If you wish, I will provide you with access to my doctoral research thesis after the result has been confirmed. If you would like to receive access to this, you can indicate as such on the consent form.

Why have I been invited to take part?

You have been invited to take part because you are an audio describer with at least one year of experience in AD for television programmes, who has been trained or follow guidelines devised by the National Institute of the Blind for Research and Development (2014), Journalism and Mass Communication, Thammasat University (2015) or Thai PBS (2018). This focus group will involve audio describers who have worked for various television broadcasters, but who aren't academics, as academic studies on Audio Description have been covered during a different part of the study.

Do I have to take part?

No, participation is optional. If you do decide to take part, you will be given a copy of this information sheet for your records and will be asked to complete a participant consent form. If you change your mind at any point during the research activity, you will be able to withdraw your participation without having to provide a reason. To withdraw your participation, you need to let the researcher know you wish to withdraw, and all your data will be deleted within 2 months after the focus group.

On what basis will you process my data?

Under the General Data Protection Regulation (GDPR), the University has to identify a legal basis for processing personal data and, where appropriate, an additional condition for processing special category data.

PERSONAL DATA

Personal data is defined as data from which someone could be identified. For example, in this study I will be collecting your personal data consisting of personal experience of Audio Description as an AD script writer and the experience of training and using AD guidelines from Thai Association of the blind, Thammasat University, Thai PBS.

In line with our charter which states that we advance learning and knowledge by teaching and research, the University processes personal data for research purposes under Article 6 (1) (e) of the GDPR:

- *Processing is necessary for the performance of a task carried out in the public interest*

SPECIAL CATEGORY DATA

Special category data is personal data which the GDPR says is more sensitive, and so needs more protection. In this study, the special category data we will be collecting includes age, educational and previous work experience before becoming an audio describer because our research is focused on the effects of skill of creating Audio Description on experience, which may be influenced by these factors.

Special category data is processed under Article 9 (2) (j):

- *Processing is necessary for archiving purposes in the public interest, or scientific and historical research purposes or statistical purposes*

Include in ALL information sheets

Research activities will only be undertaken where ethical approval has been obtained, where there is a clear public interest and where appropriate safeguards have been put in place to protect data.

In line with ethical expectations and in order to comply with common law duty of confidentiality, we will seek your consent to participate where appropriate. This consent will not, however, be our legal basis for processing your data under the GDPR.

How will you use my data?

Data will be processed for the purposes outlined in this notice.

Will you share my data with 3rd parties?

No. There is no third party who has access to your data.

Your data may be used in research reports and publications. The results of this research or some parts of this research will be published and presented at conferences, conference proceedings, journal articles, and other specialised publications as well as those linked to public dissemination of research.

How will you keep my data secure?

The University will put in place appropriate technical and organisational measures to protect your personal data and/or special category data. For the purposes of this project, we will store data using secure University services provided by Google and the University File store.

Information will be treated confidentially and shared on a need-to-know basis only. The University is committed to the principle of data protection by design and default and will collect the minimum amount of data necessary for the project. In addition, we will anonymise or pseudonymise data wherever possible.

Will you transfer my data internationally?

Possibly. The University's cloud storage solution is provided by Google which means that data can be located at any of Google's globally spread data centres. The University has data protection compliant arrangements in place with this provider. For further information see, <https://www.york.ac.uk/it-services/google/policy/privacy/>.

Will I be identified in any outputs?

No. Your participation in this research activity will be treated anonymously and you will not be identified in any outputs.

How long will you keep my data?

Data will be retained in line with legal requirements or where there is a business need. Retention timeframes will be determined in line with the University's Records Retention Schedule.

What rights do I have in relation to my data?

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If you have any questions about the project itself, please contact the researcher Kulnaree Sueroj email: ks1576@york.ac.uk or project supervisor Dr Mariana Lopez email: mariana.lopez@york.ac.uk

Right to complain

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**The information sheet, Thai version, for the group of non-anonymous
interviewees**

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**Strategies for Audio Describing gestures and facial expressions for visually
impaired Thai television audiences**

UNIVERSITY *of* York

**Department of Theatre, Film, Television and
Interactive Media Ethics Committee**

แบบฟอร์มชี้แจงข้อมูลเกี่ยวกับงานวิจัย (Participant Information Sheet) – กลุ่มที่มีการ
เปิดเผยตัวตน

ที่มาของงานวิจัย

University of York ต้องการเชิญท่านเข้าร่วมเป็นส่วนหนึ่งของการวิจัยเรื่อง Strategies for Audio Describing gestures and facial expressions for visually impaired Thai television audiences ก่อนที่จะตกลงเข้าร่วมการวิจัยกรุณาอ่านเอกสารนี้อย่างละเอียดและหากมีข้อมูลส่วนใดที่ไม่ชัดเจนท่านสามารถสอบถามข้อมูลได้

วัตถุประสงค์ของการวิจัย

การวิจัยนี้ดำเนินการโดยคุณารี เสือโรจน์ (ks1576@york.ac.uk) นักศึกษาระดับปริญญาเอกชั้นปีที่ 2 ของคณะ Theatre, Film, Television and Interactive media, University of York. การวิจัยนี้เป็นส่วนหนึ่งของการประเมินผลตามหลักสูตรปริญญาเอก โดยมีอาจารย์ที่ปรึกษาคือ Dr Mariana Lopez (mariana.lopez@york.ac.uk) งานนี้เป็นส่วนหนึ่งของการประเมินผลตามหลักสูตรปริญญาเอกที่ได้รับการประเมินด้านจริยธรรมอย่างเคร่งครัดจากคณะกรรมการวิจัยของคณะ Theatre, Film, Television and Interactive media, University of York โดยท่านสามารถติดต่อคณะกรรมการวิจัยนี้ได้ทางอีเมลล์ TFTI-ethics@york.ac.uk.

สำหรับงานวิจัยนี้ ผู้วิจัยสนใจในเป้าหมาย 2 ประการคือ (1) วิเคราะห์ข้อจำกัดของคู่มือเสียงบรรยายภาพ หรือ Audio Description (AD) สำหรับคนพิการทางการเห็นของไทยในปัจจุบันและ (2) เขียนคู่มือเสียงบรรยายภาพที่สร้างความเข้าใจและสามารถตอบสนองความต้องการเฉพาะสำหรับการเขียนบทเสียงบรรยายภาพเพื่อบรรยายสีหน้าและท่าทางในละครโทรทัศน์ไทย

การมีส่วนร่วมของท่านในงานวิจัยนี้จะเกี่ยวข้องกับประเด็นกลยุทธ์ในการที่คนพิการทางการเห็นจะเข้าถึงอารมณ์ที่ถูกต้องจากเสียงในละครโทรทัศน์ และแนวทางการบรรยายสีหน้าและท่าทางที่มีประสิทธิภาพ

การวิจัยจะถูกบันทึกเสียงเมื่อผู้วิจัยเริ่มสัมภาษณ์ และการสัมภาษณ์จะใช้เวลาไม่เกิน 60 นาที โปรดทราบว่าเพื่อให้เป็นไปตามข้อกำหนดด้านจริยธรรมที่ได้รับการอนุมัติของงานนี้ผู้วิจัยไม่ได้ตั้งใจที่จะพูดคุยในหัวข้อที่ละเอียดอ่อนซึ่งอาจทำให้ผู้เข้าร่วมวิจัยขุ่นเคืองหรือทำให้รู้สึกไม่สบายใจ หากท่านมีข้อกังวลใด ๆ ในประเด็นที่อาจเกี่ยวข้องกับการศึกษาวิจัยโปรดแจ้งข้อกังวลเหล่านี้กับผู้วิจัย การเข้าร่วมโครงการนี้ของท่านเป็นไปโดยสมัครใจ และหากท่านต้องการเข้าถึงโครงการวิจัยระดับปริญญาเอกนี้ ผู้วิจัยสามารถให้ท่านเข้าถึงได้หลังจากที่ผลของโครงการได้รับการยืนยันแล้ว ดังนั้นหากท่านต้องการเข้าถึงงานวิจัยนี้ ท่านสามารถระบุได้ในแบบฟอร์มยินยอม

ทำไมฉันถึงได้รับการเชิญให้เข้าร่วมการวิจัย

ท่านถูกเชิญเข้าร่วมการวิจัยเพราะคุณเป็นผู้เชี่ยวชาญด้านเสียงบรรยายภาพและคนพิการทางการเห็น

คุณจำเป็นต้องเข้าร่วมการวิจัยนี้หรือไม่

ไม่จำเป็น การเข้าร่วมในงานวิจัยนี้เป็นทางเลือก ถ้าท่านตัดสินใจที่เข้าร่วม ท่านจะได้รับเอกสารสำเนาข้อมูลการวิจัยและจะต้องลงนามในเอกสารการยินยอมเข้าร่วมการวิจัย และหากท่านเปลี่ยนใจในระหว่างกิจกรรมการวิจัยยังดำเนินอยู่ ท่านสามารถถอนตัวจากการเข้าร่วมโดยไม่จำเป็นต้องให้เหตุผล การถอนตัวจากการเข้าร่วมนี้ท่านจำเป็นต้องแจ้งให้นักวิจัยรับทราบเกี่ยวกับความประสงค์ที่จะถอนตัวสามารถแจ้งได้ภายในสองเดือนและข้อมูลทั้งหมดของท่านจะถูกลบทิ้ง

คุณจะประมวลผลข้อมูลของฉันบนพื้นฐานใด

ภายใต้กฎระเบียบการคุ้มครองข้อมูลทั่วไป (GDPR) มหาวิทยาลัยต้องระบุพื้นฐานทางกฎหมายสำหรับการประมวลผลข้อมูลส่วนบุคคลและเงื่อนไขเพิ่มเติมสำหรับการประมวลผลข้อมูลหมวดหมู่พิเศษตามความเหมาะสม

การรวบรวมข้อมูลส่วนบุคคล

ข้อมูลส่วนบุคคลหมายถึงข้อมูลที่สามารถระบุตัวบุคคลได้ ตัวอย่างเช่นในการศึกษานี้ผู้วิจัยจะรวบรวมชื่อและที่อยู่อีเมลล์ของท่านซึ่งจำเป็นเพื่อกำหนดเวลาการเข้าร่วมกิจกรรมสัมมนาและเพื่อให้ท่านสามารถเข้าถึงเอกสารการวิจัยเมื่อเสร็จสิ้นการศึกษาระดับปริญญาเอกนี้

ตามกฎบัตรของเราที่ระบุว่าผู้วิจัยจะพัฒนาการเรียนรู้และความรู้โดยการสอนและการวิจัย มหาวิทยาลัยประมวลผลข้อมูลส่วนบุคคลเพื่อวัตถุประสงค์ในการวิจัยภายใต้มาตรา 6 (1) (e) ของ GDPR: การประมวลผลเป็นสิ่งจำเป็นสำหรับการปฏิบัติงานที่ดำเนินการเพื่อประโยชน์สาธารณะ

การรวบรวมข้อมูลประเภทพิเศษใด ๆ

ข้อมูลหมวดหมู่พิเศษคือข้อมูลส่วนบุคคลซึ่ง GDPR ระบุว่ามีความละเอียดอ่อนมากกว่าและต้องการการปกป้องมากขึ้น ในการศึกษานี้ข้อมูลหมวดหมู่พิเศษที่ผู้วิจัยจะรวบรวมมีรายละเอียดของความบกพร่องทางสายตา เนื่องจากงานวิจัยนี้มุ่งเน้นไปที่กลยุทธ์ในการรับรู้อารมณ์ของตัว

ละครในละครโทรทัศน์ของผู้ที่สูญเสียการมองเห็น ดังนั้นผู้เชี่ยวชาญด้านการสูญเสียการมองเห็นบางคนจะถูกลืมคำถามที่เกี่ยวข้องกับความรู้และประสบการณ์ของการสูญเสียสายตา

ข้อมูลหมวดหมู่พิเศษได้รับการประมวลผลภายใต้มาตรา 9 (2) (j):

การประมวลผลเป็นสิ่งที่จำเป็นสำหรับวัตถุประสงค์ในการเก็บถาวรเพื่อประโยชน์สาธารณะหรือวัตถุประสงค์ในการวิจัยทางวิทยาศาสตร์และประวัติศาสตร์หรือวัตถุประสงค์ทางสถิติ

เอกสารข้อมูลทั้งหมด

กิจกรรมการวิจัยจะดำเนินการเฉพาะเมื่อได้รับการอนุมัติด้านจริยธรรมซึ่งมีผลประโยชน์สาธารณะที่ชัดเจนและมีการป้องกันที่เหมาะสมเพื่อปกป้องข้อมูล

เพื่อให้สอดคล้องกับความคาดหวังทางจริยธรรมและเพื่อให้เป็นไปตามหน้าที่ของกฎหมายทั่วไปในการรักษาความลับฉันจะขอความยินยอมจากท่านให้เข้าร่วมตามความเหมาะสม อย่างไรก็ตาม ความยินยอมนี้จะไม่เป็นพื้นฐานทางกฎหมายของเราในการประมวลผลข้อมูลของท่านภายใต้ GDPR

คุณจะใช้ข้อมูลของฉันอย่างไร

ข้อมูลจะถูกประมวลผลตามวัตถุประสงค์ที่ระบุไว้ในประกาศนี้

จะมีการส่งต่อหรือแบ่งปันข้อมูลนี้กับบุคคลที่สามหรือไม่

ไม่ จะไม่มีบุคคลที่สามที่สามารถเข้าถึงข้อมูลของคุณได้

ข้อมูลของคุณจะถูกใช้ในการรายงานผลวิจัยและตีพิมพ์เผยแพร่ ผลของการศึกษาวิจัยนี้หรือบางส่วนของกรวิจัยจะถูกเผยแพร่ในงานประชุมวิชาการหรือตีพิมพ์ในบทความวิชาการ

ข้อมูลเหล่านี้จะอาจถูกนำไปใช้โดยไม่ระบุชื่อโดยนักวิจัยเพื่อสนับสนุนคำถามนำวิจัยข้อที่ 3 ที่ต้องการค้นหากลยุทธ์ที่มีประสิทธิภาพในการบรรยายสีหน้าท่าทางสำหรับละครโทรทัศน์เพื่อสื่อสารกับผู้รับสารที่เป็นคนพิการทางการเห็น ดังนั้นข้อมูลจากกลุ่มผู้เชี่ยวชาญจะเป็นประโยชน์ต่อการสร้างเสียงบรรยายภาพที่มีประสิทธิภาพ นอกจากนี้ข้อมูลยังอาจถูกใช้ซ้ำโดยนักวิจัยเพื่อสนับสนุนผลการศึกษาคำถามนำวิจัยข้อที่ 1 ที่ศึกษาเกี่ยวกับข้อจำกัดของคู่มือเสียงบรรยายภาพของไทยในปัจจุบันเพราะผู้เชี่ยวชาญจะต้องแสดงความคิดเห็นเกี่ยวกับประสบการณ์ที่มีต่องานเสียงบรรยายภาพ

คุณจะรักษาข้อมูลของฉันให้ปลอดภัยได้อย่างไร

มหาวิทยาลัยจะวางมาตรการทางเทคนิคและองค์กรที่เหมาะสมเพื่อปกป้องข้อมูลส่วนบุคคลและ / หรือข้อมูลหมวดหมู่พิเศษของท่าน สำหรับวัตถุประสงค์ของโครงการนี้ฉันจะจัดเก็บข้อมูลโดยใช้บริการของมหาวิทยาลัยที่ปลอดภัยซึ่งจัดทำโดย Google และ University File store

ข้อมูลจะได้รับการปฏิบัติเป็นความลับและแบ่งปันตามความจำเป็นที่จะต้องรู้เท่านั้น มหาวิทยาลัยยึดมั่นในหลักการปกป้องข้อมูลตามการออกแบบและค่าเริ่มต้นและจะรวบรวมข้อมูลจำนวนขั้นต่ำที่จำเป็นสำหรับโครงการ นอกจากนี้จะมีการปิดบังตัวตนหรือใช้นามแฝงข้อมูลทุกที่ที่ทำได้

คุณจะทำโอนข้อมูลของฉันไปต่างประเทศหรือไม่

เป็นไปได้ พื้นที่เก็บข้อมูลบนคลาวด์ของมหาวิทยาลัยจัดทำโดย Google ซึ่งหมายความว่าข้อมูลจะอยู่ที่ศูนย์ข้อมูลที่กระจายอยู่ทั่วโลกของ Google มหาวิทยาลัยมีการจัดการคุ้มครองข้อมูล สามารถดูข้อมูลเพิ่มเติมได้ที่ <https://www.york.ac.uk/it-services/google/policy/privacy/>

รายละเอียดของฉันจะถูกระบุในผลลัพธ์หรือไม่?

ใช่ การมีส่วนร่วมของท่านในการสัมภาษณ์นี้เป็นแบบเปิดเผยตัวตน ดังนั้นท่านจะถูกระบุตัวตนในผลลัพธ์ต่อไปนี้

การรวบรวมข้อมูลของผู้วิจัยจากการสัมภาษณ์กลุ่มผู้เชี่ยวชาญด้านคนพิการทางการเห็นจะถูกระบุตัวตนโดยใช้ตำแหน่งและชื่อจริง ข้อมูลที่รวบรวมจากการสัมภาษณ์จะถูกโอนไปยังไฟล์ที่มีการป้องกันด้วยรหัสผ่านและเข้ารหัสในคอมพิวเตอร์ส่วนบุคคลของผู้วิจัยโดยเร็วที่สุดและสำรองข้อมูลอย่างปลอดภัยใน Google Drive ของ University of York จากนั้นการบันทึกเสียงจะถูกลบ แม้ว่าผู้วิจัยจะใช้ชื่อหรือรายละเอียดส่วนบุคคลใด ๆ จากข้อมูลของผู้เข้าร่วมที่สามารถระบุตัวตนได้ แต่ผู้วิจัยจะไม่พูดคุยเกี่ยวกับข้อมูลผู้เข้าร่วมการวิจัยกับใครก็ตาม การรักษาความลับของผู้เข้าร่วมจะถูกรับประกัน โดยในกระบวนการรวบรวมและวิเคราะห์ข้อมูลจะไม่ใช้ผู้แปลหรือผู้ถอดเทป

คุณจะเก็บข้อมูลของฉันไว้นานแค่ไหน?

ข้อมูลจะถูกเก็บรักษาไว้ตามข้อกำหนดทางกฎหมายหรือในกรณีที่มีความต้องการทางธุรกิจ ระยะเวลาการเก็บรักษาจะถูกกำหนดให้สอดคล้องกับกำหนดการเก็บรักษาประวัติของมหาวิทยาลัย

ฉันมีสิทธิ์ใดบ้างที่เกี่ยวข้องกับข้อมูลของฉัน

ภายใต้ GDPR ท่านมีสิทธิ์ทั่วไปในการเข้าถึงข้อมูลของท่านสิทธิ์ในการแก้ไขลบข้อ จำกัด การคัดค้านหรือการเคลื่อนย้าย ท่านยังมีสิทธิ์ในการถอน โปรดทราบว่าสิทธิ์ทั้งหมดไม่ได้ใช้ในกรณีที่มีข้อมูลถูกประมวลผลเพื่อวัตถุประสงค์ในการวิจัยเท่านั้น ดูข้อมูลเพิ่มเติมได้ที่

<https://www.york.ac.uk/records->

[management/generaldataprotectionregulation/individualsrights/.](https://www.york.ac.uk/records-management/generaldataprotectionregulation/individualsrights/)

คำถามหรือข้อสงสัย

หากท่านมีคำถามใด ๆ เกี่ยวกับเอกสารข้อมูลผู้เข้าร่วมนี้หรือข้อกังวลเกี่ยวกับวิธีการประมวลผลข้อมูลของคุณ โปรดติดต่อ TFTI Ethics Chair (TFTI-ethics@york.ac.uk) ในกรณีแรก หากคุณยังไม่พอใจโปรดติดต่อรักษาการเจ้าหน้าที่คุ้มครองข้อมูลของมหาวิทยาลัยที่ dataprotection@york.ac.uk

หากท่านมีคำถามใด ๆ เกี่ยวกับโครงการโปรดติดต่อนักวิจัย กุลนารี เสือโรจน์ อีเมล: ks1576@york.ac.uk หรือ อ. อ. จ. ร. ย. ที่ ป. ร. อ. ก. ร. อ. Dr Mariana Lopez อีเมล: mariana.lopez@york.ac.uk

สิทธิในการร้องเรียน

หากท่านไม่พึงพอใจกับวิธีการที่มหาวิทยาลัยจัดการข้อมูลส่วนบุคคลของท่าน ท่านมีสิทธิร้องเรียนไปที่สำนักงานกรรมาธิการข้อมูล สำหรับข้อมูลเกี่ยวกับการรายงานข้อกังวลไปยังสำนักงานข้าราชการข้อมูลโปรดดูที่ www.ico.org.uk/concerns

Strategies for Audio Describing gestures and facial expressions for visually impaired Thai television audiences

UNIVERSITY *of* York

**Department of Theatre, Film, Television and
Interactive Media Ethics Committee**

แบบฟอร์มชี้แจงข้อมูลเกี่ยวกับงานวิจัย (Participant Information Sheet) – กลุ่มที่มีการเปิดเผยตัวตน

ที่มาของงานวิจัย

University of York ต้องการเชิญท่านเข้าร่วมเป็นส่วนหนึ่งของการวิจัยเรื่อง Strategies for Audio Describing gestures and facial expressions for visually impaired Thai television audiences ก่อนที่จะตกลงเข้าร่วมการวิจัยกรุณาอ่านเอกสารนี้อย่างละเอียดและหากมีข้อมูลส่วนใดที่ไม่ชัดเจน ท่านสามารถสอบถามข้อมูลได้

วัตถุประสงค์ของการวิจัย

การวิจัยนี้ดำเนินการโดยกุลณาริ เสือโจจน์ (ks1576@york.ac.uk) นักศึกษาระดับปริญญาเอกชั้นปีที่ 2 ของคณะ Theatre, Film, Television and Interactive media, University of York การวิจัยนี้เป็นส่วนหนึ่งของการประเมินผลตามหลักสูตรปริญญาเอก โดยมีอาจารย์ที่ปรึกษาคือ Dr Mariana Lopez (mariana.lopez@york.ac.uk)

งานนี้เป็นส่วนหนึ่งของการประเมินผลตามหลักสูตรปริญญาเอกที่ได้รับการประเมินด้านจริยธรรมอย่างเคร่งครัดจากคณะกรรมการวิจัยของคณะ Theatre, Film, Television and Interactive media, University of York โดยท่านสามารถติดต่อคณะกรรมการวิจัยนี้ได้ทางอีเมลล์ TFTI-ethics@york.ac.uk.

สำหรับงานวิจัยนี้ ผู้วิจัยสนใจในเป้าหมาย 2 ประการคือ (1) วิเคราะห์ข้อจำกัดของคู่มือเสียงบรรยายภาพ หรือ Audio Description (AD) สำหรับคนพิการทางการเห็นของไทยในปัจจุบันและ (2) เขียนคู่มือเสียงบรรยายภาพที่สร้างความเข้าใจและสามารถตอบสนองความต้องการเฉพาะสำหรับการเขียนบทเสียงบรรยายภาพเพื่อบรรยายสีหน้าและท่าทางในละครโทรทัศน์ไทย

การมีส่วนร่วมของท่านจะเกี่ยวข้องกับนโยบายเกี่ยวกับเสียงบรรยายภาพทางโทรทัศน์ในประเทศไทยและความท้าทายที่เกิดขึ้นกับเสียงบรรยายภาพทางโทรทัศน์ของไทย การวิจัยจะถูกบันทึกเสียงเมื่อผู้วิจัยเริ่มสัมภาษณ์ และการสัมภาษณ์จะใช้เวลาไม่เกิน 30-60 นาที

โปรดทราบว่าเพื่อให้เป็นไปตามข้อกำหนดด้านจริยธรรมที่ได้รับการอนุมัติของงานนี้ผู้วิจัยไม่ได้ตั้งใจที่จะพูดคุยในหัวข้อที่ละเอียดอ่อนซึ่งอาจทำให้ผู้เข้าร่วมวิจัยขุ่นเคืองหรือทำให้รู้สึกไม่สบายใจ หากท่านมีข้อกังวลใด ๆ ในประเด็นที่อาจเกี่ยวข้องกับการศึกษาวิจัยโปรดแจ้งข้อกังวลเหล่านี้กับผู้วิจัย

การเข้าร่วมโครงการนี้ของท่านเป็นไปโดยสมัครใจ และหากท่านต้องการเข้าถึงโครงการวิจัยระดับปริญญาเอกนี้ ผู้วิจัยสามารถให้ท่านเข้าถึงได้หลังจากที่ผลของโครงการได้รับการยืนยันแล้ว ดังนั้นหากท่านต้องการเข้าถึงงานวิจัยนี้ ท่านสามารถระบุได้ในแบบฟอร์มยินยอม

ทำไมฉันถึงได้รับการเชิญให้เข้าร่วมการวิจัย

ท่านได้รับการเชิญเข้าร่วมการวิจัยเพราะงานของท่านเกี่ยวข้องโดยตรงกับการกำหนดนโยบายเสี่ยงบรรยายภาพในประเทศไทย โดยบทหนึ่งของงานวิจัยนี้จะกล่าวถึงความก้าวหน้าของงานเสี่ยงบรรยายภาพทางโทรทัศน์ของไทย ดังนั้นท่านจะสามารถอธิบายถึงความท้าทายที่เกิดขึ้นกับงานเสี่ยงบรรยายภาพของไทยได้ตั้งแต่อดีตจนถึงปัจจุบัน รวมถึงการกำหนดแนวทางการสนับสนุนงานเสี่ยงบรรยายภาพต่อไปในอนาคต

คุณจำเป็นต้องเข้าร่วมการวิจัยนี้หรือไม่

ไม่จำเป็น การเข้าร่วมในงานวิจัยนี้เป็นทางเลือก ถ้าท่านตัดสินใจที่เข้าร่วม ท่านจะได้รับเอกสารสำเนาข้อมูลการวิจัยและจะต้องลงนามในเอกสารการยินยอมเข้าร่วมการวิจัย และหากท่านเปลี่ยนใจในระหว่างกิจกรรมการวิจัยยังดำเนินอยู่ ท่านสามารถถอนตัวจากการเข้าร่วมโดยไม่จำเป็นต้องให้เหตุผล การถอนตัวจากการเข้าร่วมนี้ท่านจำเป็นต้องแจ้งให้นักวิจัยรับทราบเกี่ยวกับความประสงค์ที่จะถอนตัวสามารถแจ้งได้ภายในสองเดือนและข้อมูลทั้งหมดของท่านจะถูกเก็บทิ้งเร็วที่สุดเท่าที่จะเป็นไปได้

คุณจะประมวลผลข้อมูลของฉันบนพื้นฐานใด

ภายใต้กฎระเบียบการคุ้มครองข้อมูลทั่วไป (GDPR) มหาวิทยาลัยต้องระบุพื้นฐานทางกฎหมายสำหรับการประมวลผลข้อมูลส่วนบุคคลและเงื่อนไขเพิ่มเติมสำหรับการประมวลผลข้อมูลหมวดหมู่พิเศษตามความเหมาะสม

การรวบรวมข้อมูลส่วนบุคคล

ข้อมูลส่วนบุคคลหมายถึงข้อมูลที่สามารถระบุตัวบุคคลได้ ตัวอย่างเช่นในการศึกษานี้ผู้วิจัยจะรวบรวมชื่อและที่อยู่อีเมลของท่านซึ่งจำเป็นเพื่อกำหนดเวลาการเข้าร่วมกิจกรรมสัมมนาและเพื่อให้ท่านสามารถเข้าถึงเอกสารการวิจัยเมื่อเสร็จสิ้นการศึกษานี้ในระดับปริญญาเอกนี้

ตามกฎบัตรของเราที่ระบุว่าผู้วิจัยจะพัฒนาการเรียนรู้และความรู้โดยการสอนและการวิจัย มหาวิทยาลัยประมวลผลข้อมูลส่วนบุคคลเพื่อวัตถุประสงค์ในการวิจัยภายใต้มาตรา 6 (1) (e) ของ GDPR: การประมวลผลเป็นสิ่งจำเป็นสำหรับการปฏิบัติงานที่ดำเนินการเพื่อประโยชน์สาธารณะ

การรวบรวมข้อมูลประเภทพิเศษใด ๆ

ข้อมูลหมวดหมู่พิเศษคือข้อมูลส่วนบุคคลซึ่ง GDPR ระบุว่ามีความละเอียดอ่อนมากกว่าและต้องการการปกป้องมากขึ้น ในการศึกษาไม่มีการเก็บข้อมูลที่มีความพิเศษหรือละเอียดอ่อน

เอกสารข้อมูลทั้งหมด

กิจกรรมการวิจัยจะดำเนินการเฉพาะเมื่อได้รับการอนุมัติด้านจริยธรรมซึ่งมีผลประโยชน์สาธารณะที่ชัดเจนและมีการป้องกันที่เหมาะสมเพื่อปกป้องข้อมูล เพื่อให้สอดคล้องกับความคาดหวังทางจริยธรรมและเพื่อให้เป็นไปตามหน้าที่ของกฎหมายทั่วไปในการรักษาความลับฉันจะขอความยินยอมจากท่านให้เข้าร่วมตามความเหมาะสม อย่างไรก็ตามความยินยอมนี้จะไม่เป็นพื้นฐานทางกฎหมายของเราในการประมวลผลข้อมูลของท่านภายใต้ GDPR

คุณจะใช้ข้อมูลของฉันอย่างไร

ข้อมูลจะถูกประมวลผลตามวัตถุประสงค์ที่ระบุไว้ในประกาศนี้

จะมีการส่งต่อหรือแบ่งปันข้อมูลนี้กับบุคคลที่สามหรือไม่

ไม่ จะไม่มีบุคคลที่สามที่สามารถเข้าถึงข้อมูลของคุณได้ ข้อมูลที่ไม่มีการเปิดเผยตัวตนอาจถูกนำไปใช้ซ้ำโดยผู้วิจัยสำหรับคำถามวิจัยข้อที่ 1 ที่ศึกษาเรื่องข้อจำกัดของคู่มือเสียงบรรยายภาพของไทยในปัจจุบันเพราะผู้วิจัยจะถามกลุ่มผู้กำหนดนโยบายเกี่ยวกับความเห็นที่มีต่อคู่มือเสียงบรรยายภาพด้วย

คุณจะรักษาข้อมูลของฉันให้ปลอดภัยได้อย่างไร

มหาวิทยาลัยจะวางมาตรการทางเทคนิคและองค์กรที่เหมาะสมเพื่อปกป้องข้อมูลส่วนบุคคลและ / หรือข้อมูลหมวดหมู่พิเศษของท่าน สำหรับวัตถุประสงค์ของโครงการนี้ฉันจะจัดเก็บข้อมูลโดยใช้บริการของมหาวิทยาลัยที่ปลอดภัยซึ่งจัดทำโดย Google และ University File store ข้อมูลจะได้รับการปฏิบัติเป็นความลับและแบ่งปันตามความจำเป็นที่จะต้องรู้เท่านั้น มหาวิทยาลัยยึดมั่นในหลักการปกป้องข้อมูลตามการออกแบบและค่าเริ่มต้นและจะรวบรวมข้อมูลจำนวนขั้นต่ำที่จำเป็นสำหรับโครงการ นอกจากนี้จะมีการปิดบังตัวตนหรือใช้นามแฝงข้อมูลทุกที่ที่ทำได้

คุณจะถ่ายโอนข้อมูลของฉันไปต่างประเทศหรือไม่

เป็นไปได้ พื้นที่เก็บข้อมูลบนคลาวด์ของมหาวิทยาลัยจัดทำโดย Google ซึ่งหมายความว่าข้อมูลจะอยู่ที่ศูนย์ข้อมูลที่กระจายอยู่ทั่วโลกของ Google มหาวิทยาลัยมีการจัดการคุ้มครองข้อมูล สามารถดูข้อมูลเพิ่มเติมได้ที่ <https://www.york.ac.uk/it-services/google/policy/privacy/>

รายละเอียดของฉันจะถูกระบุในผลลัพธ์หรือไม่?

ใช่ การมีส่วนร่วมของท่านในการสัมภาษณ์นี้เป็นแบบเปิดเผยตัวตน ดังนั้นท่านจะถูกระบุตัวตนในผลลัพธ์ต่อไปนี้ การรวบรวมข้อมูลของผู้วิจัยจากการสัมภาษณ์กลุ่มผู้กำหนดนโยบายเกี่ยวกับคำบรรยายเสียงจะถูกระบุตัวตนโดยใช้ตำแหน่งและชื่อจริง ข้อมูลที่รวบรวมจากการสัมภาษณ์จะถูกโอนไปยังไฟล์ที่มีการป้องกันด้วยรหัสผ่านและเข้ารหัสในคอมพิวเตอร์ส่วนบุคคลของผู้วิจัยโดยเร็วที่สุดและสำรองข้อมูลอย่างปลอดภัยใน Google Drive ของ University of York จากนั้นการบันทึกเสียงจะถูกลบ แม้ว่าผู้วิจัยจะใช้ชื่อหรือรายละเอียดส่วนบุคคลใด ๆ จากข้อมูลของผู้เข้าร่วมที่สามารถระบุตัวตนได้ แต่ผู้วิจัยจะไม่พูดคุยเกี่ยวกับข้อมูลผู้เข้าร่วมการวิจัยกับใครก็ตาม การรักษาความลับของผู้เข้าร่วมจะถูกรับประกัน โดยในกระบวนการรวบรวมและวิเคราะห์ข้อมูลจะไม่ใช้ผู้แปลหรือผู้ถอดเทป

คุณจะได้รับข้อมูลของฉันไว้นานแค่ไหน?

ข้อมูลจะถูกเก็บรักษาไว้ตามข้อกำหนดทางกฎหมายหรือในกรณีที่มีความต้องการทางธุรกิจ กรอบเวลาการเก็บรักษาจะถูกกำหนดให้สอดคล้องกับกำหนดการเก็บรักษาประวัติของมหาวิทยาลัย

ฉันมีสิทธิใดบ้างที่เกี่ยวข้องกับข้อมูลของฉัน

ภายใต้ GDPR ท่านมีสิทธิทั่วไปในการเข้าถึงข้อมูลของท่านสิทธิในการแก้ไขลบข้อ จำกัด การคัดค้านหรือการเคลื่อนย้าย ท่านยังมีสิทธิในการถอน โปรดทราบว่าสิทธิทั้งหมดไม่ได้ใช้ในกรณีที่ข้อมูลถูกประมวลผลเพื่อวัตถุประสงค์ในการวิจัยเท่านั้น ดูข้อมูลเพิ่มเติมได้ที่ <https://www.york.ac.uk/records-management/generaldataprotectionregulation/individualsrights/>.

คำถามหรือข้อสงสัย

หากท่านมีคำถามใด ๆ เกี่ยวกับเอกสารข้อมูลผู้เข้าร่วมนี้หรือข้อกังวลเกี่ยวกับวิธีการประมวลผลข้อมูลของคุณโปรดติดต่อ TFTI Ethics Chair (TFTI-ethics@york.ac.uk) ในกรณีแรก หากคุณยังไม่พอใจโปรดติดต่อรักษาการเจ้าหน้าที่คุ้มครองข้อมูลของมหาวิทยาลัยที่ dataprotection@york.ac.uk

หากท่านมีคำถามใด ๆ เกี่ยวกับโครงการโปรดติดต่อนักวิจัย กุลนารี เสือโรจน์ อีเมล: ks1576@york.ac.uk หรือ อ. อ. จ. ร. ที่ ป. ร. ษา Dr Mariana Lopez อีเมล: mariana.lopez@york.ac.uk

สิทธิในการร้องเรียน

หากท่านไม่พึงพอใจกับวิธีการที่มหาวิทยาลัยจัดการข้อมูลส่วนบุคคลของท่าน ท่านมีสิทธิร้องเรียนไปที่สำนักงานกรรมาธิการข้อมูล สำหรับข้อมูลเกี่ยวกับการรายงานข้อกังวลไปยังสำนักงานข้าราชการข้อมูลโปรดดูที่ www.ico.org.uk/concerns

The information sheet Thai version for the group of anonymous

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Strategies for Audio Describing gestures and facial expressions for visually impaired Thai television audiences



**Department of Theatre, Film, Television and
Interactive Media Ethics Committee**

Participant Information Sheet (เอกสารข้อมูลการวิจัย) – กลุ่มที่ไม่เปิดเผยตัวตน

งานวิจัยนี้เป็นงานวิจัยของกุลณารี เสือโรจน์ (ks1576@york.ac.uk) นักศึกษาปริญญาเอกชั้นปีที่สองของ Department of Theatre, Film, Television and Interactive Media University of York โดยงานวิจัยนี้อยู่ภายใต้การประเมินผลของหลักสูตรระดับปริญญาเอก โดยมีอาจารย์ที่ปรึกษาคือ Dr Mariana Lopez (mariana.lopez@york.ac.uk)

งานนี้เป็นส่วนหนึ่งของการประเมินผลตามหลักสูตรปริญญาเอกที่ได้รับการประเมินด้านจริยธรรมอย่างเคร่งครัดจากคณะกรรมการวิจัยของคณะ Theatre, Film, Television and Interactive media, University of York โดยท่านสามารถติดต่อคณะกรรมการวิจัยนี้ได้ทางอีเมลล์ TFTI-ethics@york.ac.uk

สำหรับงานวิจัยนี้ ผู้วิจัยสนใจในเป้าหมาย 2 ประการคือ (1) วิเคราะห์ข้อจำกัดของคู่มือเสียงบรรยายภาพ หรือ Audio Description (AD) สำหรับคนพิการทางการเห็นของไทยในปัจจุบันและ (2) เขียนคู่มือเสียงบรรยายภาพที่สร้างความเข้าใจและสามารถตอบสนองความต้องการเฉพาะสำหรับการเขียนบทเสียงบรรยายภาพเพื่อบรรยายสีหน้าและท่าทางในละครโทรทัศน์ไทย

การมีส่วนร่วมของท่านในงานวิจัยนี้จะเกี่ยวข้องกับประเด็นกลยุทธ์ในการที่คนพิการทางการเห็นจะเข้าถึงอารมณ์ที่ถูกตัดออกจากเสียงในละครโทรทัศน์ และแนวทางการบรรยายสีหน้าและท่าทางที่มีประสิทธิภาพ

การวิจัยจะถูกบันทึกเสียงเมื่อผู้วิจัยเริ่มสัมภาษณ์ และการสัมภาษณ์จะใช้เวลาไม่เกิน 90 นาที

โปรดทราบว่าเพื่อให้เป็นไปตามข้อกำหนดด้านจริยธรรมที่ได้รับการอนุมัติของงานนี้ผู้วิจัยไม่ได้ตั้งใจที่จะพูดคุยในหัวข้อที่ละเอียดอ่อนซึ่งอาจทำให้ผู้เข้าร่วมวิจัยขุ่นเคืองหรือทำให้รู้สึกไม่สบายใจ หากท่านมีข้อกังวลใด ๆ ในประเด็นที่อาจเกี่ยวข้องกับการศึกษาวิจัยโปรดแจ้งข้อกังวลเหล่านี้กับผู้วิจัย การเข้าร่วมโครงการนี้ของท่านเป็นไปโดยสมัครใจ และหากท่านต้องการเข้าถึงโครงการวิจัยระดับ

ปริญญาเอกนี้ ผู้วิจัยสามารถให้ท่านเข้าถึงได้หลังจากที่ผลของโครงการได้รับการยืนยันแล้ว ดังนั้น หากท่านต้องการเข้าถึงงานวิจัยนี้ ท่านสามารถระบุได้ในแบบฟอร์มยินยอม

ทำไมฉันถึงได้รับการเชิญให้เข้าร่วมการวิจัย

ท่านได้รับเชิญเข้าร่วมการสัมภาษณ์ในฐานะคนพิการทางการเห็นที่มีอายุ 18 ปีขึ้นไป

จำเป็นต้องเข้าร่วมการวิจัยนี้หรือไม่

ไม่จำเป็น การเข้าร่วมในงานวิจัยนี้เป็นทางเลือก ถ้าท่านตัดสินใจที่เข้าร่วม ท่านจะได้รับเอกสาร สำเนาข้อมูลการวิจัยและจะต้องลงนามในเอกสารการยินยอมเข้าร่วมการวิจัย และหากท่านเปลี่ยนใจในระหว่างกิจกรรมการวิจัยยังดำเนินอยู่ ท่านสามารถถอนตัวจากการเข้าร่วมโดยไม่จำเป็นต้องให้เหตุผล การถอนตัวจากการเข้าร่วมนี้ท่านจำเป็นต้องแจ้งให้นักวิจัยรับทราบเกี่ยวกับความประสงค์ที่จะถอนตัวสามารถแจ้งได้ภายในสองเดือนและข้อมูลทั้งหมดของท่านจะถูกลบทิ้งเร็วที่สุดเท่าที่จะเป็นไปได้

จะประมวลผลข้อมูลของฉันบนพื้นฐานใด

ภายใต้กฎระเบียบการคุ้มครองข้อมูลทั่วไป (GDPR) มหาวิทยาลัยต้องระบุพื้นฐานทางกฎหมาย สำหรับการประมวลผลข้อมูลส่วนบุคคลและเงื่อนไขเพิ่มเติมสำหรับการประมวลผลข้อมูลหมวดหมู่ พิเศษตามความเหมาะสม

การรวบรวมข้อมูลส่วนบุคคล

ข้อมูลส่วนบุคคลหมายถึงข้อมูลที่สามารถระบุตัวบุคคลได้ ตัวอย่างเช่นในการศึกษานี้ผู้วิจัยจะรวบรวมชื่อและที่อยู่อีเมลล์ของท่านซึ่งจำเป็นเพื่อกำหนดเวลาการเข้าร่วมกิจกรรมสัมภาษณ์และเพื่อให้ท่านสามารถเข้าถึงเอกสารการวิจัยเมื่อเสร็จสิ้นการศึกษาวิจัยในระดับปริญญาเอกนี้

ตามกฎบัตรของเราที่ระบุว่าผู้วิจัยจะพัฒนาการเรียนรู้และความรู้โดยการสอนและการวิจัย มหาวิทยาลัยประมวลผลข้อมูลส่วนบุคคลเพื่อวัตถุประสงค์ในการวิจัยภายใต้มาตรา 6 (1) (e) ของ GDPR: การประมวลผลเป็นสิ่งจำเป็นสำหรับการปฏิบัติงานที่ดำเนินการเพื่อประโยชน์สาธารณะ

การรวบรวมข้อมูลประเภทพิเศษใด ๆ

ข้อมูลหมวดหมู่พิเศษคือข้อมูลส่วนบุคคลซึ่ง GDPR ระบุว่ามีความละเอียดอ่อนมากกว่าและ ต้องการการปกป้องมากขึ้น ในการศึกษานี้ข้อมูลหมวดหมู่พิเศษที่ผู้วิจัยจะรวบรวมมีรายละเอียดของอายุ อายุที่เกิดความพิการทางการเห็น รวมถึงประเภทความพิการทางการเห็นซึ่งเป็นปัจจัยที่อาจส่งผลกระทบต่อกรรับรู้และเข้าใจในบรรยายสีหน้าและท่าทางของตัวละคร

ข้อมูลหมวดหมู่พิเศษได้รับการประมวลผลภายใต้มาตรา 9 (2) (j): การประมวลผลเป็นสิ่งที่จำเป็นสำหรับวัตถุประสงค์ในการเก็บถาวรเพื่อประโยชน์สาธารณะหรือวัตถุประสงค์ในการวิจัยทางวิทยาศาสตร์และประวัติศาสตร์หรือวัตถุประสงค์ทางสถิติ

จะใช้ข้อมูลของฉันอย่างไร

ข้อมูลจะถูกประมวลผลตามวัตถุประสงค์ที่ระบุไว้ในประกาศนี้

จะมีการส่งต่อหรือแบ่งปันข้อมูลนี้กับบุคคลที่สามหรือไม่

ไม่ จะไม่มีบุคคลที่สามที่สามารถเข้าถึงข้อมูลของคุณได้

ข้อมูลของคุณจะถูกใช้ในการรายงานผลวิจัยและตีพิมพ์เผยแพร่ ผลของการศึกษาวิจัยนี้หรือบางส่วนของงานวิจัยจะถูกเผยแพร่ในงานประชุมวิชาการหรือตีพิมพ์ในบทความวิชาการ

จะรักษาข้อมูลของฉันให้ปลอดภัยได้อย่างไร

มหาวิทยาลัยจะวางมาตรการทางเทคนิคและองค์กรที่เหมาะสมเพื่อปกป้องข้อมูลส่วนบุคคลและ / หรือข้อมูลหมวดหมู่พิเศษของท่าน สำหรับวัตถุประสงค์ของโครงการนี้ฉันจะจัดเก็บข้อมูลโดยใช้บริการของมหาวิทยาลัยที่ปลอดภัยซึ่งจัดทำโดย Google และ University File store

ข้อมูลจะได้รับการปฏิบัติเป็นความลับและแบ่งปันตามความจำเป็นที่จะต้องรู้เท่านั้น มหาวิทยาลัยยึดมั่นในหลักการปกป้องข้อมูลตามการออกแบบและค่าเริ่มต้นและจะรวบรวมข้อมูลจำนวนขั้นต่ำที่จำเป็นสำหรับโครงการ นอกจากนี้จะมีการปิดบังตัวตนหรือใช้นามแฝงข้อมูลทุกที่ที่ทำได้

จะถ่ายโอนข้อมูลของฉันไปต่างประเทศหรือไม่

เป็นไปได้ พื้นที่เก็บข้อมูลบนคลาวด์ของมหาวิทยาลัยจัดทำโดย Google ซึ่งหมายความว่าข้อมูลจะอยู่ที่ศูนย์ข้อมูลที่กระจายอยู่ทั่วโลกของ Google มหาวิทยาลัยมีการจัดการคุ้มครองข้อมูล สามารถดูข้อมูลเพิ่มเติมได้ที่ <https://www.york.ac.uk/it-services/google/policy/privacy/>

รายละเอียดของฉันจะถูกระบุในผลลัพธ์หรือไม่?

ไม่ การมีส่วนร่วมของท่านในการสัมภาษณ์นี้เป็นแบบไม่เปิดเผยตัวตน ดังนั้นท่านจะไม่ถูกระบุตัวตนในผลลัพธ์

จะเก็บข้อมูลของฉันไว้นานแค่ไหน?

ข้อมูลจะถูกเก็บรักษาไว้ตามข้อกำหนดทางกฎหมายหรือในกรณีที่มีความต้องการทางธุรกิจ ครอบคลุมเวลาการเก็บรักษาจะถูกกำหนดให้สอดคล้องกับกำหนดการเก็บรักษาประวัติของมหาวิทยาลัย

ฉันมีสิทธิใดบ้างที่เกี่ยวข้องกับข้อมูลของฉัน

ภายใต้ GDPR ท่านมีสิทธิทั่วไปในการเข้าถึงข้อมูลของท่าน สิทธิในการแก้ไข ลบ ตั้งข้อจำกัด คัดค้าน การเคลื่อนย้าย รวมถึงท่านยังมีสิทธิในการถอนข้อมูล โปรดทราบว่าสิทธิทั้งหมดไม่ได้ใช้ในกรณีที่ข้อมูลถูกประมวลผลเพื่อวัตถุประสงค์ในการวิจัยเท่านั้น ดูข้อมูลเพิ่มเติมได้ที่ <https://www.york.ac.uk/records-management/generaldataprotectionregulation/individualsrights/>.

คำถามหรือข้อสงสัย

หากท่านมีคำถามใด ๆ เกี่ยวกับเอกสารข้อมูลผู้เข้าร่วมนี้หรือข้อกังวลเกี่ยวกับวิธีการประมวลผลข้อมูลของคุณโปรดติดต่อ TFTI Ethics Chair (TFTI-ethics@york.ac.uk) ในกรณีแรก หากคุณยังไม่พอใจ โปรดติดต่อรักษาการเจ้าหน้าที่คุ้มครองข้อมูลของมหาวิทยาลัยที่ dataprotection@york.ac.uk

หากท่านมีคำถามใด ๆ เกี่ยวกับโครงการโปรดติดต่อนักวิจัย กุลนารี เสือโรจน์ อีเมล: ks1576@york.ac.uk หรือ อ. อ. จ. ร. ย. ที่ ป. ร. ิ. ก. ษ. า Dr Mariana Lopez อีเมล: mariana.lopez@york.ac.uk

สิทธิในการร้องเรียน

หากท่านไม่พึงพอใจกับวิธีการที่มหาวิทยาลัยจัดการข้อมูลส่วนบุคคลของท่าน ท่านมีสิทธิร้องเรียนไปที่สำนักงานกรรมาธิการข้อมูล สำหรับข้อมูลเกี่ยวกับการรายงานข้อกังวลไปยังสำนักงานข้าราชการข้อมูลโปรดดูที่ www.ico.org.uk/concerns

Strategies for Audio Describing gestures and facial expressions for visually impaired Thai television audiences



**Department of Theatre, Film, Television and
Interactive Media Ethics Committee**

Participant Information Sheet (เอกสารข้อมูลการวิจัย) – กลุ่มที่ไม่เปิดเผยตัวตน

ที่มาจากงานวิจัย

งานวิจัยนี้เป็นงานวิจัยของกุลณาริ เสือโรจน์ (ks1576@york.ac.uk) นักศึกษาปริญญาเอกชั้นปีที่สองของ Department of Theatre, Film, Television and Interactive Media University of York โดยงานวิจัยนี้อยู่ภายใต้การประเมินผลของหลักสูตรระดับปริญญาเอก โดยมีอาจารย์ที่ปรึกษาคือ Dr Mariana Lopez (mariana.lopez@york.ac.uk) งานนี้เป็นส่วนหนึ่งของการประเมินผลตามหลักสูตรปริญญาเอกที่ได้รับการประเมินด้านจริยธรรมอย่างเคร่งครัดจากคณะกรรมการวิจัยของคณะ Theatre, Film, Television and Interactive media, University of York โดยท่านสามารถติดต่อคณะกรรมการวิจัยนี้ได้ทางอีเมลล์ TFTI-ethics@york.ac.uk.

วัตถุประสงค์การวิจัย

สำหรับงานวิจัยนี้ ผู้วิจัยสนใจในเป้าหมาย 2 ประการคือ (1) วิเคราะห์ข้อจำกัดของคู่มือเสียงบรรยายภาพ หรือ Audio Description (AD) สำหรับคนพิการทางการเห็นของไทยในปัจจุบันและ (2) เขียนคู่มือเสียงบรรยายภาพที่สร้างความเข้าใจและสามารถตอบสนองความต้องการเฉพาะสำหรับการเขียนบทเสียงบรรยายภาพเพื่อบรรยายสีหน้าและท่าทางในละครโทรทัศน์ไทย การมีส่วนร่วมของท่านในงานวิจัยนี้จะเกี่ยวข้องกับประเด็นกลยุทธ์ในการที่คนพิการทางการเห็นจะเข้าถึงอารมณ์ที่ถูกต้องจากเสียงในละครโทรทัศน์ และแนวทางการบรรยายสีหน้าและท่าทางที่มีประสิทธิภาพ

การวิจัยจะถูกบันทึกเสียงเมื่อผู้วิจัยเริ่มสัมภาษณ์ และการสัมภาษณ์จะใช้เวลาไม่เกิน 90 นาที การเก็บข้อมูลนี้จะเกี่ยวข้องกับการเก็บข้อมูลผ่านแบบสอบถามขนาดสั้นเกี่ยวกับอายุ การศึกษา และประสบการณ์ทำงานก่อนเป็นผู้เขียนบทเสียงบรรยายภาพ โปรดทราบว่าเพื่อให้เป็นไปตามข้อกำหนดด้านจริยธรรมที่ได้รับการอนุมัติของงานนี้ผู้วิจัยไม่ได้ตั้งใจที่จะพูดคุยในหัวข้อที่ละเอียดอ่อนซึ่งอาจทำให้ผู้เข้าร่วมวิจัยขุ่นเคืองหรือทำให้รู้สึกไม่สบายใจ หากท่านมีข้อกังวลใด ๆ ในประเด็นที่อาจเกี่ยวข้องกับการศึกษาวิจัยโปรดแจ้งข้อกังวลเหล่านี้กับผู้วิจัย การเข้าร่วมโครงการนี้ของท่านเป็นไปโดยสมัครใจ และหากท่านต้องการเข้าถึงโครงการวิจัยระดับปริญญาเอกนี้ ผู้วิจัย

สามารถให้ท่านเข้าถึงได้หลังจากที่ผลของโครงการได้รับการยืนยันแล้ว ดังนั้นหากท่านต้องการเข้าถึงงานวิจัยนี้ ท่านสามารถระบุได้ในแบบฟอร์มยินยอม

ทำไมฉันถึงได้รับการเชิญให้เข้าร่วมการวิจัย

ท่านได้รับเชิญเข้าร่วมการสนทนากลุ่มในฐานะผู้เขียนบทเสียงบรรยายภาพ ท่านเป็นผู้ที่มีประสบการณ์ในการเขียนบทสำหรับรายการโทรทัศน์มาไม่ต่ำกว่าหนึ่งปีอาจเป็นผู้ที่เคยได้รับการอบรมหรือใช้คู่มือเสียงบรรยายภาพจากองค์กรใดองค์กรหนึ่งต่อไปนี้ได้แก่ สมาคมคนตาบอดแห่งประเทศไทย (2014) มหาวิทยาลัยธรรมศาสตร์ (2015) และ ไทยพีบีเอส (2018) การสนทนากลุ่มในครั้งนี้จะเกี่ยวข้องกับคนเขียนบทเสียงบรรยายภาพขององค์กรต่างๆที่ไม่ใช่นักวิชาการเพราะนักวิชาการที่เป็นผู้เขียนบทเสียงบรรยายภาพด้วยนั้นได้ถูกเก็บข้อมูลไปในส่วนอื่นของการศึกษาแล้ว

คุณจำเป็นต้องเข้าร่วมการวิจัยนี้หรือไม่

ไม่จำเป็น การเข้าร่วมในงานวิจัยนี้เป็นทางเลือก ถ้าท่านตัดสินใจที่เข้าร่วม ท่านจะได้รับเอกสารสำเนาข้อมูลการวิจัยและจะต้องลงนามในเอกสารการยินยอมเข้าร่วมการวิจัย และหากท่านเปลี่ยนใจในระหว่างกิจกรรมการวิจัยยังดำเนินอยู่ ท่านสามารถถอนตัวจากการเข้าร่วมโดยไม่จำเป็นต้องให้เหตุผล การถอนตัวจากการเข้าร่วมนี้ท่านจำเป็นต้องแจ้งให้นักวิจัยรับทราบเกี่ยวกับความประสงค์ที่จะถอนตัวสามารถแจ้งได้ภายในสองเดือนและข้อมูลทั้งหมดของท่านจะถูกลบทิ้ง

คุณจะประมวลผลข้อมูลของฉันบนพื้นฐานใด

ภายใต้กฎระเบียบการคุ้มครองข้อมูลทั่วไป (GDPR) มหาวิทยาลัยต้องระบุพื้นฐานทางกฎหมายสำหรับการประมวลผลข้อมูลส่วนบุคคลและเงื่อนไขเพิ่มเติมสำหรับการประมวลผลข้อมูลหมวดหมู่พิเศษตามความเหมาะสม

การรวบรวมข้อมูลส่วนบุคคล

ข้อมูลส่วนบุคคลหมายถึงข้อมูลที่สามารถระบุตัวบุคคลได้ ตัวอย่างเช่นในการศึกษานี้ผู้วิจัยจะรวบรวมชื่อและที่อยู่อีเมลของท่านซึ่งจำเป็นเพื่อกำหนดเวลาการเข้าร่วมกิจกรรมสัมมนาและเพื่อให้ท่านสามารถเข้าถึงเอกสารการวิจัยเมื่อเสร็จสิ้นการศึกษาวิจัยในระดับปริญญาเอกนี้ ตามกฎบัตรของเราที่ระบุว่าผู้วิจัยจะพัฒนาการเรียนรู้และความรู้โดยการสอนและการวิจัย มหาวิทยาลัยประมวลผลข้อมูลส่วนบุคคลเพื่อวัตถุประสงค์ในการวิจัยภายใต้มาตรา 6 (1) (e) ของ GDPR: การประมวลผลเป็นสิ่งจำเป็นสำหรับการปฏิบัติงานที่ดำเนินการเพื่อประโยชน์สาธารณะ

การรวบรวมข้อมูลประเภทพิเศษใด ๆ

ข้อมูลหมวดหมู่พิเศษคือข้อมูลส่วนบุคคลซึ่ง GDPR ระบุว่ามีความละเอียดอ่อนมากกว่าและต้องการการปกป้องมากขึ้น ในการศึกษาข้อมูลหมวดหมู่พิเศษที่ผู้วิจัยจะรวบรวมมีรายละเอียดของอายุ การศึกษา และประสบการณ์อาชีพก่อนจะมาเขียนบทเสียดงบรรยายภาพ ซึ่งเป็นปัจจัยที่อาจส่งผลกระทบต่อทักษะและแนวทางในการเขียนบทเสียดงบรรยายภาพ

ข้อมูลหมวดหมู่พิเศษได้รับการประมวลผลภายใต้มาตรา 9 (2) (j):

การประมวลผลเป็นสิ่งที่จำเป็นสำหรับวัตถุประสงค์ในการเก็บถาวรเพื่อประโยชน์สาธารณะหรือวัตถุประสงค์ในการวิจัยทางวิทยาศาสตร์และประวัติศาสตร์หรือวัตถุประสงค์ทางสถิติ

คุณจะใช้ข้อมูลของฉันอย่างไร

ข้อมูลจะถูกประมวลผลตามวัตถุประสงค์ที่ระบุไว้ในประกาศนี้

จะมีการส่งต่อหรือแบ่งปันข้อมูลนี้กับบุคคลที่สามหรือไม่

ไม่ จะไม่มีบุคคลที่สามที่สามารถเข้าถึงข้อมูลของคุณได้

ข้อมูลของคุณจะถูกใช้ในการรายงานผลวิจัยและตีพิมพ์เผยแพร่ ผลของการศึกษาวิจัยนี้หรือบางส่วนของกรวิจัยจะถูกเผยแพร่ในงานประชุมวิชาการหรือตีพิมพ์ในบทความวิชาการ

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คุณจะรักษาข้อมูลของฉันให้ปลอดภัยได้อย่างไร

มหาวิทยาลัยจะวางมาตรการทางเทคนิคและองค์กรที่เหมาะสมเพื่อปกป้องข้อมูลส่วนบุคคลและ / หรือข้อมูลหมวดหมู่พิเศษของท่าน สำหรับวัตถุประสงค์ของโครงการนี้ฉันจะจัดเก็บข้อมูลโดยใช้บริการของมหาวิทยาลัยที่ปลอดภัยซึ่งจัดทำโดย Google และ University File store

ข้อมูลจะได้รับการปฏิบัติเป็นความลับและแบ่งปันตามความจำเป็นที่จะต้องรู้เท่านั้น มหาวิทยาลัยยึดมั่นในหลักการปกป้องข้อมูลตามการออกแบบและคำเริ่มต้นและจะรวบรวมข้อมูลจำนวนขั้นต่ำที่จำเป็นสำหรับโครงการ นอกจากนี้จะมีการปิดบังตัวตนหรือใช้นามแฝงข้อมูลทุกที่ที่ทำได้

คุณจะทำลายข้อมูลของฉันไปต่างประเทศหรือไม่

เป็นไปได้ พื้นที่เก็บข้อมูลบนคลาวด์ของมหาวิทยาลัยจัดทำโดย Google ซึ่งหมายความว่าข้อมูลจะอยู่ที่ศูนย์ข้อมูลที่กระจายอยู่ทั่วโลกของ Google มหาวิทยาลัยมีการจัดการคุ้มครองข้อมูล สามารถดูข้อมูลเพิ่มเติมได้ที่ <https://www.york.ac.uk/it-services/google/policy/privacy/>

รายละเอียดของฉันจะถูกระบุในผลลัพธ์หรือไม่?

ไม่ การมีส่วนร่วมของท่านในการสัมภาษณ์นี้เป็นแบบไม่เปิดเผยตัวตน ดังนั้นท่านจะไม่ถูกระบุตัวตนในผลลัพธ์

คุณจะเก็บข้อมูลของฉันไว้นานแค่ไหน?

ข้อมูลจะถูกเก็บรักษาไว้ตามข้อกำหนดทางกฎหมายหรือในกรณีที่มีความต้องการทางธุรกิจ ระยะเวลาการเก็บรักษาจะถูกกำหนดให้สอดคล้องกับกำหนดการเก็บรักษาประวัติของมหาวิทยาลัย

ฉันมีสิทธิ์ใดบ้างที่เกี่ยวข้องกับข้อมูลของฉัน

ภายใต้ GDPR ท่านมีสิทธิ์ทั่วไปในการเข้าถึงข้อมูลของท่านสิทธิ์ในการแก้ไขลบข้อ จำกัด การคัดค้านหรือการเคลื่อนย้าย ท่านยังมีสิทธิ์ในการถอน โปรดทราบว่าสิทธิ์ทั้งหมดไม่ได้ใช้ในกรณีที่ข้อมูลถูกประมวลผลเพื่อวัตถุประสงค์ในการวิจัยเท่านั้น ดูข้อมูลเพิ่มเติมได้ที่ <https://www.york.ac.uk/records-management/generaldataprotectionregulation/individualsrights/>

คำถามหรือข้อสงสัย

หากท่านมีคำถามใด ๆ เกี่ยวกับเอกสารข้อมูลผู้เข้าร่วมนี้หรือข้อกังวลเกี่ยวกับวิธีการประมวลผลข้อมูลของคุณโปรดติดต่อ TFTI Ethics Chair (TFTI-ethics@york.ac.uk) ในกรณีแรก หากคุณยังไม่พอใจโปรดติดต่อรักษาการเจ้าหน้าที่คุ้มครองข้อมูลของมหาวิทยาลัยที่ dataprotection@york.ac.uk

หากท่านมีคำถามใด ๆ เกี่ยวกับโครงการโปรดติดต่อนักวิจัย กุลนารี เสือโรจน์ อีเมล: ks1576@york.ac.uk หรือ อาจารย์ที่ปรึกษา Dr Mariana Lopez อีเมล: mariana.lopez@york.ac.uk

สิทธิในการร้องเรียน

หากท่านไม่พึงพอใจกับวิธีการที่มหาวิทยาลัยจัดการข้อมูลส่วนบุคคลของท่าน ท่านมีสิทธิร้องเรียนไปที่สำนักงานกรรมาธิการข้อมูล สำหรับข้อมูลเกี่ยวกับการรายงานข้อกังวลไปยังสำนักงานข้าราชการข้อมูลโปรดดูที่ www.ico.org.uk/concerns

1.1.2 The examples of consent form in English version and Thai version

The consent form in English version for the group of anonymous and non-anonymous participants

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Strategies for Audio Describing gestures and facial expressions for visually impaired Thai television audiences



**Department of Theatre, Film, Television and
Interactive Media Ethics Committee**

Participant Consent Form – Non-Anonymous or Anonymous

Thank you for your interest in this project. This is for doctoral research in theatre, film, television and interactive media on Strategies for Audio Describing gestures and facial expressions for visually impaired Thai television audiences. This project has two main aims which are (1) to analyse the limitations of current Thai Audio Description (AD) guidelines for visually impaired audiences and (2) to write new comprehensive guidelines that reflect on the need for specifics on gestures and facial expressions in Thai serial programmes. The purpose of this doctoral research is to develop the specific principle of AD for applying to serial programmes. It is expected to benefit for audio describers and people with sight loss. Moreover, there are three main research questions to achieve the goals which are (1) What are the main limitations of current Thai AD guidelines for TV dramas?

(2) How do people with visual impairment perceive gestures and facial expressions?

(3) What are effective AD strategies for transmitting the meaning of gestures and facial expressions to Thai visually impaired audiences?

Please read the following statements carefully and tick the appropriate box:

	YES	NO
I have read the information sheet about this project		
I agree to take part in this project		
I consent to being interviewed for this project		
I consent to the interview being audio recorded		
I understand my right to withdraw and/or destroy my data from this project within two months		

I consent to be identified by name in the outputs from this project		
I am over the age of 18		

Participant Name:

Participant Signature:

Date:

___/___/___

Researcher Name:

Researcher Signature:

Date:

___/___/___

If you wish to be informed about the outcomes from this project, please provide your email address: _____

Strategies for Audio Describing gestures and facial expressions for visually impaired Thai television audiences



Department of Theatre, Film, Television and Interactive Media Ethics Committee

แบบฟอร์มยินยอมของผู้เข้าร่วมการวิจัย – การสัมภาษณ์กลุ่มตัวอย่างที่ไม่ได้ปกปิดชื่อหรือปกปิดชื่อ

ขอขอบคุณท่านที่สนใจเข้าร่วมเป็นกลุ่มตัวอย่างในงานวิจัยนี้ งานวิจัยนี้เป็นงานวิจัยระดับปริญญาเอกสาขา theatre, film, television and interactive media เกี่ยวกับการศึกษาเสียงบรรยายภาพสำหรับการบรรยายสีหน้าและท่าทางสำหรับละครโทรทัศน์ไทย วัตถุประสงค์หลัก 2 ประการสำหรับงานวิจัยนี้คือ (1) วิเคราะห์ข้อจำกัดของคู่มือเสียงบรรยายภาพ หรือ Audio Description (AD) สำหรับคนพิการทางการเห็นของไทยในปัจจุบันและ (2) เขียนคู่มือเสียงบรรยายภาพที่สร้างความเข้าใจและสามารถตอบสนองความต้องการเฉพาะสำหรับการเขียนบทเสียงบรรยายภาพเพื่อบรรยายสีหน้าและท่าทางในละครโทรทัศน์ไทย ประโยชน์ที่คาดหวังสำหรับงานวิจัยนี้คือ เพื่อให้เกิดประโยชน์ต่อการนำไปประยุกต์ใช้สำหรับผู้เขียนบทเสียงบรรยายภาพและคนพิการทางการเห็น นอกจากนี้งานวิจัยนี้มี 3 คำถามนำวิจัยประกอบด้วย (1) อะไรคือข้อจำกัดหลักของคู่มือเสียงบรรยายภาพของไทยในปัจจุบัน (2) คนพิการทางการเห็นสามารถรับรู้สีหน้าท่าทางอย่างไร (3) อะไรคือกลยุทธ์ที่มีประสิทธิภาพในการถ่ายทอดความหมายสีหน้าและท่าทางไปสู่คนพิการทางการเห็น

กรุณาอ่านข้อความในแต่ละข้ออย่างระมัดระวังและทำเครื่องหมายลงในช่องที่เหมาะสม

	ใช่	ไม่ใช่
ฉันอ่านข้อมูลเกี่ยวกับงานวิจัยนี้เรียบร้อยแล้ว		
ฉันตกลงที่จะเข้าร่วมงานวิจัยนี้		
ฉันอนุญาตที่จะให้สัมภาษณ์ในงานวิจัยนี้		
ฉันอนุญาตที่จะให้สัมภาษณ์พร้อมทั้งอัดเสียง		
ฉันเข้าใจสิทธิของฉันที่สามารถถอนตัวหรือทำลายข้อมูลจากการสัมภาษณ์ของฉันในงานวิจัยนี้ได้ภายในสองเดือน		

ฉันอนุญาตให้ระบุชื่อของฉันในการรายงานผลการวิจัยนี้		
ฉันอายุเกิน 18 ปี		

ลงชื่อผู้เข้าร่วมการสัมภาษณ์:

ลงชื่อนักวิจัย:

ลายเซ็นผู้เข้าร่วมการสัมภาษณ์:

ลายเซ็นนักวิจัย:

วันที่:

___/___/___

วันที่:

___/___/___

หากท่านประสงค์จะได้รับผลการวิจัย

หลังจากเสร็จสิ้นโครงการ กรุณาระบุอีเมลล์

ของท่าน _____

1.2 The permission letters for using sample clips, pictures and screenshots in the research.

Document number 1: The permission letter of One 31 Company Limited; the owner of the clip Bai Mai Tee Plid Plew



ที่ LG-reg./ONE31/005/2565

วันที่ 18 มกราคม 2565

เรื่อง ขอความอนุเคราะห์ในการขอใช้คลิปและภาพเพื่อประกอบการศึกษาวิจัยเสียงบรรยายภาพ สำหรับคนพิการทางการมองเห็น

เรียน รองศาสตราจารย์กุลนารี เสือโรจน์
อาจารย์ประจำคณะวารสารศาสตร์และสื่อสารมวลชนมหาวิทยาลัยธรรมศาสตร์

อ้างถึง จดหมายขอความอนุเคราะห์ในการขอใช้คลิปและภาพเพื่อประกอบการศึกษาวิจัยเสียงบรรยายภาพ สำหรับคนพิการทางการมองเห็น

ตามที่ รองศาสตราจารย์กุลนารี เสือโรจน์ อาจารย์ประจำคณะวารสารศาสตร์และสื่อสารมวลชน มหาวิทยาลัยธรรมศาสตร์ ขอความอนุเคราะห์มายัง บริษัท วัน สามสิบเอ็ด จำกัด (บริษัทฯ) ในการขอใช้คลิปละครที่เผยแพร่ทางยูทูป เรื่องโบไม่ที่ปลิดปลิว จำนวน 1 คลิป (<http://www.youtube.com/watch?v=ud7Jdw8fFsw>) เพื่อประกอบการศึกษาวิจัยเกี่ยวกับการเขียนบทละครเสียงบรรยายภาพสำหรับบรรยายสีหน้าและท่าทางสำหรับกลุ่มผู้ชมละครโทรทัศน์ที่เป็นผู้พิการทางการมองเห็นนั้น

บริษัทฯ อนุญาตให้ท่านนำคลิปละครที่เผยแพร่ทางยูทูป เรื่องโบไม่ที่ปลิดปลิว จำนวน 1 คลิป (<http://www.youtube.com/watch?v=ud7Jdw8fFsw>) เพื่อประกอบการศึกษาวิจัยเกี่ยวกับการเขียนบทละครเสียงบรรยายภาพสำหรับบรรยายสีหน้าและท่าทางสำหรับกลุ่มผู้ชมละครโทรทัศน์ที่เป็นผู้พิการทางการมองเห็น

จึงเรียนมาเพื่อโปรดทราบ

ขอแสดงความนับถือ

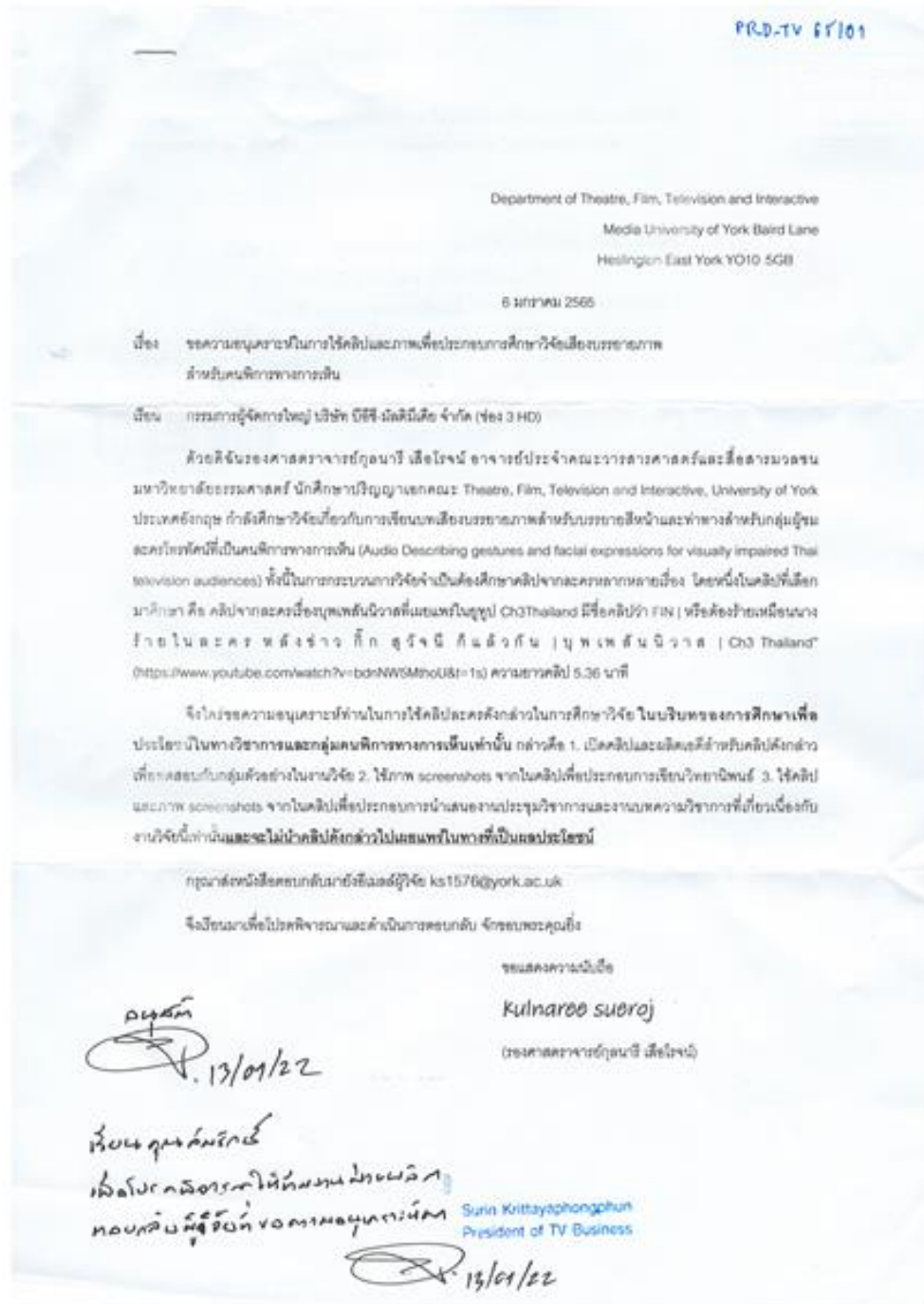
(นายเตียว วรตังตระกูล)

ผู้อำนวยการสถานีโทรทัศน์ช่อง ONE31

บริษัท วัน สามสิบเอ็ด จำกัด

ติดต่อประสานงาน : น.ส.พินิจดา เพชรจันทร์ โทรศัพท์ 02-669-8308

Document number 2: The permission letter of BEC-Multimedia Company Limited (Channel 3 HD); the owner of the clip Buppessannivas



Document number 3: The permission letter of GDH 559 Company Limited; the owner of the clip In Family We Trust

Department of Theatre, Film, Television and Interactive
Media University of York Baird Lane
Heslington East York YO10 5GB

14 มกราคม 2565

เรื่อง ขอความอนุเคราะห์ในการใช้คลิปและภาพเพื่อประกอบการศึกษาวิจัยเสียงบรรยายภาพ (Audio Description)
สำหรับคนพิการทางการเห็น

เรียน บริษัท จีดีเอช ห้าห้าเก้า จำกัด

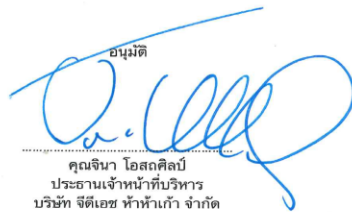
ด้วยดิฉันรองศาสตราจารย์กุลณารีย์ เสือโรจน์ อาจารย์ประจำคณะวารสารศาสตร์และสื่อสารมวลชน มหาวิทยาลัยธรรมศาสตร์ นักศึกษาปริญญาเอก คณะ Theatre, Film, Television and Interactive, University of York ประเทศอังกฤษ ซึ่งกำลังศึกษาวิจัยเกี่ยวกับการเขียนบทเสียงบรรยายภาพสำหรับบรรยายสีหน้าและท่าทางสำหรับกลุ่มผู้ชมและครีเอทีฟที่เป็นคนพิการทางการเห็น (Audio Describing gestures and facial expressions for visually impaired Thai television audiences) ทั้งนี้ในการกระบวนการวิจัยจำเป็นต้องศึกษาคลิปจากละครหลายเรื่องโดยมีลิขสิทธิ์ของบริษัท จีดีเอช ห้าห้าเก้า จำกัดที่เผยแพร่ทางยูทูปคือ คลิปจากละครเรื่องฉลาดเกมส์โกง (<https://www.youtube.com/watch?v=KPZ1sG-UzJw>) ความยาวคลิป 3.13 นาที

จึงขอเขียนแจ้งท่านเพื่อใช้คลิปดังกล่าวในบริบทของการศึกษาเพื่อประโยชน์ทางวิชาการและกลุ่มคนพิการทางการเห็น ภายใต้ขอบเขตหลักการใช้งานอันมีลิขสิทธิ์โดยชอบธรรม (Fair use) ตามพระราชบัญญัติลิขสิทธิ์ พ.ศ.2537 มาตรา 32 โดยจะไม่นำคลิปดังกล่าวไปเผยแพร่ในทางที่เป็นการทำลายประโยชน์ ทั้งนี้ขอขอบเขตการใช้คลิปดังกล่าวมีดังนี้

1. ส่งลิงก์เพื่อเปิดคลิปและบรรยาย Audio Description สำหรับคลิปดังกล่าวเพื่อทดสอบกับกลุ่มตัวอย่างในงานวิจัย
2. ใช้ภาพ screenshots จากในคลิปเพื่อประกอบการเขียนวิทยานิพนธ์
3. ใช้คลิปและภาพ screenshots จากในคลิปเพื่อประกอบการนำเสนองานประชุมวิชาการและงานบทความวิชาการที่เกี่ยวข้องกับงานวิจัยนี้เท่านั้น

กรุณาตอบกลับทาง อีเมลติดต่อผู้วิจัย ks1576@york.ac.uk หรือ kulnaree@tu.ac.th

จึงเรียนมาเพื่อทราบและโปรดพิจารณา จักขอบพระคุณยิ่ง

อนุมิตี

คุณจินา โอสถศิลป์
ประธานเจ้าหน้าที่บริหาร
บริษัท จีดีเอช ห้าห้าเก้า จำกัด

ขอแสดงความนับถือ
Kulnaree sueroj
(รองศาสตราจารย์กุลณารีย์ เสือโรจน์)

Document 4 Nadao Bangkok Company Limited; the owner of the clip In Family We Trust (They allowed to publish this email)

Wiwisna Danpan <aoomim.wwn@nadaobangkok.com>

Thu, 20 Jan
2022, 04:49

เรียน รองศาสตราจารย์กุลนารี เสือโรจน์ ค่ะ

ทางบริษัท นาดาว บางกอก จำกัด ได้รับจดหมายขอความอนุเคราะห์สำหรับงานวิจัยเรียบร้อยแล้วค่ะ โดยเรามีความยินดีและ

อนุญาตให้ใช้คลิปจากละครเรื่องเลือดข้นคนจาง <https://www.youtube.com/watch?v=WTsRV-dw4nY>

ความยาวคลิป 4.45 นาที เพื่อใช้ประกอบการนำเสนองานประชุมวิชาการและงานบทความวิชาการที่เกี่ยวข้องกับงานวิจัยเชิง

บรรยายภาพ(Audio Description) สำหรับคนพิการทางการเห็น โดยจะไม่นำคลิปลงกล่าวไปเผยแพร่ในทางที่เป็นการหา

ผลประโยชน์ค่ะ

ขอบคุณค่ะ

Best regards,

Wiwisna Danpan (Aoom-Im)
Account Executive - Partnership



Nadao Bangkok Co., Ltd.
92/14 Sukhumvit 31 (Sawasdee),
Sukhumvit Rd, Khlongtonnuea,
Wattana, Bangkok 10110 Thailand.
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Email: aoomim.wwn@nadaobangkok.com

Part 2: The Materials of Chapter 4

- Table 2.1: The analysis of discourse function for *Bad Genius*.
- Table 2.2: The analysis of discourse function for *Bai Mai Tee Plid Plew*.
- Table 2.3: The analysis of discourse function for *Buppiesannivas*.
- Table 2.4: The analysis of discourse function for *In Family We Trust*.

Table 2.1 - The analysis of discourse function for *Bad Genius*.

Bad Genius: Theme: Cheating in the exam						
Characters	Location	Time	Actions / Gestures	Functions of gestures	Facial expressions	Functions of gestures
Female protagonist “Rin” Female Student	In a room	0.05-0.07 2 secs	She types on the laptop keyboard.	Discourse-filling	She stares at something and her face sweats.	Discourse-filling
Male Supporter 1 “Pat” Male Student	Classroom	0.08-0.09 1 sec	He hurries to open the paper sheet and write the answer on it.	Discourse-filling	He stares at the speaker on the wall. (... <i>sound</i>) He clenches his lip.	Discourse-filling
Female protagonist “Rin” Female Student	In a room	0.09-0.10 1 sec	-	-	She continues to stare at something before shifting her attention to something else. Her face sweats as she stares at something.	Discourse-filling

Male protagonist “Bank” Male student	Corridor	0.11-0.13 2 secs	He walks rapidly along the corridor.	Discourse-filling	-	-
Male protagonist “Bank” Male student	In front of the technical room	0.12-0.15 3 secs	He stops in front of the door. He looks at the name of a room.	Discourse-filling	-	-
Female protagonist “Rin” Female Student	In a room	0.16-0.21 5 secs	She holds on to the eraser which has the answer written on it. She types on the laptop keyboard.	Discourse-filling	Her eyes look at the answer on eraser and switch to look at the laptop keyboard and press it. She clenches her lip and licks it.	Discourse-filling
Male Support 2 Male Student	Classroom	0.22-0.24 2 secs	He holds his pencil, and he has shaking legs.	Discourse-filling	He stares at the speaker on the wall.	Discourse-filling
Male protagonist	In front of the	0.25-0.27 2 secs	He stops at the door.	Discourse-filling	He swallows his saliva and licks his lower lip.	Discourse-filling

“Bank” Male student	technical room					
Female protagonist “Rin” Female Student	In a room	0.27-0.29 2 secs	-	-	She looks at the answer and switches to look at the laptop keyboard.	Discourse-filling
Male protagonist “Bank” Male student	In front of the technical room	0.30-0.31 2 secs	He places his hand on the doorknob and opens the door.	Discourse-filling	-	-
Female protagonist “Rin” Female Student	In a room	0.32-0.33 1 sec	-		She looks up and her eyes widen.	Discourse-filling
Male protagonist “Bank” Male student	In a technical room	0.34-0.36 2 secs	He pushes the door to open it and steps into a room.	Discourse-filling	He looks for someone.	Discourse-filling

Male protagonist "Bank" Male student	In a technical room	0.37-1.00 23 secs	He looks for someone, turns around, closes the door, and looks at the room's name.	Discourse-filling	-	-
Male protagonist "Bank" Male student	Corridor	1.01-1.02 1 sec	He sprints down the stairwell.	Discourse-filling	He looks for someone and stops in front of a room.	Discourse-filling
Female supporter Teacher	Corridor	1.03-1.10 7 secs	She chases someone. <i>Shout a student's name.</i>	Discourse-filling	-	-
Female protagonist "Rin" Female Student	Another room	1.14-1.15 1 sec	She sits on the chair in another room, and she puts the laptop on her lap.	Discourse-filling	-	-
Male protagonist "Bank" Male student	Corridor	1.16-1.18 2 secs	He runs and stops to walk slowly.	Discourse-filling	-	-

Female protagonist “Rin” Female Student	In a room	1.19-1.21 2 secs	She holds the eraser, and her eyes look at the answer on it.	Discourse-filling	Her eyes focus on the eraser and keyboard.	Discourse-filling
Male protagonist “Bank” Male student	Corridor	1.22-1.23 1 sec	-	Discourse-filling	He looks for someone.	Discourse-filling
Female protagonist “Rin” Female Student	In a room	1.24-1.26 2 secs	She holds the eraser.	Discourse-filling	Her eyes look at the answer. Her eyes still focus on the eraser and keyboard.	Discourse-filling
Male protagonist “Bank” Male student	Corridor	1.27-1.29 2 secs	He looks for someone.	Discourse-filling	-	Discourse-filling

Female protagonist "Rin" Female Student	In a room	1.30-1.34 4 secs	She holds the eraser. She clicks on the laptop keyboard.	Discourse-filling	Her eyes focus on the eraser and the keyboard. She licks her lip.	Discourse-filling
Male protagonist "Bank" Male student	Corridor	1.35-1.36 1 sec	He walks continuously.	Discourse-filling	He looks for someone.	Discourse-filling
Female protagonist "Rin" Female Student	In a room	1.36-1.38 2 secs	She clicks on the laptop keyboard.	Discourse-filling	-	-
Male protagonist "Bank" Male student	Corridor	1.39-1.43 4 secs	He walks and stops.	Discourse-filling	He looks up curiously at a wire on the top of a room.	Discourse-filling
Female protagonist	In a room	1.45-1.47 2 secs	She holds the eraser.	Discourse-filling	Her eyes look at the answer on the eraser and clicks on the laptop keyboard and her eyes widen.	Discourse-filling

“Rin” Female Student					She turns immediately to look at the door.	
Male protagonist “Bank” Male student	Corridor	1.47-1.50 3 secs	He pulls on the door to open it, but it will not open. He shakes it a few times more.	Discourse-filling	He breathes forcefully.	Discourse-filling
Female protagonist “Rin” Female Student	In a room	1.51-1.53 2 secs	The hand that will be pressing the keyboard to a halt.	Discourse-filling	-	Discourse-filling
Male Support 1 “Pat” Male student	Classroom	1.56-1.58 2 secs	-	Discourse-filling	He stares at the speaker on the wall, gnash, and trembling.	Discourse-filling
Male protagonist “Bank” Male student	In a room	1.58-1.59 1 sec	He walks into a room.	Discourse-filling	He looks for someone.	Discourse-filling

Male protagonist “Bank” Male student	In a room	1.59-2.02 3 secs	He bows to look at the ground.	Discourse-filling	He stares at the power plug removed.	Discourse-filling
Female protagonist “Rin” Female Student	In a locker	2.03-2.08 5 secs	-	-	She peers through the hole in the locker. Her lip shaking, eyes widening, and intense breathing.	Discourse-filling
Male protagonist “Bank” Male student	In a room	2.09-2.12 3 secs	-	-	He looks up and his eyes focus on the locker. His eyes focus on the locker without blinking.	Discourse-filling
Female protagonist “Rin” Female Student	In a room	2.13-2.15 2 secs	-	-	She peers through the hole in the locker. Her lip shaking, eyes widening.	Discourse-filling
Male protagonist	In a room	2.16-2.25 9 secs	-	-	His eyes focus on the locker without blinking.	Discourse-filling

“Bank” Male student						
Female protagonist “Rin” Female Student	In a locker	2.26-2.28 2 secs	-	-	She blinks frequently. Her tears well up in her eyes.	Discourse-filling
Male protagonist “Bank” Male student	In a room	2.29-2.30 13 secs	-	-	His eyes focus on the locker without blinking.	Discourse-filling
Male protagonist “Bank” Male student	In a room	2.31-2.36 5 secs	He approached the locker.	Discourse-filling	-	-
Male protagonist “Bank” Male student	In a room	2.37-2.38 1 sec	-	-	His eyes focus on the locker without blinking.	Discourse-filling
Male protagonist	In a room	2.39-2.42 3 secs	He takes a step closer to the locker.	Discourse-filling	-	-

“Bank” Male student						
Female protagonist “Rin” Female Student	In a locker	2.43-2.45 2 secs	-	-	Her eyes look outside the locker. She sees a boy stepping closer and her tears come out.	Discourse-filling
Male protagonist “Bank” Male student	In a room	2.46-2.50 4 secs	He takes a step closer to the locker.	Discourse-filling	His eyes focus on the locker without blinking.	Discourse-filling
Female protagonist “Rin” Female Student	In a locker	2.51-2.53 2 secs	-	-	She closes her eyes with tears.	Discourse-filling
Male protagonist “Bank” Male student	In a room	2.55-2.57 2 secs	He steps closer to the locker. He reaches his hand to open the locker. He stops and looks down at his shoes	Discourse-filling	His eyes still focus on the locker without blinking.	Discourse-filling

			that step on something.			
Female protagonist “Rin” Female Student	In a locker	3.01-3.03 2 secs	-	-	She slowly opens her eyes.	Discourse-filling
Male protagonist “Bank” Male student	In a room	3.05-3.12 7 secs	He lifts his feet and bends down to pick up something.	Discourse-filling	Look intently at the item	Discourse-filling
Male protagonist “Bank” Male student	In a room	3.11-3.13 2 secs	-	-	He looks at the piano-shaped flash storage in his hand. (Flash storage of female protagonist)	Discourse-filling

Table 2.2 - The analysis of discourse function for *In Family We Trust*

In Family We Trust: The secret about her husband died was revealed						
Title / Characters	Location	Time	Action / Gestures	Functions of gestures	Facial expressions	Functions of gestures
Female protagonist “Nipa” Mother	Hospital hall	0.03-0.14 13 secs	She walks and holds the hanging pillar of intravenous fluid into the hospital hall. <i>(sound of News)</i>	Discourse-filling	She smiles slightly and looks around.	Discourse-filling
Female protagonist “Nipa” Mother	Hospital hall	0.15-0.26 10 secs	She turns to watch the news on TV. <i>(after the word Khun Prasert)</i> She stops in front of the television and looks at it.	Discourse-filling	Her smile is gone.	Discourse-filling
Female protagonist “Nipa” Mother	In front of medical fee Counter	0.33-0.54 21 secs	-	-	<i>(sound of News)</i> She keeps staring at the TV news. Her eyes without blinking. Her eyes are welling up with tears, her lip	Discourse-filling

					trembles, and she breathes forcefully.	
Male protagonist “Qi” Son	In front of medical fee counter	0.56-1.05 9 secs	-	-	He looks down at the medical bill and places it into his pants pocket. His face looks worried. His eyebrows frown.	Discourse-filling
Male protagonist “Qi” Son	In front of medical fee counter	1.06-1.11 5 sec	-	-	He turns to see his mother crying in front of the TV. His eyebrows frown, and he looks in doubt. He speaks voiceless “Mom”. His eyebrows frown.	Discourse-filling
Male protagonist “Qi” Son	Hospital hall	1.12- 1.20 8 secs	-	-	He slowly shifted his eyes from his mother to watch news on TV. <i>He calls “Mom.”</i> His eyebrows furrowed more.	Discourse-filling

					He has a shocked expression.	
Female protagonist “Nipa” Mother	Hospital Hall	1.22-1.27 5 secs	-	-	She cries. She cries harder, and her face crumples.	Discourse-filling
Male protagonist “Qi” Son	Hospital hall	1.28-1.30 2 secs	He runs to his mother's side and takes her arm.	Discourse-filling	He looks at his mom and shifts to watch the news on TV. His eyes well up with tears as he watches the news on television.	Discourse-filling
Female protagonist “Nipa” Mother	Hospital Hall	1.31-1.33 2 secs	-	-	<i>She interrogates her son about her husband.</i> She cries even harder, her face crumpled, her mouth trembling, tears streaming down her cheeks.	Discourse-supporting
Male protagonist “Qi” Son	Hospital hall	1.35-1.38 3 secs	-	-	<i>He talks with his mom to calm her down and invites her to go back to her room.</i>	Discourse-supporting

					Awkward face. His eyes well up with tears and not making eye contact with his mother.	
Female protagonist “Nipa” Mother	Hospital Hall	1.39- 1.40 1 sec	-	-	<i>She yells at her son to ask about her husband.</i> She cries even harder, her face crumpled, her mouth trembling, tears streaming down her cheeks.	Discourse-supporting
Male protagonist “Chi” Son	Hospital hall	1.41-1.43 2 secs	-	-	<i>He talks with his mom to calm her down and invites her to go back to her room.</i> Awkward face. His eyes well up with tears and not making eye contact with his mother.	Discourse-supporting
Female protagonist “Nipa” Mother	Hospital hall	1.44- 1.47 3 secs	She shakes her son’s arm again and again.	Discourse-supporting	<i>She yells at her son to ask about her husband.</i> Her body trembles. She grasps her son's	Discourse-supporting

					<p>arm and shakes him again and again.</p> <p>She cries even harder, her face crumpled, her mouth trembling, tears streaming down her cheeks.</p>	
<p>Male protagonist</p> <p>“Qi” Son</p>	Hospital hall	<p>1.48-1.49</p> <p>1 sec</p>		-	<p><i>He talks with his mom to calm her down.</i></p> <p>Awkward face. His eyes well up with tears and not making eye contact with his mother.</p>	Discourse-supporting
<p>Female protagonist</p> <p>“Nipa” Mother</p>	Hospital hall	<p>1.50-1.52</p> <p>2 secs</p>	<p><i>She yells louder at her son to ask about her husband.</i></p> <p>Her body trembles. She grasps her son's arm and shakes him again and again.</p> <p>She shakes arm's son again and again.</p>	Discourse-supporting	-	-
Male protagonist	Hospital hall	<p>1.53-1.59</p> <p>6 secs</p>	-	-	<i>She yells louder at her son to ask about her husband.</i>	Discourse-supporting

“Qi” Son					His eyes well up with tears and he does not make eye contact with his mother. He starts to cry.	
Female protagonist “Nipa” Mother	Hospital Hall	2.00-2.04 4 secs	<i>She yells louder at her son to ask about her husband.</i> Her body trembles. She grasps her son's arm and shakes him again and again.	Discourse-supporting	-	-
Male protagonist “Qi” Son	Hospital Hall	2.05-2.08 3 secs	-	-	<i>He tells his mother that his father was shot.</i> <i>He cries.</i> Awkward face. He frowns but he starts to make eye contact with his mother.	Discourse-supporting
Female protagonist	Hospital Hall	2.09-2.28 19 secs	-	-	She stops shouting and looks at her son.	Discourse-supporting

“Nipa” Mother					<p><i>She asks as to when her husband was fatally shot.</i></p> <p><i>She keeps asking the same questions.</i></p> <p><i>“When was Daddy shot?” “When was Daddy shot?”</i></p> <p>Her face crumpled, her mouth trembling, tears streaming down both cheeks.</p>	
Male protagonist “Qi” Son	Hospital Hall	2.29-2.32 3 secs	-	-	Awkward face. He still frowns. He makes eye contact with his mother.	Discourse- filling
Male protagonist “Qi” Son	Hospital hall	2.33-2.47 14 secs	-	-	<p><i>He tells his mother about the day his father was shot.</i></p> <p>Awkward face. He still frowns. He makes eye contact with his mother.</p>	Discourse- supporting
Female protagonist	Hospital hall	2.48-2.53 5 secs	-	-	<p>She listens to her son.</p> <p>She looks at her son, trembles, and cries</p>	Discourse- supporting

“Nipa” Mother					harder, her face crumpled, her mouth trembling, tears streaming down her both cheeks.	
Female protagonist “Nipa” Mother	Hospital hall	2.55-3.31 36 secs	<i>She yells at her son over and over, becoming increasingly enraged, accusing him for not informing her before.</i> She hits her son.	Discourse-supporting	She looks at her son, trembles, and cries harder, her face crumpled, her mouth trembling, tears streaming down both her cheeks.	Discourse- filling
Female protagonist “Nipa” Mother	Hospital hall	3.31-3.40 9 secs	She screams, cries and sobs uncontrollably until her body is twisted.	Discourse- filling	Her face crumpled, her mouth trembling, tears streaming down both her cheeks.	Discourse- filling
Male protagonist “Qi” Son	Hospital hall	3.31-3.40 9 secs	He wraps his arms around his mother.	Discourse- filling	Awkward face. He still frowns.	Discourse- filling
Female protagonist	Hospital hall	3.42-3.43 1sec	-	-	<i>She asks the same question about why her son has not told her anything before.</i>	Discourse-supporting

“Nipa” Mother					Her face crumpled, her mouth trembling, tears streaming down her both cheeks.	
Male protagonist “Qi” Son	Hospital hall	3.44-3.45 1 sec	He still wraps his arms around his mother. <i>He says sorry.</i>	Discourse-supporting	-	-
Female protagonist “Nipa” Mother	Hospital hall	3.46 -3.57 7 secs	-	-	<i>She asks the same question about why her son hasn't told her anything before.</i> Her tears stream down both cheeks, and she has a runny nose.	Discourse-supporting
Male protagonist “Qi” Son	Hospital hall	3.59-4.00 1 sec	-	-	He looks at his mother. Awkward face. He still frowns.	Discourse- filling
Female protagonist “Nipa” Mother	Hospital hall	4.01-4.12 11 secs	-	-	<i>She asks the same question about why her son has not told her anything before.</i> Her face crumpled, her mouth trembling, tears streaming down both her cheeks.	Discourse-supporting

Female protagonist “Nipa” Mother	Hospital Hall	4.09-4.16 7 secs	<p><i>She still asks the same question about why her son hasn't told her anything before.</i></p> <p>She collapses to the ground, crying and wrestling in her son's embrace.</p>	Discourse-supporting	<p><i>She still asks the same question about why her son hasn't told her anything before.</i></p> <p>Her face crumpled, her mouth trembling, tears streaming down her both cheeks.</p>	Discourse-supporting
Male protagonist “Qi” Son	Hospital Hall	4.17-4.32 15 secs	<p>He knees to the ground and hugs her.</p> <p><i>He calls his mother “Mom Mom”</i></p> <p>He embraces her even closer.</p>	Discourse-supporting	-	-
Female protagonist “Nipa” Mother	Hospital Hall	4.17-4.30 13 secs	<p><i>She cries a lot while blaming her son.</i></p> <p><i>She says, “I just want to say goodbye to my husband.”</i></p> <p>She wriggles in her son's arms.</p>	Discourse-supporting	Her face crumpled, her mouth trembling, tears streaming down both her cheeks.	Discourse-supporting
Male protagonist	Hospital Hall	4.33-4.38 5 secs	He knees down to back hugs his mother.	Discourse-supporting	-	-

"Qi" Son			He cries and embraces his mother even closer, squeezes her shoulder. <i>He says "sorry" to his mother.</i> He drops his head on his mother's shoulder.			
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Table 2.3 - The analysis of discourse function for *Bai Mai Tee Plid Plew*

<i>Bai Mai Tee Plid Plew: The secret of a transwoman was revealed</i>						
Characters	Location	Time	Actions/ Gestures	Functions of gestures	Facial expressions	Functions of gestures
Female protagonist “Nira” Transgender	A room in a house	0.00-0.08 8 secs	-	-	She stares at comments on mobile without blinking her eyes. She stares without blinking her eyes. Her eyes widen and she breathes vigorously. <i>(Off scene: people blame Nira)</i>	Discourse-filling
Female protagonist “Nira” Transgender	A room in a house	0.09-0.12 3 secs	-	-	Her eyes widen even more.	Discourse-filling
Female protagonist	A room in a house	0.13-0.15 2 secs	Her hand holding the coffee trembles.	Discourse-filling	-	-

“Nira” Transgender						
Female protagonist “Nira” Transgender	A room in a house	0.17-0.19 2 secs	-	-	Her eyes widen. She rolls her eyes back and forth.	Discourse- filling
Female protagonist “Nira” Transgender	A room in a house	0.20-0.22 2 secs	Her hand holding the coffee trembles more than before.	Discourse- filling		--
Female protagonist “Nira” Transgender	A room in a house	0.23-0.26 3 secs	Her hand still trembles until her mobile falls to the ground.	Discourse- filling	She looks at comments on her mobile Her eyes well up with tears. She breathes harder.	Discourse- filling
Female protagonist “Nira” Transgender	A room in a house	0.26-0.28 2 secs	Another hand is still holding a coffee cup. Hand trembles more than before.	Discourse- filling	-	-

Female protagonist “Nira” Transgender	A room in a house	0.29-0.31 2 secs	-	-	Her eyes well up with tears. Her eyes widen. She rolls her eyes back and forth. Her mouth opens, and nose flares.	Discourse-filling
Female protagonist “Nira” Transgender	A room in a house	0.32-0.42 9 secs	Her hand holding the coffee mug trembles more and more. She glances over to the hand holding the coffee cup, which trembles even more and more until the coffee is spilt. She uses the other hand to catch the shaking hand. Her hands keep shaking, her mouth trembles, and finally she spills coffee on her face. Hand trembles extremely.	Discourse-filling	Her eyes widen. She rolls her eyes back and forth. Her eyes well up with tears. Her mouth opens wide and breathing hard until her nose flares.	Discourse-filling
Female protagonist	A room in a house	0.43-0.57	Her hands stop shaking. She leaves the glass to	Discourse-filling	She closes her eyes, blinks rapidly.	Discourse-filling

“Nira” Transgender		7 secs	fall on the floor and it breaks. One hand still catches another hand.		Her mouth opens slightly. Her eyes widen. Her eyes well up with tears. She rolls her eyes back and forth.	
Female protagonist “Nira” Transgender	A room in a house	0.53-1.01 8 secs	She turns her body left and right.	Discourse-filling	Her eyes are still well up with tears and her mouth still opens. She rolls her eyes back and forth.	Discourse-filling
Female protagonist “Nira” Transgender	A room in a house	1.02-1.20 18 secs	She steps on the broken glass on the floor again and again. She turns around and walks back and forth on the shards of glass until she slips on the floor.	Discourse-filling	She looks as if she has no focus. Her eyes still do not blink.	Discourse-filling
Female protagonist	A room in a house	1.21-2.24 63 secs	She lays on the floor and gasps.	Discourse-filling	Her eyes well up with tears, breathing vigorously. Her tears flow.	Discourse-filling

“Nira” Transgender					She cries harder and harder, and her tears continue to flow.	
Female protagonist “Nira” Transgender		1.25- 1.42 17 secs	She screams out loud. <i>(Shit ! rude words)</i> She curls up on the floor, constantly wriggling and shouting insults. She flexes on the ground harder.	Discourse-supporting	Her eyes well up with tears, breathing vigorously. Her tears flow. She cries harder and harder, and her tears continue to flow.	Discourse-filling
Female protagonist “Nira” Transgender	On the table	2.08-2.24 16 secs	<i>She screams louder.</i> She hits the floor with her hand. <i>She screams harder.</i> She curls up, flexes on the ground harder and hits the floor.	Discourse-filling	Her eyes well up with tears, breathing vigorously. Her tears flow. She cries harder and harder, and her tears continue to flow.	Discourse-filling
Female protagonist		2.25-3.20 65 secs	She sits on a chair. She opens the medicine bags and places the medicine into the ice-cream cup again and	Discourse-filling	She smiles slightly but her eyes do not focus. She smiles more than before.	Discourse-filling

“Nira” Transgender			again until the last pills are used up. She opens another medicine bag and pours all pills into the ice cream cup.			
Female protagonist “Nira” Transgender		3.21-3.32 11 secs	She picks up a cup of ice cream sprinkled with medicine, and she looks at it.	Discourse-filling	She smiles but with tears in her eyes and then her tears flow.	Discourse-filling
Female protagonist “Nira” Transgender		3.35-3.42 7 secs	She holds a cup of ice cream and stands up. She dances slowly, holding the ice cream cup forward as if she were in a party. She says <i>“Cheers.”</i>	Discourse-conflicting	She has a little smile, but her eyes do not focus. (Out of focus)	Discourse-conflicting
Female protagonist “Nira” Transgender		3.43-3.50 7 secs One-shot	She turns herself to another side. <i>She says “Cheers.”</i>	Discourse-conflicting	<i>She says “Cheers.”</i> She smiles sarcastically, but tears well up in her eyes, and then the tears flow.	Discourse-conflicting

<p>Female protagonist</p> <p>“Nira” Transgender</p>		<p>3.51-4.19 28 secs</p>	<p>She scoops up the ice cream mixed with medicine to eat continuously.</p>	<p>Discourse-filling</p>	<p>She still smiles sarcastically, but tears well up in her eyes, and then the tears flow. Her eyes are blank.</p>	<p>Discourse-filling</p>
<p>Female protagonist</p> <p>“Nira” Transgender</p>		<p>4.20-4.43 23 secs</p>	<p>Her mouth is full of ice cream and medicine.</p>	<p>Discourse-filling</p>	<p><i>“Why is the world so quiet? Why do people treat me in this way?”</i></p> <p>She smiles sarcastically and tears in her eyes. She rolls her eyes. She looks around and she rolls her eyes. She makes her mouth prone.</p>	<p>Discourse-contrasting</p>

Table 2.4 - The analysis of discourse function for *Buppesannivas*

<i>Buppesannivas</i> ' Theme: Spirit Switch (Ketsurang possess Karaked)						
Title / Characters	Time	Location	Action / Gestures	Functions of gestures	Facial expressions	Functions of gestures
Female protagonist "Ketsurang, Karaked" Master	0.00-0.10 10 secs	In front of mirror in bedroom	Ketsurang caresses her body with her hand. She twists in front of the mirror. (She acts like a model)	Discourse-filling	As she grins, her eyes narrow and her mouth opens slightly. She flashes a smug grin.	Discourse-filling
Female supporter "Pin and Yam" Servants	0.11-0.12 1 sec	On the floor in a bedroom	Pin and Yam nod.	Discourse-filling	Two servants frown. They turn to look at each other and nod.	Discourse-filling
Female protagonist "Ketsurang, Karaked" Master	0.13-0.17 4 secs	In front of mirror in bedroom	She still caresses her hands across her body and face. (She acts like a model)	Discourse-filling	She tilts her head, smiles, and closes one eye.	Discourse-filling
Female protagonist "Ketsurang, Karaked" Master	0.18-0.20 2 secs	In front of mirror in bedroom	She continues to observe herself in the mirror.	Discourse-filling	-	-

Female supporter “Pin and Yam” Servants	0.18-0.20 2 secs	On the floor in a bedroom	Pin and Yam crawl.	Discourse- filling		
Female protagonist “Ketsurang, Karaked” Master	0.22-0.24 2 secs	On stool in bedroom	Her hands touch her waist. Suddenly, she sees two servants through the mirror.	Discourse- filling	She grins before frowning and yelling. “STOP!”	Discourse- filling
Female supporter “Pin and Yam” Servants	0.22-0.24 2 secs	On the floor in a bedroom	Pin and Yam bow their heads almost to the ground. <i>Ketsurang says Stop!</i> They flinch and stop crawling.	Discourse- filling	-	-
Female protagonist “Ketsurang, Karaked” Master	0.26-0.28 2 secs	On stool in bedroom	She adjusts her shawl.	Discourse- filling	She takes a deep breath.	Discourse- filling
Female protagonist	0.29-0.30 1 sec	On stool in bedroom	-	-	<i>She says,</i> <i>“Raise your head up.”</i>	Discourse- supporting

“Ketsurang, Karaked” Master					She frowns and glares at the two servants.	
Female supporter “Pin and Yam” Servants	0.30-0.31 1 sec	On the floor in a bedroom	Pin and Yam shake their heads while their heads almost on the ground.	Discourse- filling	-	-
Female protagonist “Ketsurang, Karaked” Master	0.32-0.33 1sec	On stool in bedroom	-	-	<i>She says,</i> <i>“Raise your head up.”</i> She frowns and glares at the two servants.	Discourse- supporting
Female supporter “Pin and Yam” Servants	0.34-0.48 26 secs	On the floor in a bedroom	They keep their heads almost on the ground and cry. <i>One of servants says,</i> <i>“Please do not</i> <i>haunt.”</i>	Discourse- filling	-	-
Female protagonist “Ketsurang, Karaked” Master	0.34-0.48 26 secs	On stool in bedroom	-		<i>One of servants says,</i> <i>“You should spring to</i> <i>be born.”</i> Ketsurang frowns and glares at the servants, and her eyes widen.	Discourse- supporting

Female protagonist “Ketsurang, Karaked” Master	0.48-0.52 4 secs	On the floor in a bedroom	She adjusts her shawl and walks to sit cross-legged on the floor in front of the two servants.	Discourse-filling	-	-
Female protagonist “Ketsurang, Karaked” Master	0.53-1.02 9 secs	On the floor in a bedroom	She smiles. <i>Ketsurang says “I’m very fine. I’m not even dead.”</i>	Discourse-supporting	-	-
Female supporter “Pin and Yam” Servants	1.03-1.04 1 sec	On the floor in a bedroom	Two servant’s heads almost on the ground.	Discourse-filling	-	-
Female protagonist “Ketsurang, Karaked” Master	1.05-1.07 2 secs	On the floor in a bedroom	-	-	<i>She says, “Raise your head up.”</i> She frowns and glares at the servants.	Discourse-supporting
Female supporter “Pin and Yam” Servants	1.08-1.11 3 secs	On the floor in a bedroom	Pin and Yam shake their heads while still crouching on the ground. They shake their heads.	Discourse-filling	-	-

Female protagonist “Ketsurang, Karaked” Master	1.12-1.15 3 secs	On the floor in a bedroom	-	-	Ketsurang looks at the servants, opens her mouth slightly and sighs. She sighs and frowns.	Discourse-filling
Female protagonist “Ketsurang, Karaked” Master	1.16-1.27 11 secs	On the floor in a bedroom	-	-	<i>She says “Do I need to be the villain in drama like Kik Suwasjanee?.”</i> Her eyes widen, and her mouth is turned upside down.	Discourse-filling
Female protagonist “Ketsurang, Karaked” Master	1.28-1.31 3 secs	On the floor in a bedroom	<i>“Hold up your head. If not, I will slap you.</i> She raises her hand, prepared to slap.	Discourse-supporting	<i>“Hold up your head. If not, I will slap you.</i> Her eyes widen, and her mouth is turned upside down.	Discourse-supporting
Female supporter “Pin and Yam” Servants	1.32-1.33 1 sec	On the floor in a bedroom	The servants crouch on the floor. They tremble.	Discourse-filling	-	-

Female protagonist “Ketsurang, Karaked” Master	1.34- 1.40 6 secs	On the floor in a bedroom	She raises her hand and pretends to slap. <i>She says, “Hold up your head”</i>	Discourse-filling	She looks down at the servants and clenches her mouth. <i>She says, “Hold up your head.”</i>	Discourse-filling
Female protagonist “Ketsurang, Karaked” Master	1.41-1.42 1 sec	On the floor in a bedroom	Ketsurang steps down from the stool and crawls to the servants.	Discourse-filling	-	-
Female supporter “Pin and Yam” Servants	1.41-1.42 1 sec	On the floor in a bedroom	Pin and Yam still crouch on the floor and their bodies tremble.	Discourse-filling	-	-
Female protagonist “Ketsurang, Karaked” Master	1.43-1.49 6 secs	On the floor in a bedroom	Ketsurang flips her hair, lays on the ground to one side, and supports her head with one hand. She pokes Pin’s shoulder.	Discourse-filling	She stares at the servants with her eyes widened.	Discourse-filling
Female protagonist	1.50-1.54	On the floor in a bedroom	Ketsurang crouches down to have a closer	Discourse-filling	She stares at the servants with her eyes	Discourse-filling

“Ketsurang, Karaked” Master	4 secs		look at the two servants.		widened and her mouth upside down.	
Female supporter “Pin and Yam” Servants	1.55-1.57 2 secs	On the floor in a bedroom	Pin and Yam are frightened. <i>(Cry out loud)</i>	Discourse- filling	Their eyes are shut tight	Discourse- filling
Female protagonist “Ketsurang, Karaked” Master	1.58- 2.08 10 secs	On the floor in a bedroom On the floor in a bedroom	Ketsurang lays on her side with one hand on the floor.	Discourse- filling	She looks at the two servants and sighs. She sits up and sighs again. <i>She says “You! (Thai modern word)”</i>	Discourse- filling
Female supporter “Pin and Yam” Servants	2.08-2.09 1 sec	On the floor in a bedroom	Pin and Yam pay respect with two hands. <i>Ketsurang says “No ! I mean both of “You” (Thai ancient word)”</i>	Discourse- filling	The two servants turn away and close their eyes tightly. <i>Ketsurang says “No ! I mean both of “You” (Thai ancient word)”</i>	Discourse- filling

Female supporter “Pin and Yam” Servants	2.10-2.16 6 secs	On the floor in a bedroom	<i>She says,</i> <i>“What are your names?”</i> They pay respect with two hands.	Discourse supporting	<i>“My name is Pin, and My name is Yam.”</i> The two servants turn away and close their eyes tightly.	Discourse supporting
Female protagonist “Ketsurang, Karaked” Master	2.17-2.18 1 sec	On the floor in a bedroom	-	-	She stares at the two servants.	Discourse filling
Female supporter “Pin and Yam” Servants	2.19-2.21 2 secs	On the floor in a bedroom	-	-	Pin and Yam still close their eyes tightly. They pay respect with two hands. <i>Pin and Yam says “You just died, so how come you forgot about us?”</i>	Discourse supporting
Female protagonist “Ketsurang, Karaked” Master	2.22-2.25 3 secs	On the floor in a bedroom	Ketsurang stares at the servants and sighs.	Discourse filling	She stares at the servants and sighs	Discourse filling
Female protagonist	2.26-2.29 4 secs	On the stool in a bedroom	Ketsurang takes a sit on the stool.	Discourse filling	She sighs	Discourse filling

“Ketsurang, Karaked” Master						
Female supporter “Pin and Yam” Servants	2.26-2.33 7 secs	On the floor in a bedroom	Pin and Yam pay respect with two hands. <i>She says “I’m still alive.”</i>	Discourse filling	The two servants turn away and close their eyes.	Discourse filling
Female supporter “Pin and Yam” Servants	2.34-2.44 10 sec	On the stool in a bedroom	-	-	<i>Pin says, “How can you not die? I see you running out of breath. We are going to inform Khunying Champa.”</i> Pin frowns and stares. Pin and Yam close their eyes and their tears flow.	Discourse filling
Female protagonist “Ketsurang, Karaked” Master	2.45-2.57 12 secs	On the stool in a bedroom	<i>Ketsurang says “If I were dead, would I have a warm body like this? Feel free to touch my arm if you don’t believe me.”</i>	Discourse filling	-	-

			Ketsurang stretches out her arms.			
Female supporter “Pin and Yam” Servants	2.58-3.00 2 secs	On the floor in a bedroom	Pin and Yam pay respect with two hands and their bodies shake.	Discourse filling	The two servants still turn away and close their eyes tightly. They cry. The two servants shake their heads.	Discourse filling
Female protagonist “Ketsurang, Karaked” Master	3.01-3.03 3 secs	On the stool in bedroom	Ketsurang moves.	Discourse filling	She sighs.	Discourse filling

Female supporter “Pin and Yam” Servants	3.05-3.07 2 secs	On the stool in a bedroom	<i>Ketsurang says,</i> <i>“When you want to</i> <i>touch me, you can</i> <i>touch me.”</i> Pin and Yam pay respect with two hands and their bodies shake.	Discourse filling	The two servants turn away and close their eyes. They cry. The two servants shake their heads. <i>“When you want to</i> <i>touch my arm, you can</i> <i>do it”</i> The two servants shake their heads.	Discourse filling
Female protagonist “Ketsurang, Karaked” Master	3.09-3.11 2 secs	On the stool in a bedroom	Ketsurang picks an object on the stool. She continues to stretch another arm.	Discourse filling	She glances at the servants and turns to the other side.	Discourse filling
Female supporter “Pin and Yam” Servants	3.12-3.17 5 secs	On the floor in a bedroom	Yam nudges Pin.	Discourse filling	Both servants are still crying. Pin and Yam look at each other and turn back to see their master again.	Discourse filling
Female protagonist	3.18-3.26	On the stool in a bedroom	Ketsurang observes a small antique mirror.	Discourse filling	She smiles and looks at it without blinking.	Discourse filling

“Ketsurang, Karaked” Master	18 secs		She touches the texture of the ancient mirror with her finger.			
Female supporter “Yam” Servant	3.27-3.38 11 secs	On the floor in a bedroom	Yam slowly moves closer to Ketsurang. Yam gently touches Ketsurang’s arm.	Discourse filling	Yam continues to weep, then turns to look at Pin. Yam closes her eyes. Yam then opens her eyes and turns to face Pin. She frowns and returns her gaze to Ketsurang’s arm.	Discourse filling
Female protagonist “Ketsurang, Karaked” Master	3.39-3.43 4 secs	On the stool in a bedroom	She picks up an ancient box.	Discourse filling	She stares at an ancient box, her eyes not blinking, and she gasps.	Discourse filling
Female supporter “Yam” Servant	3.44-3.46 2 secs	On the floor in a bedroom	Yam holds Ketsurang’s hand.	Discourse filling	She looks at Ketsurang’s hand without blinking.	Discourse filling
Female protagonist “Ketsurang, Karaked” Master	3.46-3.48 2 secs	On the stool in a bedroom	-	-	Ketsurang glances at the servants? She has a little smile	Discourse filling

Female supporter “Yam” Servant	3.49-3.50 1 sec	On the floor in a bedroom	Yam holds Ketsurang's hand.	Discourse filling	Yam turns to nod to Pin.	Discourse filling
Female supporter “Pin” Servant	3.51-3.53 2 secs	On the floor in a bedroom	Pin crawls to Ketsurang.	Discourse filling	Pin tears down her cheeks. She looks at Ketsuarng and turns to look at Yam.	Discourse filling
Female protagonist “Ketsurang, Karaked” Master	3.54-3.56 2 secs	On the stool in a bedroom	Ketsurang picks an object to see.	Discourse filling	She still faces the other way	Discourse filling
Female supporter “Pin and Yam” Servants	3.54-3.56 2 secs	On the floor in a bedroom	Yam continues to hold Ketsurang’s hand. Pin crawls closer to her master.	Discourse filling	-	-
Female supporter “Pin” Servant	3.57-3.59 2 secs	On the floor in a bedroom	Pin holds Ketsurang’s hand and looks without blinking.	Discourse filling	Pin still has tears. She looks at Ketsurang’s hand without blinking.	Discourse filling

Female protagonist “Ketsurang, Karaked” Master	4.00-4.03 3 secs	On the stool in a bedroom	-	-	She turns to look at the servant. <i>She says,</i> <i>“I already told you. I’m alive”</i>	Discourse filling
Female supporter “Pin” Servant	4.04-4.08 4 secs	On the floor	Pin still gently touches Ketsurang’s hand.	Discourse filling	Pin cries harder. Tears flow down on both cheeks.	Discourse filling
Female supporter “Yam” Servant	4.09-4.10 1 sec	On the floor in a bedroom	-	-	Yam cries harder. <i>She says “Oh ! My master”</i>	Discourse filling
Female protagonist “Ketsurang, Karaked” Master	4.14-4.15 1 sec	On the stool a bedroom	-	-	Ketsurang looks at her servants without blinking.	Discourse filling
Female supporter “Yam” Servant	4.16-4.18 2 secs	On the floor	-	-	Yam still cries and frowns. <i>She says, “You look strange.”</i>	Discourse filling
Female protagonist	4.19-4.30	On the stool	-	-	<i>“Pidpak” (She repeats this ancient word)</i>	Discourse filling

“Ketsurang, Karaked” Master	11 secs				Ketsurag frowns. Her eyes move left to right. <i>“I must be strange because I was sick”.</i>	
Female supporter “Pin and Yam” Servants	4.32-4.33 1 sec	On the floor	-	-	She cries. <i>They say “My master”</i>	Discourse supporting
Female supporter “Pin” Servant	4.34-4.42 8 secs	On the floor	-	-	Pin cries harder and harder. Her tears flow down both cheeks. <i>She asks “Is this really you? Not a ghost who has possessed you?”</i>	Discourse supporting
Female protagonist “Ketsurang, Karaked” Master	4.43-4.46 3 secs	On the stool	-	-	Ketsurang looks at her servants. <i>She says, “Definitely not, Sure !”</i>	Discourse supporting
Female supporter “Pin and Yam” Servants	4.47-4.52 5 secs	On the floor	-	-	Pin still has tears running down her cheeks. She turns to look at Yam.	Discourse filling

					<p>Yam slightly shaking her head, and she frowns.</p> <p>They try to move their mouths to imitate the master's word "sure".</p>	
<p>Female protagonist</p> <p>"Ketsurang, Karaked" Master</p>	<p>4.53-5.02</p> <p>9 secs</p>	<p>On the stool</p>	-	-	<p>She smiles and looks at the two servants.</p> <p><i>She says " That's right, "Sure" means assure, confident, reliable. "</i></p>	<p>Discourse supporting</p>
<p>Female supporter</p> <p>"Pin and Yam" Servants</p>	<p>5.03-5.09</p> <p>6 secs</p>	<p>On the floor</p>	<p>Pin and Yam fall on Ketsurang's lap.</p> <p>Pin takes Ketsurang's hand and embraces Ketsurang's lap.</p>	<p>Discourse filling</p>	<p>They cry.</p> <p><i>(Cry out loud)</i></p>	<p>Discourse supporting</p>
<p>Female protagonist</p> <p>"Ketsurang, Karaked" Master</p>	<p>5.07-5.09</p> <p>2 secs</p>	<p>On the stool</p>	-	-	<p>Ketsurang looks at the two servants and smiles.</p>	<p>Discourse filling</p>
<p>Female protagonist</p> <p>"Ketsurang, Karaked" Master</p>	<p>5.10-5.17</p> <p>7 secs</p>	<p>On the stool</p>	<p>Ketsurang gently rubs the servant's arm.</p> <p><i>She says "Please Don't cry"</i></p>	<p>Discourse supporting</p>	<p>Ketsurang looks at the two servants and smiles.</p>	<p>Discourse filling</p>

					<i>The two servants say, “Hope you have a long live.”</i>	
Female supporter “Pin” Servant	5.18-5.22 4 secs	On the floor	-	-	Pin still has tears running down her cheeks. <i>Ketsurang says “Please don’t cry anymore, I’m alright.”</i>	Discourse- supporting

Part 3: The materials of Chapter 5

This part presents the transcripts from the focus groups with ten Thai audio describers to address the question about the context of Thai AD for television. I selected only the parts of discussions which directly related to the research questions in Chapter 5 and the information is presented in two tables.

- Table 3.1: The example of transcript of group Discussion A
- Table 3.2: The example of transcript of group Discussion B

Table 3.1- The example of transcripts of Group Discussion A

Transcripts
<p data-bbox="325 370 766 397">Learning about Audio Description.</p> <p data-bbox="325 435 1768 667">AD02: I joined the AD training courses two times. First, the AD training was arranged by the NBTC. The AD trainers explained the basic information of AD. At that time, I had few opportunities to write the AD scripts because of the huge number of participants and the trainees must work in groups. In addition, the large group of AD trainees couldn't use the equipments in the process of AD creation; especially dubbing and editing. Secondly, I joined an AD course with a small group. The AD trainers explained the meaning of AD and the steps to create AD. After that, the participants were assigned to write the AD scripts and got feedback from trainers. I think smaller participants in AD courses were more effective than the large number of participants in AD courses.</p> <p data-bbox="325 704 1768 937">AD01: I participated in the Thai PBS AD training programme. This AD course invited several Thammasat University lecturers to be AD trainers. I'll be honest; at the time, I didn't know much about AD. I recalled that I had been taught what AD was. Even though the NBTC offered that training course for three days, this training was more beneficial because there was more time for it. The lecturers from Thammasat university were also the AD trainers for this AD training course. The instructors did a good job of communicating and gave clear instructions. However, the component of group training should be created to support particular talents. For instance, I'd like to learn how to edit better since I'm not very good at it. I probably didn't have the chance to improve my editing skills during this course, though.</p> <p data-bbox="325 974 1768 1170">AD03: I participated in AD training with the Thammasat University team. I had experience with a small group of AD training arranged by Thammasat University. It was a small group of 5 people including 3 audio describers and 2 sound editors. It works for me. On the first day of AD training, I learned about AD theory, and I had the opportunity to write the AD script based on my own understanding. After that, the AD trainers gave a presentation on the AD principles and gave me tips on how to create an AD script from my AD scripts. This way helped me to understand how to write the AD script appropriately.</p> <p data-bbox="325 1208 1768 1372">AD05: I participated in AD training sponsored by NBTC. That training invited the US expert to lecture about AD and how to write the AD script. I remembered that I received a lot of knowledge from that training, including the principles of AD, the nature of AD, the suitable location of AD, omitting some parts in the process of AD creation, and BVI comprehension. However, I found that there were some arguments, such as the suitable position of AD. For example, we should provide an AD to describe something before or after those sounds; for instance, SFX's "Jom" (when something falls into the water).</p>

AD04: I participated in AD courses two times. The first time, the NBTC arranged the AD training course at the Sukosol Hotel. At that time, I knew about AD, CC services and the television broadcasters didn't support the accessible services. I think that training only made me understand what AD was. The second AD course I attended encouraged me to acquire a thorough understanding of AD because it was grounded in practical knowledge. The AD trainers chose clips to do and gave the opportunity to write the AD script. Then, the AD trainers gave comments to improve my AD scripts. That training allowed me to learn the principles of AD scriptwriting through practicality. Regarding the second training day, there were only a few participants—around 5–6—so everyone had a chance to practise, including the AD script writers and voice talents. I also had the chance to learn about editing and receive feedback. Overall, compared to the first AD course, the second one created more understanding. Compared to the prior time, I have more opportunities to write the AD script.

The ways to implement the AD principles from existing AD guidelines in practice.

AD05: To get a sense of the overall plot, I watched the TV show from beginning to end. I've experimented with several methods, such as writing an AD script while watching a programme or watching a show all the way through before starting to write an AD script. I felt that watching the shows initially was more advantageous. In addition, writing an AD script for each type of show had a different approach. For example, writing an AD script for a non-fiction programme was different from writing an AD script for a fictional programme. Moreover, the audio describers need to observe the mood and tone of the programme and what kind of language should be used, such as formal or informal languages. In this case, according to the principle taught by Thammasat lecturers, the AD trainer gave an example of the advantage of observing the content before writing the AD script. The audio describer would recognise avoiding providing spoiled information such as the character's names. Moreover, the AD principle highlights the suitable number of words that fit each sound gap.

AD01: If I follow the suggestions of AD trainers or AD principle, I need to watch the whole programme before writing the AD script. This method would help me to understand the entire plot. It helps me to select the suitable sound gaps to insert AD. It shouldn't provide AD in every sound gap because it was too tight, and the audience was hard to follow. The audio describers don't need to describe every gesture of characters. Also, I would carefully observe soundtracks. There is no need to provide AD overlapping soundtracks which support the BVI comprehension. Furthermore, the style of language in each scene was important. Moreover, the audio describers should avoid using technical terms or specific terms. They should use precise words which could support comprehension and be easy to follow. However, I rethink the necessity of watching the whole programme before writing the AD script because it's hard to do in practice because I have a limited time to produce AD before on air. So, I watched the whole first episode and read the synopsis of TV dramas before writing the AD script.

AD04: I was given instructions on how to create an AD. I initially took a quick look over the programming to see who was involved in the scenario. Do they take any action? You cannot see the complete episode before writing the AD script if there is a time constraint before airing. In order to write the description while simultaneously watching the clip, I don't watch the entire programme. I'll return after that and update it once more. If you want to describe something in a sentence with sound gaps, you must choose the right words to describe it. In addition, AD's style is influenced by the genre. For a fictitious programme, the narrative approach may be preferable to using description in nonfiction. In addition, I'd like to share some feedback I've gotten from BVI residents. They noted that "too long sentences" and "too much description" are issues that the audio describers should be cautious about. People in the BVI were damaged by this. The final two stages of AD creation are editing and mixing. It will be trimmed or altered at this point if any portion of the description is too long.

AD03: I watch the first episode in its entirety to get a sense of the tone and feel of the show. In that scene, I would pay attention to the key players and the appropriate wording. It will be easier for you to produce the AD script for the next episode if you have a clear understanding of the previous episode's style. I gained experience creating non-fiction programme AD scripts during the AD training session. Following my training, I penned the AD script for a sitcom that needed to emphasise rhythm. The voice talents of this genre need to use a tone of voice in a tone consistent with the plot and the circumstances in which it takes place. For example, the drama, a sitcom which aired on Channel One. Moreover, the location of AD is an important consideration; for example, some scenes use music to engage audiences, so the audio describers need to avoid AD interrupting the entire music. In this case, I will leave music for audiences to listen to for a short moment.

AD02: In my opinion, the case study on training and the AD principle was limited. My experience with writing an AD script for a documentary has fewer issues with a limited sound gap than writing an AD script for a television drama. In addition, the AD script for TV dramas should tell a story rather than only describe what is seen.

The perception of the interpretative style of AD.

AD03: I have written AD for a variety of genres. I believe that each genre has particular objectives and techniques for AD. A documentary's goal is to present facts, hence literal description or non-interpretation are appropriate. While sitcoms or series must express the story and the characters' feelings, AD should serve as the narrator. The standard AD rules state that audio describers shouldn't interpret anything prior to creating the AD. It is ineffective in some situations. For instance, if the audio describer depicted the man glancing at another man, he would be unable to convey the character's emotions. In this instance, interpreting the eye expressions is necessary to characterise them. People who have discussed this strategy with me who are blind or visually impaired people agreed with me.

AD02: I have created AD scripts for both TV dramas and documentaries. These programmes represented various AD styles. For instance, I think writing an AD script for a documentary is simpler than writing one for a TV drama. Firstly, documentaries have a larger sound gap where AD can be presented than TV dramas do. Furthermore, compared to TV dramas, documentaries have fewer episodes. TV dramas or comedies, on the other hand, frequently had 15 to 30 episodes. It is more challenging to follow the entire plot of TV dramas, though. The audio describers typically only provided a summary of the story or episode. There isn't much explanation of the plot in the synopsis.

AD05: I took part in an AD course offered by the NBTC, which had a US speaker introduce AD and its basic principles. The interpretative style of AD should not be used, according to the AD principle. In fact, it can be challenging to avoid interpretation. Adjectives may aid the listener in conjuring up images in their minds. However, I try to avoid using the adjectives “good” or “bad” when describing the characters. This is due to the fact that such a word is too subjective.

AD01: I will provide some instances. Once, I had trouble creating the AD script for some characters because they always frowned. The characters may or may not frown to convey emotion or perhaps this expression represents a personality for which there is no clear definition. The classification between intention action or non-intention action helps me to decide which parts of facial expressions need to provide AD. It may be worth describing “frowning” if the characters frown to communicate stress. However, if an actor frowns by personality and it doesn't have a specific meaning. This expression does not need to be described.

AD04: The issue of interpretation or non-interpretation is a big controversial issue that often happens with writing scripts for television series. Interpretation should be avoided in accordance with the AD principle. I need to take a step back and evaluate whether I'm writing with too many possible interpretations. However, I think that certain points of interpretation should be presented in order to convey a clear message and aid audiences in understanding right away. The definition of interpretation or the interpretation of each person, in my opinion and that of other audio describers, differs. Thus, it is challenging to put this AD guideline into practise.

The ways to develop AD knowledge.

AD02: Due to a lack of publicity, I do not know of the television programmes with AD's schedule. There is an AD community that is managed by NBTC, although it is not very active.

AD03: I face the problem that I can't describe the facial expressions of some emotions. I think the audio describers have several common challenges so it may be good to have an online public space for audio describers to come to share ideas and the methods to solve some problems. It shouldn't be strict to the rule about one standard for all cases.

AD01: I think audio describers and audiences should be allowed to join a space created by AD stakeholders. In certain instances, the audience may write comments beneath the video with recommendations for AD.

AD04: I agree that starting a blog is a good idea. It's crucial to establish a community where AD producers, TV stations, and audiences can exchange fresh insights gained from their experiences, such as how to utilise pronouns in AD scripts.

AD05: The government must treat it seriously. We must advocate for universal design (AD) for a variety of populations, including the elderly, BVI people, and children. It might signal societal awareness of AD's significance. Because lack of awareness is a serious issue. Due to TV stations' lack of priority, it was broadcasted in AD after midnight.

Table 3.2- The example of transcript of Group Discussion B

Transcripts
<p>Learning about Audio Description.</p> <p>AD06: I trained AD with Thammasat lecturers, who were AD pioneers in Thailand. The AD trainers taught about AD scriptwriting, voice mixing, and the whole process of AD creation. Additionally, the television stations where I have worked have organised AD workshops for their staff members. That project has run for a few months. The AD lecturers taught about AD scriptwriting, voice mixing, and the whole process of AD creation. After the workshop, I experienced working as an audio describer and collect my experience since 2015. In addition, I have attended training sessions with Joel Synder. The AD trainer from the US suggested the voice talents of AD should use monotone voices without any emotions. These styles of voice training were different from the voice training in Thailand.</p> <p>However, using interpretive or non-interpretive in AD scriptwriting has disadvantages from the perspective of an audio describer. AD for TV comedies and dramas that emphasise facial expressions more than documentaries, so I occasionally indicate what I'm thinking to people by using certain facial expressions, like frowning. I'm concerned that I might not be able to convey what I'm feeling clearly because frowning can signify a variety of emotions. I frequently write AD scripts that must describe facial expressions by interpreting them because I think that people who watch television drama are</p>

likely to interpret the character's expressions in the same direction, such as wondering or anger. So, this method helps the audiences to understand immediately, and the clear expressions of characters are hard to misinterpret their feelings. For example, people frowning because they are angry, or people frowning because they are suspicious.

AD07: I trained AD with the Faculty of Journalism and Mass Communication, Thammasat University. Then I trained with the Association for the Blind. Moreover, I read about AD from a book of Arada Karuchit and Kulnaree's research. When I trained with the Association for the Blind, I trained with Thythavat Janevatchararuk who stated that neither the writing of the AD script nor the voice talent for AD shouldn't any interpretation. As I gain experience, especially with TV drama, I get more knowledgeable of AD. Without any interpretation, writing AD could not lead to much comprehension. I then began to become used to producing interpretive AD scripts when it was necessary. According to the director of the TV television series, the interpretation was reasonable. My writing of AD scripts became lot more concise after I began writing interpretive AD. According to my observations, there are two distinct groups of blind people: those who are familiar with AD and those who are not. These AD experts would not want to interpret AD. Another group of blind people who are unfamiliar with AD accept a variety of AD since they need to take pleasure in listening to television programmes with AD. They don't want to spend too much time thinking about the story; they just want to absorb it immediately. Finally, using literal description in every circumstance is incredibly difficult.

AD08: I began studying AD at the Thammasat University Faculty of Journalism and Mass Communication, and I had the chance to take part in an AD writing workshop sponsored by the NBTC and the Thailand Association of the Blind. I received the AD manual and training with the NBTC from American specialist Joel Snyder. The NBTC's AD training programme is where I learned about several theories. But it was too academic. I afterwards joined Sirimit for an AD training session. This seminar advised audio describers to write their AD scripts from the perspective of the blind, for instance by closing their eyes and listening to sounds. I think that AD is a particular kind of medium that needs to be developed to fulfil the users' needs for entertainment and amusement. Therefore, before producing an AD, audio describers must grasp the goals of the content. The content that helps audio describers decipher the content's main meaning should be added to the AD training courses or AD guidelines. The selection process for AD will be assisted by this information. I've noticed that most of the AD courses I've had the opportunity to take place primarily on writing, word selection, and locating sound holes to insert AD. Although AD students do teach some image analysis, my experience with the programme has shown that they are unable to reach a consensus on the criteria by which pieces should be chosen based on image analysis. To compare with the works of the script writer of GDH company who became audio describers for their films. Their AD also could design the style of AD for creating enjoyment and comprehension for blind people. They used

the interpretative style of AD in their AD script. It has also been demonstrated that while some blind people prefer the interpretative ways of AD, others prefer the non-interpretative style. Additionally, the international television series regularly uses several symbols in the narrative; hence, such symbols shouldn't be interpreted in the process of AD creation. This is due to the interpretation style's potential to lower audience cognition. Every movement of characters doesn't need to be described. Before deciding whether to give AD for BVI individuals, the audio describer must concern about the producer's communication objectives.

AD10: I have had the opportunity to learn AD from the Faculty of Journalism and Mass Communication at Thammasat University's course on media for targeted audiences. I think it's beneficial to increase students' awareness of accessibility and to broaden their understanding of AD. After that, I had the wonderful opportunity to participate in a training session sponsored by the NBTC at Thammasat University. Additionally, I selected AD-related research for references throughout my undergraduate studies, including studies on AD in lecturer Kulnaree's food programme and publications about AD authored by the Thammasat University team. I also decided on AD dissertation themes during this time. Later, I had the opportunity to work on creating AD scripts at Channel 7. I was assigned to create an AD for the drama programme. I found that it was challenging to avoid interpretation throughout the creation of AD.

The ways to implement the AD principles from existing AD guidelines in practice.

AD07: I mostly write for sitcoms. which, from the AD production time's terms to the broadcast's scheduled time. I won't be able to watch the entire forty episodes of the sitcom, but I will read the plot synopsis. In the Thai sitcom, the main character has a stereotype. In other words, I'll view sitcom pieces first to notice the plot's development, but I won't watch the entire episode until I've finished writing the script. I'll probably merely watch the first one or two episodes of the clip to get a feel for the primary plot or for how the story is conveyed. However, I won't be viewing the content in the clip from beginning to end by the time it gets to the third EP. I'll just watch the first three minutes and start writing the script. I'll look at the sitcom and write the script. If there's anything that needs to be improved, I'll come back and fix it later. Importantly, My AD team has a blind to be a consultant. She made us confident to use some words.

AD09: I'll begin by reading the synopsis to understand the plot and consider how many important characters there are. On a team, I also work with other people. The AD team will see the first episode of the drama together. The audio describers in the team will start drafting the scripts. Every writer of an AD script will create an AD script and then go back to make any necessary corrections.

AD08: I would say that I agreed with AD07. Blind people should participate in the creation of AD rather than only serve as users who provide feedback. This will increase the effectiveness of AD. Moreover, the AD team should set the direction of AD script writing together and then share the issues you've encountered with the AD script writing team.

AD06: I've worked on teams to write the AD script before. I'll begin by reading the TV drama's synopsis. I start by observing the character. After that, I'll let the team members know which characters have already appeared in the scene and how you described them. I will also let the team know if any new characters have been introduced in the scene.

AD10: Due to time constraints, I write the AD scripts before watching the entire programme. When I find new information such as new characters in the story, I will inform the words that I used to describe those characters with the AD team. The person who wrote the script later needed to use the same words as the person who wrote the script in the prior episode. If a new character appeared, the audio describers need to share the information with the team.

The perception about the interpretative style of AD.

AD08: While most AD standards advise against interpretation, those about sitcoms or TV dramas must promote both enjoyment and understanding. However, non-interpretation might not be achieving these objectives. My experience is that Thai characters are not very deep. It differs significantly from a foreign character. In addition, I think foreign performers are more skilled actors than Thai actors. Foreign actors use a variety of facial muscles, but Thai actors sometimes do all the same things, for example, a character frowns all the time. Audio describers may use interpretation when describing round characters. People who are blind may understand a frown differently. Therefore, identifying the word of emotion may help audiences comprehend the story and character emotions correctly. The AD guidelines highlight the importance of avoiding interpretation while creating scripts and when reading AD in monotone. However, in my experience working with the blind, I learned that they prefer AD's narrative approach and the ability to apply interpretation to help with comprehension. In conclusion, I think AD can use multiple styles in the same scenario.

AD09: I had the chance to train with the Association of the Blind, Thammasat University and the NBTC. I also got the chance to work as an intern for Channel One TV. I agreed with the other participants to supply the emotion's name in relation to the interpretation issue. Audiences are occasionally frustrated from understanding personalities or emotions by merely hearing the details of physical activities. The audio describers should contain the emotion's name to further clarify the character's feelings. One of the AD principles is that the AD creator shouldn't adjust the soundtracks. In practice, the case of a sitcom has a lot of sound effects. The audience won't be able to hear the clear sound if the AD creator doesn't adjust the volume of sound effects. Moreover, I also encountered the issue of choosing significant elements of characters to provide AD. It's difficult to use judgment to select what needs to be described.

AD07: I think AD for TV dramas, sitcoms, and films can't avoid interpretation. Moreover, I agree with AD 08 that we need to be concerned about the selection of AD styles depending on each situation. Moreover, it was evident in the instance of the GTH audio describer, who was the movie's script. They can choose the appropriate components to produce the AD script because they understand the intention of the producer. Additionally, non-interpretation would not always be able to convey comprehension to the audience; for example, he might frown. It is impossible to adequately describe a character's feelings in a single description because characters can frown on a range of emotions.

AD08: One image has a million meanings, and it can still be interpreted in a variety of ways. The audio describer will examine what the focus of the story is. Most Thai dramas, scripts, and performances have flat substance and deliver emotional representations in a direct manner. In the case of soap operas, the drama genre is designed to be easily understood; in contrast, a film likely employs more symbolic language than drama. The audio describer may also have to consider the mood and the producer's purpose. I'd like to have more training in visual analysis. This benefits the process of writing the AD script.

AD10: The AD team receives feedback from the audio describers, particularly regarding the AD style and word choice. I always read the synopsis first to fully comprehend the plot before beginning to write the AD for television series. In addition, prior to composing the AD script, I will review the sound gaps to insert AD. I concurred with the other participants that most Thai characters are flat. Some characters do, however, display a range of emotions, such as being both angry and depressed. Interpretative style, in my opinion, is appropriate in these situations.

AD09: As soon as the audio describer understands the story, they can figure out the characters' true emotions from their facial expressions. The characters might be tense or worried, for instance. I may utilise identifying emotions to characterise characters' feelings to categorise the various emotions if I am aware of their explicit intentions. But occasionally, I choose to employ the literal description as I'm unsure of the characters' obvious intentions.

AD08: The character's facial expressions might be interpreted by the own opinion of audio describers. It depends on the situation.

AD07: Based on experience, the AD team members tend to perceive emotions from character facial expressions similarly. This is so because various ambient elements in the situation can affect how the character expresses their emotions. I know from writing sitcom scripts that you sometimes have to watch a complete episode through to the end in order to fully comprehend all the feelings and material. However, there are moments when I skip the entire programme. I recognise that

in interpreting it, there's a possibility that the scriptwriter made a mistake because there was no direct opportunity to speak with the director, and occasionally there was no script at all.

AD06: The American AD trainer advised voice actors portraying AD to be emotionless and monotonous, but I held a focus group with blind individuals to get their opinions. In order to help them connect with the characters, a number of visually impaired participants requested to hear a passionate voice. Time constraints are crucial factors that necessitate providing interpretive narratives. If the scriptwriter selects an interpretive narrative, they must carefully consider the surrounding context to avoid misinterpreting it.

The suggestions to develop AD knowledge.

AD06: The blind should be included in the AD team since they can provide support for the information regarding the blind that is needed during the creation of the AD. In order to get input, I think a meeting should be held to continue hearing from blind individuals. For instance, the NBTC organises meetings each year to hear the perspectives of the blind. The activity is beneficial since it will enable individuals to generate AD and learn about the opinions of the blind. Alternatively, the user who is blind will be able to tell the audio describer what needs to be improved. I agreed with several participants that we need a space for audio describers to share ideas for developing AD knowledge.

AD10: I need a public forum that welcomes input from all AD stakeholders so that we may exchange ideas about problems and fresh insights into the field. Furthermore, blind individuals are varied; given the chance to share ideas, they will be open to hearing different points of view. Most importantly, it's quite advantageous to raise students' awareness of accessibility and deepen their comprehension of AD.

AD08: In my opinion, the AD principal's workshop or content does not provide enough techniques to help audio describers understand how to decode audio-visual content in television programmes, particularly in TV dramas, TV series, or movies. This content could help audio describers lessen misinterpretations in the process of AD script writing. I think most AD courses or guidelines in Thailand provide the general principle of AD. It's too broad. The general principles, however, cannot be applied in several situations. To serve trainers with various knowledge backgrounds, AD courses should be designed for beginner, intermediate, and advanced levels.

AD07: Most blind and visually impaired individuals in Thailand are largely unaware of AD. As a result, they failed to recognise the significance of this service. This is an important obstacle to implementing the policy. In addition, writing the AD script for a sitcom, movie, or TV drama presented some challenges for me and the other audio describers. We will also face new difficulties when we write the new material. Therefore, it might be beneficial to establish a public forum for

exchanging advice and difficulties from mutual experiences. Furthermore, I completely agree with earlier participants who noted that the AD training course level may be more beneficial than the overall content.

AD09: I think that different AD courses, such as beginner, immediate, and advanced courses, should be offered to individuals with varying levels of prior knowledge. This will encourage skill improvement for the audio describers. I think creating a forum where blind individuals can express their ideas is also important. Additionally, a forum for discussing the difficulties in creating AD among audio describers would be preferable.

Part 4: The materials of Chapters 6 and 7

This part presents the information from forty blind and visually impaired people related to the questions of sound interpretation of BVI people.

- Table 4.1: Personal data collected as part of the study on sound interpretation of BVI people and strategies for describing gestures and facial expressions of BVI people.
- Table 4.2: The sound recognition of each blind and visually impaired participant towards the four cases of Thai television dramas
- Table 4.3: The emotional detection, through sound, of each blind and visually impaired participant towards the four cases of Thai television dramas
- Table 4.4: The examples of transcripts of forty blind and visually impaired people on sound interpretation and the needs of AD

Table 4.1- Personal data collected as part of the study on sound interpretation of BVI people and strategies for describing gestures and facial expressions of BVI people.

Participant Code	Age	Type of sight loss	Media Use
P01	24	Congenital blindness	YouTube (general content). Social Media (general content).
P02	24	Congenital blindness	Audio book (general content). Social Media (general content).
P03	26	Congenital blindness	YouTube (general content). TV (Series). 1414 and TAB2read ⁹ (general content).
P04	26	Congenital blindness	TV (dramas). YouTube (general content). Audio book (general content).

⁹ 1414 and TAB2read were created by Thailand Association of the Blind. TAB2Read distributes DAISY, EPUB, Audio Description and other online content through phones, web browser and mobile applications. TAB-1414 is a telephone service that provided audio versions of written materials to users and Audio Description (1414plus, 2022).

P05	27	Congenital blindness	YouTube (general content). TV (dramas). Streaming Movies.
P06	29	Congenital blindness	Netflix (movies). 1414 (general content).
P07	30	Congenital blindness	Audio book (general content). Audio book (general content). 1414 and TAB2read (general content). YouTube (general content). TV (dramas). Movies (cinema, streaming).
P08	22	Acquired blindness Became blind at 17-years-old	Audio book (general content). Braille book (general content). Streaming Movies (Netflix, Disney plus). YouTube (general content).
P09	25	Acquired blindness Became blind at 15-years-old.	Social Media (Facebook, Tiktok). Streaming Movies (Netflix).

			YouTube (general content).
P10	27	Acquired blindness Became blind at 8-years-old.	Social media (general content). YouTube (general content). Music application (spotify, Joox). TV (dramas).
P11	32	Acquired blindness Became blind at 28-years-old.	Streaming Movies (Netflix). 1414.
P12	35	Acquired blindness Became blind at 29-years-old	TAP2 Read (general content). YouTube (general content). Streaming Movies (Netflix).
P13	36	Acquired blindness Became blind at 24-years-old.	TV (documentary, cartoon, education). Streaming Movie.
P14	36	Acquired blindness Became blind at 29-years-old.	YouTube (general content). TV (sitcom).
P15	39	Acquired blindness Became blind at 22-years-old.	Streaming Movie. Audio book.

P16	39	Acquired blindness Became blind at 29-years-old.	Be my eyes ¹⁰ (general content). Facebook (general content). YouTube (general content).
P17	39	Acquired blindness Became blind at 20-years-old.	TV (dramas). Streaming movie (Netflix). 1414 (general content). YouTube (general content).
P18	42	Acquired blindness Became blind at 38-years-old.	Audio book (general content). YouTube (general content).
P19	42	Acquired blindness Became blind at 31-years-old	YouTube (general content). Radio (music). Television (general content). Social media (Line, Facebook). 1414 (general content).

¹⁰ Be My Eyes is a free app that connects blind and low-vision people with sighted volunteers and company representatives for visual assistance through a live video call (Be My Eyes, 2022).

P20	52	Acquired blindness Became blind at 50-years-old.	YouTube (general content). Television (news).
P21	55	Acquired blindness Became blind at 24-years-old.	Radio (music). Television (news, documentary). 1414 (general content).
P22	58	Acquired blindness Became blind at 38-years-old.	1414 (general content). Television (general content). YouTube (general content).
P23	61	Acquired blindness Became blind at 40-years-old.	Audio book (general content). YouTube (general content). 1414 (general content).
P24	20	Congenital visual impairment	TV (dramas). YouTube (general content).
P25	21	Congenital visual impairment	YouTube (general content). Online novel.
P26	26	Congenital visual impairment	1414 (general content).

P27	30	Congenital visual impairment	1414 (general content). Streaming Movie.
P28	34	Congenital visual impairment (Blind one eye and another eye are partially sighted)	Audio book (general content). 1414 (general content).
P29	39	Congenital visual impairment	Social media (general content). YouTube (general content). 1414 (general content).
P30	52	Congenital visual impairment	YouTube (general content). TV (dramas, news).
P31	26	Acquired visual impairment Became visually impaired at 16-years-old.	YouTube (news, ghost story, cartoon).
P32	30	Acquired visual impairment Became visually impaired at 22-years-old.	YouTube (general content). Social media (general content). Be my eyes (general content). TV (comedy drama). 1414 (general content).

P33	31	Acquired visual impairment Became visually impaired at 7-years-old.	YouTube (general content). Social media (Line). Audio book (general content).
P34	38	Acquired visual impairment Cannot remember the age which became visually impaired.	YouTube (general content). Social media (general content).
P35	39	Acquired visual impairment Became visually impaired at 25-years-old.	TAP2read (general content). Streaming TV. YouTube (general content).
P36	40	Acquired visual impairment Became visually impaired at 30-years-old.	Audiobook (general content). YouTube (general content). TV (movie on TV, cartoon).
P37	43	Acquired visual impairment Became visually impaired at 20-years-old.	TAP2read (general content). Streaming Movie.
P38	45	Acquired visual impairment Became visually impaired at 35-years-old.	YouTube (general content). Social media (general content). 1414 (general content).

			TAP2 read (general content).
P39	47	Acquired visual impairment Cannot remember the age which became visually impaired.	News. Television dramas.
P40	49	Acquired visual impairment Became visually impaired at 32 years old.	1414 (general content). YouTube (general content).

Table 4.2- Sound recognition of each BVI participant in each case of Thai television drama

Participants	Sound recognitions			
	Bad Genius	Bai Mai Tee Plid Plew	Buppessannivas	In Family We trust
P01	<ul style="list-style-type: none"> • Foley / Sound of actions • Human nonverbal vocalisations • Actual words • Silence 	<ul style="list-style-type: none"> • Foley / Sound of actions • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Human nonverbal vocalisations • Actual words
P02	<ul style="list-style-type: none"> • Music • Foley / Sound of actions • Actual words • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Foley / Sound of actions • Human nonverbal vocalisations • Music 	<ul style="list-style-type: none"> • Music • Human nonverbal vocalisations • Actual words 	<ul style="list-style-type: none"> • Music • SFX • Actual words • Human nonverbal vocalisations
P03	<ul style="list-style-type: none"> • Foley / Sound of actions • Actual words • Music 	<ul style="list-style-type: none"> • SFX • Actual words • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Music • Actual words • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations
P04	<ul style="list-style-type: none"> • Foley / Sound of actions 	<ul style="list-style-type: none"> • Actual words • Foley / Sound of actions • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations
P05	<ul style="list-style-type: none"> • Foley / Sound of actions • Music • Actual words • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • SFX • Foley / Sound of actions • Music 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations

P06	<ul style="list-style-type: none"> • Foley / Sound of actions • Music 	<ul style="list-style-type: none"> • Actual words • Foley / Sound of actions • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Music • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Music • Actual words • Human nonverbal vocalisations
P07	<ul style="list-style-type: none"> • Foley / Sound of actions • Human nonverbal vocalisations • Music 	<ul style="list-style-type: none"> • Actual words • Foley / Sound of actions • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • SFX • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • SFX • Actual words
P08	<ul style="list-style-type: none"> • Foley / Sound of actions • Actual words • Music 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations • Foley / Sound of actions • Music 	<ul style="list-style-type: none"> • Foley / Sound of actions • Actual words • Music • SFX 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations
P09	<ul style="list-style-type: none"> • Foley / Sound of actions • Actual words • Music 	<ul style="list-style-type: none"> • Actual words • Foley / Sound of actions • Human nonverbal vocalisations • Music 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations • Music 	<ul style="list-style-type: none"> • SFX • Actual words • Human nonverbal vocalisations
P10	<ul style="list-style-type: none"> • Foley / Sound of actions • Music • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Foley / Sound of actions • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations • Music 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations
P11	<ul style="list-style-type: none"> • Music • Foley / Sound of actions • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Music • Actual words • Human nonverbal vocalisations • Foley / Sound of actions 	<ul style="list-style-type: none"> • Music • Foley / Sound of actions • Actual words • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • SFX • Human nonverbal vocalisations

P12	<ul style="list-style-type: none"> • Foley / Sound of actions • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • SFX • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations • Music • SFX 	<ul style="list-style-type: none"> • Actual word • Human nonverbal vocalisations • SFX
P13	<ul style="list-style-type: none"> • Music • Foley / Sound of actions • Actual words 	<ul style="list-style-type: none"> • Music • Actual words • Human nonverbal vocalisations • Foley / Sound of actions 	<ul style="list-style-type: none"> • Music • Human nonverbal vocalisations • Actual words 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations
P14	<ul style="list-style-type: none"> • Foley / Sound of actions • Actual words • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Foley / Sound of actions • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Music • Actual words • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations
P15	<ul style="list-style-type: none"> • Foley / Sound of actions • Human nonverbal vocalisations • Music 	<ul style="list-style-type: none"> • Actual words • Foley / Sound of actions • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Music • Actual words • SFX • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations
P16	<ul style="list-style-type: none"> • Foley / Sound of actions • Music 	<ul style="list-style-type: none"> • Foley / Sound of actions • Actual words • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Human nonverbal vocalisations • Actual words 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations
P17	<ul style="list-style-type: none"> • Foley / Sound of actions • Silent • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Foley / Sound of actions • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations
P18	<ul style="list-style-type: none"> • Music • Foley / Sound of actions 	<ul style="list-style-type: none"> • Actual words • Foley / Sound of actions 	<ul style="list-style-type: none"> • Actual words • Music 	<ul style="list-style-type: none"> • Actual words

		<ul style="list-style-type: none"> • Human nonverbal vocalisations 		<ul style="list-style-type: none"> • Human nonverbal vocalisations
P19	<ul style="list-style-type: none"> • Music • Foley / Sound of actions • Actual words 	<ul style="list-style-type: none"> • Actual words • Music • Foley / Sound of actions • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Music • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Music • Actual words • Human nonverbal vocalisations
P20	<ul style="list-style-type: none"> • Actual words • Foley / Sound of actions 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations • Music 	<ul style="list-style-type: none"> • Actual words
P21	<ul style="list-style-type: none"> • Foley / Sound of actions 	<ul style="list-style-type: none"> • Foley / Sound of actions • Actual words • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual word • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations
P22	<ul style="list-style-type: none"> • Foley / Sound of actions • Actual words 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations • SFX 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations
P23	<ul style="list-style-type: none"> • Foley / Sound of actions • Human nonverbal vocalisations • Actual Words 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations • Foley / Sound of actions • Music 	<ul style="list-style-type: none"> • Human nonverbal vocalisations • Actual words • Music 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations
P24	<ul style="list-style-type: none"> • Music • Foley / Sound of actions • Actual words 	<ul style="list-style-type: none"> • Music • Actual words • Foley / Sound of actions 	<ul style="list-style-type: none"> • Human nonverbal vocalisations • Actual words 	<ul style="list-style-type: none"> • Music • Actual words • Human nonverbal vocalisations

		<ul style="list-style-type: none"> • Human nonverbal vocalisations 		
P25	<ul style="list-style-type: none"> • Foley / Sound of actions • Music 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations • Foley / Sound of actions 	<ul style="list-style-type: none"> • Actual words 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations
P26	<ul style="list-style-type: none"> • Foley / Sound of actions 	<ul style="list-style-type: none"> • Music • Actual words • Foley / Sound of actions • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations
P27	<ul style="list-style-type: none"> • Music • Foley / Sound of actions • Actual words 	<ul style="list-style-type: none"> • Actual words • Foley / Sound of actions • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Human nonverbal vocalisations • Actual words 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations
P28	<ul style="list-style-type: none"> • Foley / Sound of actions • Music 	<ul style="list-style-type: none"> • Actual words • Foley / Sound of actions • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Human nonverbal vocalisations • Actual words • SFX • Music 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations
P29	<ul style="list-style-type: none"> • Music • Foley / Sound of actions • Actual words 	<ul style="list-style-type: none"> • Actual words • SFX • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations
P30	<ul style="list-style-type: none"> • Music • Actual words • Foley / Sound of actions 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations • Foley / Sound of actions • Music 	<ul style="list-style-type: none"> • Music • Actual words • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations • Music

P31	<ul style="list-style-type: none"> • Silent • Foley / Sound of actions • Actual words 	<ul style="list-style-type: none"> • Actual words • SFX • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations
P32	<ul style="list-style-type: none"> • Foley / Sound of actions • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • SFX • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations
P33	<ul style="list-style-type: none"> • Foley / Sound of actions • Actual words • Human nonverbal vocalisations • Music 	<ul style="list-style-type: none"> • Music • Actual words • Foley / Sound of actions • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Music • Actual words • Human nonverbal vocalisations
P34	<ul style="list-style-type: none"> • Music • Foley / Sound of actions • Actual words 	<ul style="list-style-type: none"> • Actual words • Foley / Sound of actions • Human nonverbal vocalisations • Music 	<ul style="list-style-type: none"> • Human nonverbal vocalisations • Actual words 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations
P35	<ul style="list-style-type: none"> • Music • Foley / Sound of actions • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations • SFX 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations
P36	<ul style="list-style-type: none"> • Actual words • Foley / Sound of actions • Music 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations • Foley / Sound of actions 	<ul style="list-style-type: none"> • Actual words • Music • SFX • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations
P37	<ul style="list-style-type: none"> • Foley / Sound of actions • Actual words • Music 	<ul style="list-style-type: none"> • Actual words • Foley / Sound of actions 	<ul style="list-style-type: none"> • Actual words 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations

P38	<ul style="list-style-type: none"> • Foley / Sound of actions • Music • Actual words 	<ul style="list-style-type: none"> • Actual words • Foley / Sound of actions 	<ul style="list-style-type: none"> • Music • Actual words • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations
P39	<ul style="list-style-type: none"> • Foley / Sound of actions 	<ul style="list-style-type: none"> • Actual words • SFX 	<ul style="list-style-type: none"> • Actual words 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations
P40	<ul style="list-style-type: none"> • Foley / Sound of actions • Music 	<ul style="list-style-type: none"> • Actual words • Foley / Sound of actions • Human nonverbal vocalisations 	<ul style="list-style-type: none"> • Human nonverbal vocalisations • Actual words 	<ul style="list-style-type: none"> • Actual words • Human nonverbal vocalisations

Table 4.3- The emotional detection, through sound, of each BVI participant in each case of Thai television drama

Participants	Emotional direction			
	Bad Genius	Bai Mai Tee Plid Plew	Buppesannivas	In Family We Trust
P01	<ul style="list-style-type: none"> • Curious 	<ul style="list-style-type: none"> • Wrathful 	<ul style="list-style-type: none"> • Scared • Fright • Glad • Sad 	<ul style="list-style-type: none"> • Sad • Angry • Guilty
P02	<ul style="list-style-type: none"> • Scared 	<ul style="list-style-type: none"> • Hysterical • Freaked out • Wrathful • Sad • Subdued 	<ul style="list-style-type: none"> • Fright • Sad • Scared • Pretend to be angry. • Glad 	<ul style="list-style-type: none"> • Sad • Angry
P03	<ul style="list-style-type: none"> • Scared 	<ul style="list-style-type: none"> • Wrathful • Sad • Fear 	<ul style="list-style-type: none"> • Fright • Annoyed • Hesitant 	<ul style="list-style-type: none"> • Sad • Angry

			<ul style="list-style-type: none"> • Glad • Pretend to be angry 	
P04	<ul style="list-style-type: none"> • Excited • Curious 	<ul style="list-style-type: none"> • Wrathful 	<ul style="list-style-type: none"> • Sad • Scared • Pretend to be angry. • Glad 	<ul style="list-style-type: none"> • Sad • Angry • Guilty
P05	<ul style="list-style-type: none"> • Excited • Scared • Sneaky 	<ul style="list-style-type: none"> • Freaked out • Wrathful • Sad • Unacceptable 	<ul style="list-style-type: none"> • Scared • Curious • Pretend to be angry. • Humorous 	<ul style="list-style-type: none"> • Sad • Angry
P06	<ul style="list-style-type: none"> • Excited 	<ul style="list-style-type: none"> • Freaked out • Insulted • Subdued 	<ul style="list-style-type: none"> • Fright • Scared • Pretend to be angry. • Sad • Glad 	<ul style="list-style-type: none"> • Sad • Grouse
P07	<ul style="list-style-type: none"> • Panic • Paranoid 	<ul style="list-style-type: none"> • Wrathful • Disappointed 	<ul style="list-style-type: none"> • Hesitant • Pretend to be angry. • Tease • Humorous 	<ul style="list-style-type: none"> • Sad • Angry
P08	<ul style="list-style-type: none"> • Excited 	<ul style="list-style-type: none"> • Wrathful 	<ul style="list-style-type: none"> • Fright • Hesitant • Confused • Curious • Pretend to be angry 	<ul style="list-style-type: none"> • Shocked • Sad • Appalled • Angry • Freak out
P09	<ul style="list-style-type: none"> • Excited • Thriller 	<ul style="list-style-type: none"> • Stressed • Wrathful 	<ul style="list-style-type: none"> • Stunned • Pretend to be angry 	<ul style="list-style-type: none"> • Sad • Angry
P10	<ul style="list-style-type: none"> • Excited • Scared 	<ul style="list-style-type: none"> • Surprised • Wrathful • Subdued 	<ul style="list-style-type: none"> • Fright • Angry 	<ul style="list-style-type: none"> • Sad • Angry

P11	<ul style="list-style-type: none"> • Excited 	<ul style="list-style-type: none"> • Wrathful • Insulted • Depressed 	<ul style="list-style-type: none"> • Scared • Sad • Glad 	<ul style="list-style-type: none"> • Sad • Grouse
P12	<ul style="list-style-type: none"> • Excited • Curious 	<ul style="list-style-type: none"> • Wrathful • Hate 	<ul style="list-style-type: none"> • Scared • Curious • Hesitant • Pretend to be angry 	<ul style="list-style-type: none"> • Sad • Angry • Guilty
P13	<ul style="list-style-type: none"> • Excited 	<ul style="list-style-type: none"> • Excited • Anguish • Wrathful 	<ul style="list-style-type: none"> • Sad • Scared • Glad 	<ul style="list-style-type: none"> • Sad
P14	<ul style="list-style-type: none"> • Scared 	<ul style="list-style-type: none"> • Stressed • Freak out. • Wrathful 	<ul style="list-style-type: none"> • Fright • Scared • Sad • Glad 	<ul style="list-style-type: none"> • Sad • Angry
P15	<ul style="list-style-type: none"> • Excited • Curious 	<ul style="list-style-type: none"> • Sad • Grouse • Confused 	<ul style="list-style-type: none"> • Sad • Fright • Glad • Curious 	<ul style="list-style-type: none"> • Sad
P16	<ul style="list-style-type: none"> • Excited • Curious 	<ul style="list-style-type: none"> • Sad 	<ul style="list-style-type: none"> • Scared 	<ul style="list-style-type: none"> • Sad • Angry
P17	<ul style="list-style-type: none"> • Scared 	<ul style="list-style-type: none"> • Wrathful 	<ul style="list-style-type: none"> • Sad • Pretend to be angry. • Hesitant • Scared • Humorous 	<ul style="list-style-type: none"> • Sad • Angry
P18	<ul style="list-style-type: none"> • Excited 	<ul style="list-style-type: none"> • Sad • Wrathful 	<ul style="list-style-type: none"> • Fright • Pretend to be angry. 	<ul style="list-style-type: none"> • Sad • Angry
P19	<ul style="list-style-type: none"> • Excited 	<ul style="list-style-type: none"> • Excited • Rankled • Wrathful 	<ul style="list-style-type: none"> • Fright • Scared • Glad 	<ul style="list-style-type: none"> • Shocked • Sad • Angry

			<ul style="list-style-type: none"> • Excited • Tease 	
P20	<ul style="list-style-type: none"> • Curious 	<ul style="list-style-type: none"> • Wrathful 	<ul style="list-style-type: none"> • Scared • Sad • Pretend to be angry. • Tease • Glad 	<ul style="list-style-type: none"> • Sad • Angry
P21	<ul style="list-style-type: none"> • Curious 	<ul style="list-style-type: none"> • Wrathful 	<ul style="list-style-type: none"> • Scared • Sad • Glad 	<ul style="list-style-type: none"> • Sad • Angry
P22	<ul style="list-style-type: none"> • Stress • Scared 	<ul style="list-style-type: none"> • Wrathful 	<ul style="list-style-type: none"> • Scared • Angry • Hesitant 	<ul style="list-style-type: none"> • Sad • Angry
P23	<ul style="list-style-type: none"> • Curious 	<ul style="list-style-type: none"> • Wrathful • Freak out. • Sad • Heartbroken 	<ul style="list-style-type: none"> • Scared • Pretend to be angry. • Hesitant • Glad 	<ul style="list-style-type: none"> • Sad • Angry • Tease
P24	<ul style="list-style-type: none"> • Excited • Curious 	<ul style="list-style-type: none"> • Sad • Heartbroken • Wrathful 	<ul style="list-style-type: none"> • Sad • Fright • Glad 	<ul style="list-style-type: none"> • Sad • Angry • Appalled
P25	<ul style="list-style-type: none"> • Excited 	<ul style="list-style-type: none"> • Wrathful 	<ul style="list-style-type: none"> • Fright • Pretend to be angry. • Hesitant 	<ul style="list-style-type: none"> • Appalled • Sad
P26	<ul style="list-style-type: none"> • Excited 	<ul style="list-style-type: none"> • Sad 	<ul style="list-style-type: none"> • Fright • Curious 	<ul style="list-style-type: none"> • Sad • Angry
P27	<ul style="list-style-type: none"> • Excited 	<ul style="list-style-type: none"> • Insulted • Sad 	<ul style="list-style-type: none"> • Sad • Fright • Hesitant • Glad 	<ul style="list-style-type: none"> • Appealed • Sad • Disappointed
P28	<ul style="list-style-type: none"> • Excited 	<ul style="list-style-type: none"> • Wrathful • Sad • Depressed 	<ul style="list-style-type: none"> • Sad • Fright • Excited 	<ul style="list-style-type: none"> • Sad • Angry

			<ul style="list-style-type: none"> • Glad 	
P29	<ul style="list-style-type: none"> • Curious • Excited 	<ul style="list-style-type: none"> • Sad • Wrathful • Excited 	<ul style="list-style-type: none"> • Fright • Scared • Hesitant 	<ul style="list-style-type: none"> • Sad
P30	<ul style="list-style-type: none"> • Excited 	<ul style="list-style-type: none"> • Sad • Wrathful 	<ul style="list-style-type: none"> • Sad • Scared • Glad • Tease 	<ul style="list-style-type: none"> • Sad • Angry
P31	<ul style="list-style-type: none"> • Excited 	<ul style="list-style-type: none"> • Sad • Wrathful • Excited 	<ul style="list-style-type: none"> • Scared • Sad • Pretend to be angry. • Glad 	<ul style="list-style-type: none"> • Sad
P32	<ul style="list-style-type: none"> • Excited 	<ul style="list-style-type: none"> • Wrathful • Hysterical • Fright • Disappointed 	<ul style="list-style-type: none"> • Scared • Sympathize • Tease 	<ul style="list-style-type: none"> • Sad • Grouse
P33	<ul style="list-style-type: none"> • Excited 	<ul style="list-style-type: none"> • Contempt • Wrathful • Sad 	<ul style="list-style-type: none"> • Sad • Glad • Angry • Hesitant • Scared 	<ul style="list-style-type: none"> • Sad • Angry
P34	<ul style="list-style-type: none"> • Excited 	<ul style="list-style-type: none"> • Wrathful • Sad 	<ul style="list-style-type: none"> • Fright • Scared 	<ul style="list-style-type: none"> • Sad
P35	<ul style="list-style-type: none"> • Excited 	<ul style="list-style-type: none"> • Insulted • Wrathful • Sad 	<ul style="list-style-type: none"> • Sad • Glad • Angry • Hesitant • Scared 	<ul style="list-style-type: none"> • Sad • Angry
P36	<ul style="list-style-type: none"> • Excited • Challenged • Tried 	<ul style="list-style-type: none"> • Insulted • Sad • Wrathful • Excited 	<ul style="list-style-type: none"> • Sad • Fright • Glad • Curious 	<ul style="list-style-type: none"> • Appalled • Sad • Angry

P37	<ul style="list-style-type: none"> • Emergency 	<ul style="list-style-type: none"> • Insulted • Wrathful 	<ul style="list-style-type: none"> • Pretend to be angry 	<ul style="list-style-type: none"> • Sad • Angry
P38	<ul style="list-style-type: none"> • Scared • Disappointed 	<ul style="list-style-type: none"> • Insulted • Wrathful • Subdued 	<ul style="list-style-type: none"> • Be flurried. • Fright • Hesitant • Glad 	<ul style="list-style-type: none"> • Sad • Angry
P39	<ul style="list-style-type: none"> • Excited 	<ul style="list-style-type: none"> • Wrathful • Sad 	<ul style="list-style-type: none"> • Scared 	<ul style="list-style-type: none"> • Sad • Angry
P40	<ul style="list-style-type: none"> • Excited 	<ul style="list-style-type: none"> • Insulted • Wrathful 	<ul style="list-style-type: none"> • Sad • Pretend to be angry. • Hesitant • Glad • Curious 	<ul style="list-style-type: none"> • Sad • Angry

Table 4.4 The example of transcripts of forty blind and visually impaired people on sound interpretation and the needs of AD

Congenital blindness	Transcripts
P01	<p>Bad Genius I heard a sound gog gak gog gok (ก๊อก แก๊ก ก๊อก แก๊ก) and I heard that woman cries. A woman yells the name of a person. Moreover, the sounds in this scene let me think about someone looking for something or someone. I don't understand the story of this scene. What's happening? So, I need to know what's happening in this scene, what are characters do in this scene, and the emotions of the characters. Facial expressions and actions of characters are very important in this scene. Names of characters will help the comprehension of the story.</p> <p>Baimai Tee Plid Plew At the beginning of this scene, I heard someone talk about Nira shouldn't be transgender. Nira explodes in anger. Nira screams. Then, she picks up something. Moreover, I heard music and the music suddenly stopped. Music levels up. Sounds lead me to think about someone eating something. The variety of speaking types in this scene leads me to think that there are four people. Furthermore, I need to know the main character's actions, gestures, and facial expressions because she expresses her emotions through sounds and I'm curious about her physical expressions, especially when she wriggles on the floor. In addition, I heard sounds like people eating something and a fork or spoon hitting the plate, but there is no dialogue. I can't imagine the action from those sounds. It is critical to provide AD as well as describe the action and facial expressions of the character in this section. Moreover, I heard the different sounds of music, but these sounds don't have a specific meaning for me.</p> <p>Buppessannivas I heard crying at the start of this scene, and a character said, "Don't be afraid of me." "I'm still alive." Finally, the servants are convinced that Karaked is still alive. I imagine that all of the characters will cry and hug. I need to know the actions of the characters in this scene. Furthermore, I need to know each character's facial expressions. I perceive the feelings of characters such as sadness and pretend to be angry from voices of characters.</p>

	<p>In Family We Trust I understand the plot from the sound of news and dialogue. A female actress's husband was killed by a gunshot, but she wasn't informed about the incident until she unintentionally heard it on TV news. She rebukes her son. The woman sobs. I suppose her son comes to hug her before this scene ends.</p>
P02	<p>Bad Genius Without dialogue, it's quite challenging to follow the plot. A significant portion of the noises in this scene is music. It looks like music is a scary environment. Footsteps, door opening and closing sounds, a woman shouting someone's name, breathing, and sighing sounds are all audible. I can understand each sound in this scene. However, it's hard to link the meaning of each sound to understand the storyline. I guess the camera may capture the face and movements of characters because I heard the sound fub fub fub (ฟุบ ฟุบ). So, I need to know the facial expressions and actions of characters when the camera focuses on them. For example, Bank walks, Bank runs. I prefer sounds of actions before AD. I think sounds of breathing or sighing do not need to provide AD.</p> <p>Baimai Tee Plidplew I feel like someone reading something from the opening sound of this scene. Broken glass or bottle fragments were evident to me. A character breaks down in tears and swearing. A character then gives up crying. Something hit a dish with a fork or spoon, I heard. Furthermore, a character asks, "Why is the world silent?" The sources of the sounds at this scene's opening are unknown to me. "Nira reads social comments on her phone" is the best way to convey this. I know she is crying, but I want to know how much more of her emotions are visible from her facial expressions, therefore this scene is crucial for explaining the specifics of the characters' actions, gestures, and facial expressions. If she is shaking the coffee cup in her hands till it falls to the ground, that is what I want to know. Then, without interfering with her speech, the audio describers must describe her facial expressions and the information that she moves to ingest medicine with ice cream.</p> <p>Buppiesannivas Two servants face Ketsurang in Karaked's body. They believe Karaked has passed away, which has left them scared and afraid. Karaked encourages her servants to touch her body in an attempt to show them that she is still alive. The servants, however, did not think Karaked was still alive. Karaked speaks in contemporary words that make the servants curious. Eventually, both of them welcome Karaked and wish her a long life when they discover the servants still think she is alive. Try to preserve the audio and avoid describing the facial expressions in this scene. AD placement can be achieved in specific sections</p>

	<p>by utilising certain sound effects. When audio describers play music that crosses over into AD, the music should be lowered to clearly hear AD.</p> <p>In Family We Trust In a hospital, the mother's character was knowing that her husband had been shot and killed. She's angry and sad. "Tell me about this", "I never got a chance to say goodbye to him". she talked with her son. His sound isn't clear, so I'm not sure if her son is weeping or not, even though I'm sure that the mother's character is crying. Her son seems to have come to embrace his mother, based on the conversational message and the sobbing sounds.</p>
P03	<p>Bad Genius It is difficult to understand the plot because there is no dialogue in this scene (Bad Genius). I heard the sounds of opening paper. The sound of typing keyboard, the sound of walking, the sound of opening the door, the sound of closing the door, and the sound of shaking the door. Moreover, a woman is frightened. I think it is difficult to understand the plot because there is no dialogue in this scene. Furthermore, sound describing visuals should be offered in some parts such as the sound of typing keyboard. This is because there are a lot of sounds in this scene and it uses quick cuts, making it difficult to recognise or follow the sounds. Moreover, the names of characters will support comprehension.</p> <p>Baimai Tee Plidplew I know about the story at the beginning of this scene, many people know about the secret of Nira that she is not a woman, but she is a transgender (Bai Mai Tee Plid Plew). Nira swears very loudly, and she explodes with rage and loses control. I would say in detail. Many people know about the secret of Nira that she is not a woman, but she is transgender. Then I heard broken glasses, or something falling and breaking. Someone has fallen or collapsed on the floor. I'm not sure if she fell over broken glass and hit her face on the ground. She eats something. Then she says, "Cheers!" "Why is the world silent?" I heard people at the beginning of this scene, and I know this is not the sound of people talking in person because of the echo. The audio describers must describe the actions and gestures of characters that demonstrate a change in emotional level. Her hands shake, shake, and shake some more. Furthermore, I would like to know gestures and facial expressions when the character changes her expressions. Furthermore, her tone of voice and tempo convey her feelings to the audience. Therefore, the audio describers do not need to offer the AD in order to cut off the sound of screaming. When she changes her mood from angry to unconscious, the audio describers need to describe her expressions.</p>

	<p>Buppesannivas I heard Ketsurang in Karaked's body tell her servants to stop. The servants are terrified because they believe she has died. I can't recall every detail of this scene. Pin and Yam (the names of her servants) are terrified because they believe Karaked is a ghost. I'm not sure Karaked finds two servants bothersome. "Do I need to be the villain in drama like Kik Suwasjane? Karaked asks. They scream out of fear for Karaked. Karaked tries to prove that she is still alive by encouraging her servants to touch her body, but the servants are too timid to touch her the first time, so they touch Karaked's body instead. They are glad that Karaked will not die. I think Karaked sits on a bench, and the servants lower their heads because Karaked tells them to raise their heads. Karaked does something, but I'm not sure what it is. In the scene where Karaked says, "Or do I have to be evil like Kik Suwasjane?" I think there is comedy. I think a character isn't actually angry, but she pretends to be. Furthermore, I need to know the facial expressions of the characters to perceive clear emotions. AD can be placed in some parts of sound effects.</p> <p>In Family We Trust I know that the hospital is the setting for this story, but I'm not sure where in the hospital. I comprehend the story wherein the mother's character knows about her husband's secret, who was fatally shot. About this incident, she questions her son. She sheds a great deal of tears. Why won't you tell me what's occurred, she yells at her son. It sounded to me like she was hitting her son. I'm curious about these two characters' exact facial expressions. Though I'm not too familiar with the son character's actions or emotions, I could hear the mother character's sounds of emotion.</p>
P04	<p>Bad Genius I heard someone moving. I suppose that someone is looking for someone else. Though I don't know the actions of characters but the synopsis aids in my understanding of the plot's general framework. Additionally, someone opens the exam paper. Moreover, I heard the sound of a computer typing. It could be confined to a room and knocking on the door. I'll try to figure out the main plot point of this scene. It is possible to restrain a teacher in a toilet. Additionally, a student sends the exam answer to other students. I become excited when I hear different sounds, like music and the sound of actions.</p> <p>Baimai Tee Plidplew I heard the sound of online comments that blame Nira about her gender. I think this is an online comment because of the echo sound. Then Nira becomes enraged and destroys some stuff. She might be conversing with herself. I heard her open a medicine sachet. She then eats a meal and drinks wine to relieve herself. She may cry and curse at society. She asks why everyone abandons her. There is no need to describe every single action because the Audio Description is a supporter, so its function is to fulfill comprehension. AD shouldn't interrupt the other important sounds. When the characters scream or</p>

	<p>express their emotions through sounds, there is no need to provide AD or put AD overlapping these sounds because the audience can perceive the emotions of the characters from these sounds. Moreover, the audience can imagine the facial expression of people who are extremely angry with their voices. Another part that needs to be provided by AD is when the character says “Cheers”. This is because the phrase creates a cheerful setting, yet the character is depressed, therefore AD is necessary to make the character's feelings clear. In addition, not all sounds have a distinct meaning. For instance, the sound of a broken cup of coffee that a character drops on the ground needs to be made clear.</p> <p>Buppessannivas I understand only part of the dialogue. I know about two servants who feel fear because they believe their master died. Then, their master tries to prove that she is still alive. At the beginning of this scene, the servants cry because of sadness. However, they cry because of happiness at the end of this scene. I don't know anything about the actions or facial expressions of all characters, so I need to know about these elements. However, I can perceive the feeling of characters from voices, and I think sound effects and music let me think about comedy.</p> <p>In Family We Trust I understand the story from TV news and dialogues. The husband of the mother character died, and he was shot. She didn't know about this incident until she heard from the TV news. She cries a lot and she's very angry with his son who keeps this secret. The mother character sobs a lot and is enraged at his son. I'm not sure if the mother character hits her son or not because I heard some sounds that made me assume that she would do so. I want to know the specific location of this situation. The actions of the son character need to provide AD because he doesn't show his emotion through his voice. The change of position and movement of two characters need to provide AD.</p>
P05	<p>Bad Genius I heard the sound of a piano at the beginning of this scene. It seems to be an introduction. The sound background of this scene urges the feeling of excitement. It might be the sound of sending a paper, the sound of walking, fast walking, the sound of opening the door and shaking the door. It might be the sound of sending a paper, the sound of walking, fast walking, the sound of opening the door and shaking the door. Moreover, I heard a woman sigh and hard breathing. The character seems to be frightened or excited. It is hard to understand the situation because there is no dialogue. Character names have to be said every time the camera shifts from one character to another since the quick-cut approach makes it easy to forget who acted. The action needs to be detailed in order to make sure that the viewer understands what is happening in this scene.</p>

	<p>Baimai Tee Plidplew I can't figure out the source of the criticism of Nira. The soundtrack “wink wink.” It appears to be applied when someone has passed out. I heard something get thrown on the floor. Someone mops the floor of their brow. Nira lets forth howls and cries. The action then cuts to her losing it and running to get some medicine. She takes a bite to eat and then explains why everything is quiet. I also heard music when this sequence came to a finish. I have no idea what happens when a character doesn't talk, so audio describers must explain every action taken by every character in this scene.</p> <p>Buppessannivas Karaked and two servants are the three characters in this scene. I can sense the emotions of the characters through their voices, and I am aware of the plot through their conversations. For instance, at the start of this scene, the servants are afraid. I'm interested in the specific movements and what appears on everyone's faces in this situation. I'm not sure what happens before some characters start crying or speaking in a joyful tone.</p> <p>In Family We Trust Although I am aware that it occurs at hospitals, I am unsure of which areas of the building are indoor, outdoor, or in a room. This is because I am unable to hear the distinct sounds of the background. I detected music. But I am aware that this scene's main character is a woman who is aware of her husband's passing. In addition, mother and son were fighting. Mom tears, but I'm more interested in these characters' movements—especially the mother role, who sobs for a considerable amount of time. All I want to know is if she shifts positions or how she moves.</p>
P06	<p>Bad Genius I guess from the synopsis that there is a teacher in this scene, and she tries to chase someone who cheats on the exam. Moreover, I heard the sound of footsteps and opened the door. I have experience watching this story as a film version, but I don't have experience with the TV drama version. It's very hard to understand the plot because of the lack of conversation. The audio describer should provide an AD to help audiences understand how to cheat on the exam. Furthermore, I want to know the emotions of the characters in this scene, both the cheating student and the other students.</p> <p>Baimai Tee Plidplew This is an emotional scene. The plot revolves around a transgender woman who lies to everyone about her gender identity. When friends or members of society find out, they bully her. When Nira can take it no longer, she destroys the objects. I heard glass breaking as she collapsed to the ground. I'm unable to focus and catch up on anything. The audio describers should indicate the voice-over at the beginning of</p>

	<p>the clip which is online comments because the blind can't detect the type of this sound. For example, Nira reads online comments. I prefer to hear the voice-over before AD. Moreover, the audio describers need to describe the sounds of a broken cup of coffee; for example, Nira holds a cup of coffee, handshake, and shakes until her cup drops on the floor and she steps on the broken cup. Moreover, it's very important to describe the facial expressions of the character when she reads comments. Furthermore, after a character says "Cheers". AD is needed to describe because audiences can't understand the actions and feelings of the character and this part creates a confusing audience. Generally, "Cheer!" will be used in happy situations, but this scene is used for a negative feeling. So, it's very important to provide AD in this situation. The audio describer shouldn't provide AD crossing the soundtracks. If some parts are needed to provide AD crossing soundtracks, it should fade down the soundtrack for clear listening to the AD.</p> <p>In Family We Trust I think this scene does not require much AD because I can understand most of the situation from the sound of TV news and dialogues between mother and son characters. I can feel sadness from the sound of crying. However, I need to know the level of expressions of sadness of the mother character because the volume of crying changes.</p> <p>Buppesannivas The key message of this scene is the extreme expression of Nira, the female protagonist. She expresses her emotions through her voice such as screaming or saying rude words. The audio describer doesn't place AD overlapping these sounds. In addition, I heard something break when it dropped to the ground. I heard the sound of many people talking about someone in bad ways. It's about the secret of gender. I think the AD needs to describe the details of movements and facial expressions. The change of emotions after the female protagonist knows about her secret is revealed until her consciousness gets lost. Furthermore, I want to know what happens before she says Cheers and after that word because she doesn't speak anything much. Furthermore, it's critical to let the audience hear the music because it supports emotions.</p>
P07	<p>In Family We Trust I heard the conversation between Nipa (Mother) and Qi (Son). In this scene, I focus on conversation and emotions through the voices of these characters. Other sounds can't draw my attention. It's quite different from Bad Genius that I focus on music and Foley because music is the biggest part of that scene and lacks conversation. I think other blind and visually impaired people may have the same idea that they will focus on the sounds that have a huge part in each scene.</p>

Bad Genius

I heard walking, the sound of opening the door and the sigh of a frightened woman. Music urges the feeling of fear. Moreover, I feel having someone chases another person. I need to know the actions and emotions from the eyes of the characters in this scene. Furthermore, music plays an important role in creating the emotions in this scene. It makes me feel excited, and it appears to have someone chasing another one. The audio describers do not place AD crossing sounds such as breathing. This is because those sounds contribute to the exciting feeling. I think the audio describer needs to describe that Bank is afraid of eyes. He walks along the corridor. Rin hides in a locker. She has a fearful face, and there is no need to provide the details of her facial expressions.

Baimai Tee Plidplew

It seems that people are not complaining face-to-face to Nira about her secret. She conceals the truth that she is transgender with others. I imagine from the characteristics of sounds. It might be a news clip. Then I heard shattered glass or a bottle. A character screams in agony. She is depressed, angry, and enraged. Furthermore, I heard someone eating because I heard a fork or spoon hit a plate. And it appears that the person is speaking while holding something in her mouth. Moreover, this scene does not describe the details of physical action or facial expressions when a character expresses a voice of emotions such as screaming or swearing. The audience can imagine the physical actions and perceive emotions from those sounds. However, it's very important to describe the sounds of a broken cup of coffee because it's hard to understand without seeing them.

I think there are several factors to support sound comprehension. I listen carefully to observe the situation in daily life. So, I heard the details of sound in TV dramas. I'm congenital blind and love to consume media including online novels, films, and TV programmes. So, this helps me to understand the story.

Buppessannivas

There is a lot of music in this scene. The character uses harsh language, but this scenario features bright music and sound effects. So, I know the character doesn't take it seriously. I get the point of this scene from conversations. Two servants are shocked about their master because they believe their master has passed away. However, she is still alive, and she needs to prove this. So, it's important to provide AD for the main actions of three characters in this scene. Moreover, I want to know the overacting of her facial expression for creating humorous feelings. There is no need to provide AD for blind people about the crying because they perceive it from the sound of crying.

Acquired Blindness	
P08	<p>Bad Genius SFX in this scene is used to enhance the mood and tone of this scene. This scene is very difficult to understand. At the beginning of this scene, I heard gig gig gig (กิก กิก กิก). It seems to have someone typing on the computer. Moreover, I heard the sound of walking and running. I heard someone yell the name of another person “Thanaphon”. I guess a teacher yells the name of a student. Furthermore, I heard walking and running all the time. These sounds and the upbeat music let me think about the exciting situation. This scene uses quick cuts from one location to another location. So, it’s hard to follow the plot. The audio describers must avoid placing AD across some sounds, such as a footstep, opening and closing a door, or running. There is no need to provide AD for these sounds because I recognise them. It appears to be SFX used to enhance the mood and tone of this scene. However, some sounds indicate that a character has stepped on something. It is critical to provide AD to describe sounds that are difficult to understand without seeing. I prefer to listen to the sound description. The exam cheating methods and facial expressions of the characters in this scene are also important in providing AD.</p> <p>Baimai Tee Plidplew This clip is difficult to understand. At the beginning of this clip, there is a sound that appears to be the character's thinking. Many television dramas use an echo sound when the sound is in the heads of characters. As a result, I think that the sounds at the start of this scene do not represent an in-person conversation. I imagine a female protagonist screaming in rage after reading the comments. Then she screams and curses, "What do you want from me?" I have no idea what's going on. Something may fall to the ground. I'm guessing she tries to commit suicide by eating pills. I'm not sure what happened in this section. "Why is the world silent?" She seems to calm down after she stops screaming. The music in this scene made me think of a thrilling scene or a character in a dangerous situation. The audio describers must describe the sounds of a coffee cup falling to the floor. I'd like to know the characters' emotions and how emotions change. A character, for example, is holding a coffee cup, and her handshake shakes more. This represents the level of anger. or pressure. The audio describers must then describe when a character steps on the broken coffee cup because this reflects the character's unconsciousness. When the character's expressions and emotions contrast. For example, when a character eats ice cream with medicine. She says, "Cheers!" But her eyes are filled with tears. It should provide AD in this situation because this description may reflect this character's unconsciousness.</p>

	<p>Buppesannivas There's nothing except music at the start of this scene. Thus, AD must be provided by the audio describers in order to assist comprehension. After that, the three characters' conversations helped me to understand the plot. The female protagonist tries to prove about being human with two servants. She tells the servants to touch her body, but I want to know which parts of her body. After this sentence "Do I need to be the villain in a drama like Kik Suwasjanee?" I want to know about her facial expressions or actions. The intention of this scene needs to create a humorous feeling. So, the audio describers need to select the word which can create emotional engagement with audiences. Sound effects lead me to know about this is a comedy scene, so the audio describer needs to maintain this sound.</p> <p>Baimai Tee Plidplew I want to know where the source of conversation at the beginning of this scene is. The audio describers should avoid placing AD overlapping on screaming or crying sounds. Furthermore, I heard what sounded like actions, although I'm not sure what those acts were. I can't tell, for instance, if this is the sound of a broken coffee cup falling to the ground. Or when this female protagonist opens the sachet of medicine and picks up it into a bowl of ice cream. Moreover, when I heard the word "Cheers" I don't know why. So, I want to know what happens before and after this word.</p>
P09	<p>Bad Genius I heard the sound of paper, the sound of gag gag gag and the sound of typing on a computer or typewriter. Moreover, I heard the sound of walking. I can't understand some sounds. At the beginning of this scene, someone picks up the paper. Then, someone walks from one room to another room. I think a teacher chases a student, and she yells the name of the student. Music makes me feel excited, and it is similar to a thriller story. It's very important to provide the name of the character; for example, Bank stands in front of an audio-visual room. Pat and their friends opened the exam paper. Bank gets into a room and looks at to the left and right. There is no need to describe the sounds that are familiar such as walking, opening the door, and closing the door. However, the audio describers need to provide AD for some sounds that are hard to understand such as shaking the door or clicking or typing computer. I prefer to listen to the description after the original sounds. There is no need to describe every single action. The names of the characters and their main acts should be described by the audio describers when the camera moves between the protagonists.</p>

	<p>Baimai Tee Plidplew I've heard people complain about someone who lies about their gender. Then someone throws something on the floor, like ceramic. Someone is wiping something because I heard kak kak kak. Then there's silence, and I hear someone trying to open a sachet or bag. Because the music is so loud, it does not clear sounds. A character said, "Why is the world silent?" The audio describers must describe the sound in the character's head at the beginning of this scene. A character holds a coffee cup and shakes her hands until coffee splashes in her face, and the cup falls to the floor. They should also describe Nira's steps on the broken coffee cup, walks on the left and right. If time allows, it should describe the details of actions because this type of description can reflect the character's clear emotions. A character's face opposes his or her emotion, so audio describers must provide AD to reduce audience confusion or misinterpretation.</p> <p>In the Family We trust I understand most of the story in this scene because of the sound of conversation. Nipa heard TV news about her husband who was shot and died. She shouts to her son why you don't tell me, so I didn't have a chance to say goodbye to him. She cries a lot. I think the audio describers shouldn't provide AD for describing crying. However, she cries in different volumes, so I want to know the actions and reactions between these two characters. Moreover, the son's character doesn't express emotion through his voice much as same as the mother's character. So, AD is required.</p> <p>Buppessannivas I'm not a big fan of TV programmes, but I love to watch films both in the cinema and streaming, especially on Netflix. So, I am familiar with the ways to use sounds in fiction. For instance, the kind of music played in dramatic settings, or the sound effects used in comedic scenarios. This helps me to understand the sounds in the sample clips of TV dramas.</p>
P10	<p>Bad Genius The lack of communication at this moment makes it very difficult to follow the plot. In this scene, the audio describer should avoid providing AD that crosses important sounds like walking. These sounds can reflect the character's actions and emotions. A character walks at various speeds, sometimes fast, sometimes slow. However, some sounds, such as breathing, cannot be cleared, and are reduced in volume. The sound in this condition needs to provide AD. Even though I understand some sounds but it's very hard to connect the meaning of each sound to understand the plot. Bad Genius scene is different from Buppessannivas and In Family We Trust which have more comprehension because of plenty of conversation. I focus on conversation more than other sounds because it helps me to follow the story. I heard the sound of walking, opening the door. I guess a character walks from one location to another</p>

location. I heard opening the door and closing the door. I'm not sure about the sound of shaking the toilet door. This seems to check about having someone in a room or not. Music builds the excited feeling, and it urges more and more excitement. I have experience with the kind of sounds in this scene from some movies and television dramas, so I am familiar with the styles of sounds that are used in the sample clips. It seems to be a person chasing someone. I heard the sigh and breathing of a character who is fear. A character seems to hasten. The music at the end of this scene makes me think that someone or something is approaching. In my opinion, there is no need to provide much description in this scene because it is driven by several sounds. The audio describer should avoid providing AD that crosses important sounds like walking. These sounds can reflect the character's actions and emotions. In this scene, a character walks at various speeds, sometimes fast, sometimes slow. However, some sounds, such as breathing, cannot be cleared, and are reduced in volume. So, AD is required for these situations.

Bai Mai Tee Plid Plew

At the start of this scene, some people express surprise that Nira is transgender. However, I'm not sure where this sound came from. It could be images of many people who read about Nira's secret in the newspaper. Then Nira learns that her secret has been revealed via mobile news. I'm guessing news on mobile because I don't hear the sound of the paper being opened. Nira was furious, and then I heard the sound of shattered glass. I'm not sure if she presses the glass until it breaks or if she drops it on the floor. Then I heard Nira yell and swear, but I'm not sure about her facial expressions, but I think she was angry and raging. However, I am unaware of any other gestures, such as whether or not she makes a fist. Then I heard hitting, but I'm not sure if she hit the table or herself. I'm not sure if the situation is current or in the past. "Cheers!" I heard. Nira probably drinks wine and says cheers with sarcasm. It appears that drinking is for a bad life. Then I heard a noise, which made me think she was eating something. It's difficult to draw a plot from listening without seeing. I guess a character walks from one location to another location because the ambiance changes. The audio describers need to describe the action of the character at the beginning of this clip that she reads online comments on mobile because I can't imagine her action from the sound. The conversation in this scene is not dense so the audio describers need to describe the key actions that show the emotions, the turning point of emotions. For example, a character steps on a broken coffee cup. Moreover, I think AD can cross some parts of screaming because I think the physical expression that a character swirls on the floor shows the extreme emotions of the character. AD shouldn't cross the swearing. This scene shows the skill of acting of a character so it's very important to describe the key action, physical expression, and facial expressions that show the emotions. When a character moves location that needs to provide location. Additionally, when the character expresses the contrast between physical actions and emotions; for example, she smiles but her eyes tear. This description will make the enjoyment for audience holding a cup of ice cream to the left and the right before saying the word Cheers!

	<p>In Family We Trust The most attractive sound for me in this scene is the sound of crying. But I don't know where a female character cries. AD should be offered to tell me about the location. I got the overview of this scene from a conversation between the mother's character and son's character. I heard the sound of a mother's character may hit her son. I think if an AD provides the actions and reactions of both characters may support me to feel in with the story.</p> <p>Buppesannivas There is music for a long time at the beginning of this scene. I don't know what happened. So, I need to know what happens on the scene at that time. Then, I heard the sound of crying and dialogue. I know about Karaked's talks with Pin and Yam. She confirms that she is still alive, but two servants still fear. She tries to encourage two servants to touch her body to prove her being human. However, I don't know when Karaked says do you want to see me like a Kik Suwajanee famous villain in TV drama. So, you need to provide an AD to describe the expressions of this character.</p>
P11	<p>Bad Genius I think that audio description should not interrupt the whole part of music or sounds of actions. Most of the sound in this scene is music. Music makes me feel excited throughout the clip. I heard objects drop on the floor. The sound of opening the door. Someone breathes and runs from one point to another point. A character seems to be tired. Music makes me feel excited throughout the clip. Furthermore, I think that audio description should not be interrupted by the whole part of music or sounds of action or objects. At the start of this clip, there is only the sound of conversation. Then, a character expresses rage. Furthermore, I heard someone eat something and complain about it. There are 2-3 types of music in this scene which represent the feeling of anger, pressure, and loss of consciousness. Furthermore, it appears that someone is opening a medicine sachet, but I'm not sure. The conversation in this scene has no density. So, the key actions of the character need to be described but the audio describers need to avoid crossing the sound of crying or screaming. This is because those sounds support the feeling of character.</p> <p>In Family We Trust I heard a TV news report on Prasert's shooting death. Nipa was shocked after she saw this news. She comes to hit her son because he conceals this story. Nipa cries. The audio describer doesn't need to describe crying. However, I want to know the movements of characters.</p>

	<p>Bupesannivas AD should be provided at the beginning of this scene because there is music for a long time. I'm curious what's happened? I want to know about the costumes and actions of a female protagonist and supporting actresses. I can catch the story from their conversations. The servants don't believe Karaked is still alive and Karaked tries to prove being human with two servants. Importantly, I can't feel in with the comedic part because I don't know about the actions or facial expressions of the female protagonist. So, it is needed to provide AD to describe the facial expressions in the comedy part. Another important thing is no need to provide AD to tell me about crying because I get the feeling of characters from their voices.</p> <p>Baimai Tee Plidplew I heard the sound of a group of people. I know she is angry from her voice and her screaming. Moreover, I guess when there is a turning point in music, I assume the situation may change. So, AD is required to describe every single action of the character. This is because I can detect each sound of action such as something dropping on the floor, or a character eating something. However, I can't link the meaning of each sound to understand the entire story. However, before the end of this scene, I can't imagine anything about this character because I just say some words like "Cheers" or "Why did you leave me alone?". I don't know why she says these.</p>
P12	<p>Bad Genius I heard someone walking, typing, and sighing. This scene switches from Bank to Rin and the students in the classroom. I think the audio describers should provide the names of characters who perform various tasks in various locations. Furthermore, since I'm not sure what's going on, they ought to supply AD during the quiet period. Moreover, the facial expressions of characters such as her cries and the sound of breathing should be provided AD because it's hard to detect in this scene.</p> <p>Baimai Tee Plidplew This scene is difficult to understand because there is no dialogue. I know a character is upset because I heard someone criticising someone for being transgender. When the secret of female character is revealed, this character explodes her emotion. The sound of broken glass was heard next, however I'm not sure what transpired. The character then uttered the question, "Why is the world silent?" She also modifies the tone of her voice. As a result, I'm not sure which character is the new or old one. I can picture the character's face expressions and sense her emotions based on her yelling and cursing. The sound of breaking glass intrigues me. The character holding a coffee cup and shaking her handshake until her cub splashes and falls to the ground must be described by the audio describers. She then treads on the cracked cup several times. This part plays a crucial role in capturing the character's</p>

	<p>unconsciousness after losing her temper. Additionally, it is crucial to supply AD because the next portion lacks discussion. In addition, the woman in this scenario seems to be speaking in a different tone of voice, thus the audio describers should identify who she is. This makes me wonder how many characters there are in total.</p> <p>In Family We Trust I can get the story and emotion of the female character in this scene because of the conversations, the sound of news, sound of yelling and crying. So, the audio describer should avoid providing AD crossing these sounds. I think there is no need to provide AD much in this scene. I just want to know something such as changing of position of characters.</p> <p>Buppessannivas The female protagonist's emotions are portrayed through various kinds of music. I heard the sound of crying in different emotions. At the beginning of this scene, it seems to cry because of sadness but before the end of this scene seems to cry because of happiness. Moreover, sound effects let me think that there is something fun in this scene however, I don't know what's happened. So, I need to know about the actions and facial expressions of the characters. I think another factor that affects my comprehension. The most comprehension about the plot and emotions of characters is In Family We Trust because of conversation. In the same way as Buppessannivas, I mostly understand the plot and emotions. Bai Mai Tee Plid Plew, I can understand the beginning of the scene when I hear the speech and voice of the characters. However, when the characters don't say anything, I can't understand. Finally, I completely do not understand the plot of Bad Genius because this is no conversation. I think AD for each scene has different needs of AD.</p>
P13	<p>Bad Genius At the beginning of this scene, I heard the sound of typing, opening and closing the door. Someone runs and faces a woman who yells to stop. A character runs and walks. Then, someone clicks on keyboard around 2-3 times. I heard the sound of walking, sighing and hard breathing. I would like to know how to do characters' actions in this scene and how they move. The audio describer should not provide AD crossing the parts of music that urge the exciting feeling and avoid interrupting the sounds of walking, running, or clicking the computer. This is because those sounds support the comprehension of the actions of characters.</p>

	<p>Baimai Tee Plidplew At the beginning of this clip, a group of people gossip about Nira because she is a transgender. Nira is furious when she knows her secret has been revealed. She screams and yells. I'm not sure about the expressions of characters. She screams. Then she seems to eat something and think about how people despise her. And she says, "Why is the world silent?". If I didn't know the plot, I'd think this happened at the university canteen, not at home. Music makes me sad. Audio describers must not provide AD crossing the sounds of people at the start of this clip. I'm curious about the source of gossip sounds. Is this face-to-face communication or comments on the internet? There is no need to provide AD in some parts with emotional sounds. Those sounds allow me to imagine and perceive the emotions of the characters. Some sounds cannot support the action's imagination, such as when the character eats ice cream with medicine. This part is impossible to know because the character eats something. As a result, it is critical to define AD. The AD must avoid crossing the entire monologue and emotional sound.</p> <p>Bupesannivas I know the overview of this story from the conversation of three female characters. Karaked tries to convince Pin and Yam who are her servants that she is still alive. I don't know about the part of comedy because the female character creates humorous feelings by using her facial expression. I just understood this situation after I had discussed with you after listening to the clip. So, it's very important to describe her movements and facial expressions. I forgot to tell you AD should be provided for describing the actions at the beginning of this scene in the part of the music. Even though the female protagonist's dialogue has an angry tone, I know she is only pretending to be angry because of the styles of the sound effects.</p> <p>In Family We Trust They heard the sound of news, crying, and the conversation between Nipa (mother) shouts to Qi (son) "Why you don't tell me about the death father (her husband)". I am an acquired blindness so I can imagine the action and reactions between two characters because I have seen a situation like this before. I guess the mother might hit the son and the son comes to hug his mother. However, I think the audio describer needs to provide AD for the major change of characters and avoid inserting AD overlapping the sound of news, conversation, and crying sound.</p>
P14	<p>Bad Genius I heard someone typing on a computer. Someone yells the name "Thanaphon". I heard that someone walks on high heels. I guess this sound comes from a teacher. I heard the sounds of walking and running. I guess a female student hides in someplace. A male student looks for someone from a room to another room. He comes to a room that is locked and he shakes the door to try to open it. I heard the sound of</p>

clicking or typing computer again and again. A female student hides and is terrified because she is sighing loudly. I would like to know how to do characters' actions in this scene and how they move. I think the audio describer should avoid interrupting the sounds of walking, running, or clicking the computer by not providing AD crossing the parts of music that encourage the exciting feeling. This is because those sounds aid in character comprehension. The audio describers should create the short descriptions as possible for this scene because this scene uses quick cuts, so the audience doesn't have much time to think about the meaning of each description. Moreover, I think there is no need to describe familiar sounds such as opening the door, closing the door, shaking the door, walking, and running. They can provide the key action; for example, Bank stops in front of the door. Furthermore, it's very important to provide the names of each character because there are several characters in this scene, and they are in different locations.

Baimai Tee Plidplew

The audio describers need to provide AD for describing the action of the character who reads comments on mobile. Moreover, they need to describe the significant expressions that reflect the level of emotion; for example, she screams and swirls on the floor. The audio describers need to describe the abnormal behavior; for example, she eats ice cream with medicine. She smiles but has tears in her eyes. There is no need to describe the facial expressions of the character when she screams because I can imagine her facial expressions.

In Family We Trust

I heard the sound of the TV news. I can guess that this scene may have happened at the centre hall of the hospital where the patients wait to pay the bill and bring the medicine because I never see it before. However, it may be good to provide a specific location for the blind. Which part of the hospital? Moreover, I think if the audio describer provides the summary of the previous episode, it will help me to understand more about the story. I mean for every TV drama. These essential sounds—crying, TV news, dialogue, and character voices—give me an idea of the general plot of this scene. I sense the female character's rage and sadness when she yells at a different character. Avoiding AD overdoing these crucial noises is therefore the most crucial thing to do in this situation.

Bupesannivas

Mostly, I can understand the story. However, I need AD in a big part of the music at the beginning of this scene. Moreover, I can get the story from conversations. I know Pin and Yam feel fear because they believe Karaked is a ghost. Karaked tries to prove the truth by inviting her servants to touch her body. I want to know which part of the body. I can tell how each character is feeling by listening to their voices; Karaked, for instance, pretends to be furious. Furthermore, the scene where Karaked adopts the facial

	<p>expressions of a well-known villain is the most crucial one for which AD is needed. If multiple actions or facial emotions need to be conveyed, sound effects may be intercut with each other.</p>
<p>P15</p>	<p>Bad Genius I heard the sound of opening paper, walking, running. A teacher calls the name of a male student. Moreover, I heard the sound of sighing. A character seems to be relieved from some stressful situations. Music makes me feel so excited. Moreover, the sound of closing the door. It's very loud. So, I'm guessing the situation in this scene dangerous or critical circumstance. Music and other sounds pique my interest. A synopsis supports me to know about the location that happens in the school, but I can't follow the details of the location when shots are shifted. It's difficult to understand the story of this scene because there is no dialogue. I recognise some sounds, such as opening and closing a door. The audio describer should describe by selecting a word that can represent the specific meaning of actions such as gazing at the classroom speaker rather than seeing the speaker or shaking the pen rather than holding it. Furthermore, they should provide a walking or running speed to represent the sensation of being extremely curious. I prefer to hear the sounds of actions such as shaking the door before AD.</p> <p>Baimai Tee Plidplew A scream can convey feelings of extreme anger and sadness. The audio describer should describe the character as swirling on the floor. When the character's voice tone changes from being high in the first part of the scenario to being low in the second part. This makes me unsure whether the character in this scene is old or new. As a result, the audio describer should state the character's name. Furthermore, they should not provide AD that crosses the entire length of the music.</p> <p>In Family We Trust I almost understand the story of this scene from the linking of the sound of news, conversation, and voices of a female character. She knows the secret about her husband's death. She feels sad and angry because her son never talked about this before. I don't need AD much in this scene. I just want to know the part that you tell me like Nipa cries until she collapses on the floor and Qi embraces her.</p> <p>Buppessannivas I know about this scene in which Pin and Yam feel fear when they see Karaked brought back from death. Karaked tries to convince two servants by talking and letting them touch her body. For me, the audio describer doesn't need to describe the crying or shaking voices of servants because I perceive the emotions of characters from their voices. I need to know about the facial expressions that enhance the audience's laugh because I know this is a comedy scene from sound effects, but I don't know why. Moreover, the audio describer doesn't say like Karaked pretends to be angry because I know from voice.</p>

P16	<p>Bad Genius I don't understand the plot of this scene. This is the hardest scene of sample clips because I cannot understand the story even though I knew the synopsis of this scene. I heard the sound of walking. A teacher calls the name of someone. I heard a sound like gag gag gag; however, I can't understand this sound. I heard the sound of the sigh of a woman walking. The music in this scene makes me feel excited. It seems to be the sound of the movie "Mission Impossible". This is due to the lack of conversation in this scene, which makes it necessary for the audio describer to offer AD for the actions of people at various locations. But because the shots change so frequently, it's challenging to construct a good AD.</p> <p>Baimai Tee Plidplew While AD is essential for this scene, it must not interfere with the character's emotions. Furthermore, because I can't detect the situation in which a coffee cup has fallen to the floor, the audio describers must describe the situation in this section. Furthermore, while "Cheers" this word is commonly used in happy contexts, it is also used in satirical contexts. As a result, having AD available is critical. I also need to know the significant movements and physical expressions, such as Nira swirling on the floor. This reflects the character's emotional state.</p> <p>In Family We Trust I understand the main idea of this scene from the sound of a TV news, conversation. The loud crying lets me know about the extreme sadness of Nipa. However, I need to know more about the reaction of Qi because he doesn't clearly express his emotions through his voice. Moreover, I heard the sound of hitting. I'm not sure if Nipa hits Qi or not. I need AD to clarify this part including the change of movement. For example, Nira falls on the floor and Qi hugs her. I know because you told me during our discussion. I think the description of these actions supports the emotional engagement with audiences.</p> <p>Buppesannivas I think there are several parts in which AD is required. First, the beginning of this scene has a long part of the music. Second, after some sentences, for example, Do I need to be the villain in drama like Kik Suwasjane? or "Sure" with the overacting voice? I need to know facial expressions. When Karaked invites Pin and Yam to touch her body. I need to know the reactions. Moreover, the audio describer doesn't need to describe the sound of crying and avoid interrupting this sound. I think language is a very important factor to enhance the humorous feeling.</p>
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P17

Bad Genius

Someone runs and walks. The footsteps have different paces. Sometimes it's fast but sometimes it's slow. It seems to be someone hiding another one. I heard the sound of pressing something. It's like gag gag gag gag. Moreover, I heard the sound of shaking the door to check about people in that room. There was a part of silence and the sound of sighing. Someone is probably hiding in a room, and another person is trying to find them. I'm not sure what the exact story is. I can hear sounds like running, opening, and closing the door, shaking the door, and breathing. I connect those sounds to the plot of a person chasing another person who is hiding in a room. The sound of hard breathing conveys fear, excitement, and apprehension to me. However, I cannot understand the sound of a computer clicking by myself. So, I need AD to clarify the parts that I can't detect the meaning by myself or risk misunderstanding.

Baimai Tee Plidplew

I need to know the character's facial expressions and significant actions that reflect the character's feelings. Additionally, it's critical for audio describers to depict a character's facial expressions when she consumes ice cream while taking medication and when her actions and emotions contradict. So, they must explain when the character grins or cries.

Buppesannivas

I need to know the key actions of Karaked, Pin, and Yam. I can't feel or laugh the same with sighted audiences if I don't know the overacting of the characters in this scene. For example, when Karaked acts like a villain. I know Karaked pretends to be angry because of two things. This is her voice in conversations and bright sound effects. I think the key elements of this scene are facial expressions and physical actions which are conveyed by overacting. The audio describer needs to select the informal word or vivid word to convey the characteristics of those acting.

In Family We Trust

I think AD is required to fulfill the missing information in the part of the music. I think I understand the plot of this scene because I heard the sound of TV news that revealed the secret about Nipa's husband's death. He was shot. Nipa shouts at her son and blames him. The voice of Nipa and the sound of crying makes me feel her emotions like shock, sadness, and anger. The silent part after she heard the news needs to be maintained. The audio describer shouldn't provide AD at that time. This is because the silent sound enhances the shocked feeling. Moreover, I need to know the turning point of movement.

P18	<p>Bad Genius I heard music that urges the excited feeling. It seems to be a competitive situation. Sounds of opening the door, walking, footsteps. A woman yells the name of someone. This scene requires many ADS because I don't understand the plot. It's hard to guess the plot or situation in this scene. There is no dialogue to aid comprehension of the plot. Most of the music in this scene promotes an exciting and competitive feeling. According to the sounds, I think there are numerous situations in various locations. I think the audio describer does not need to describe the action of walking because I can understand this sound by myself; however, when a character walks and runs. The audio describer must describe it because this can represent the hurry-up feeling. Audio describers do not provide AD for repetitive actions such as typing or clicking the keyboard. Some sounds, such as shaking the door, are difficult to understand without sight. I guess a character shake something, but I'm not sure. According to the ambiance, I think there are numerous situations in various locations, but I don't know the exact locations. So, the audio describers need to provide AD for location.</p> <p>Baimai Tee Plidplew As there is very little conversation, the characters' movements, gestures, and movements should be described. At the beginning of this scene, a character reading comments on her mobile is very important to describe because this is a cause to leads her to turn the emotion to be angry and scream. Then, I need to hear the emotional sounds when a character screams and swears. Those sounds clearly express her emotions. However, the audio describer should describe when a character swirls on the floor because this movement reflects a high level of anger and sadness. The facial expression of this character, when she eats medicine with ice cream, needs to be described because this part reflects the contradiction and frustration of emotion that I can't detect from sounds.</p> <p>In Family We Trust I know everything from the sound of an anchor and the conversation between Nipa and Qi. I know completely the feelings of Nipa because she clearly expresses her emotions through her sounds including sadness and anger. It is necessary for maintaining the primary sounds' functions. It does not require much AD. One thing that I'm curious about is that I need to know whether a mother hits her son or not. And before ending the scene what's going on the screen during the music.</p> <p>Buppessannivas I know many details of this scene from our conversation. Moreover, I perceive the feelings of characters from their voices. For example, I know about the sadness of Pin and Yam from the sound of crying at the beginning of this scene. However, I know about the happiness of Pin and Yam from their voices. The same feeling as Karaked, I get the actual feelings from her voice; for example, I know she pretends to</p>
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	<p>be happy because of her voice. The sound of crying doesn't need to be described because this can be perceived from the voices of characters. However, you need to describe the action in the part of the music. When I hear the word “act like” I need to know how the character acts. Music needs to let the audience hear the beginning of the sound because it can convey the mood and tone of the scene. The sound effects and music let me know that this is not a serious scenario.</p>
P19	<p>Bad Genius I heard music that made me feel excited. The sound of footsteps, opening the door, closing the door, typing computer, shaking the door, running. Someone yells the name of another person. Audio describers must provide AD for some actions that occur without sound, such as when a female actress looks at the eraser. A character comes to a halt in front of the audiovisual room. While some actions, such as walking, running, clicking the keyboard, and shaking the door, do not require AD because I can understand them on my own. However, because many characters do something in different locations, the audio describers must provide the names of the characters in this scene.</p> <p>Baimai Tee Plidplew The audio describers need to describe every action because I can't detect what's happening in this scene from sounds. Some actions that reflect extreme emotions, for example, Nira swirls on the floor. She steps on a broken cup again and again. Moreover, the audio describers don't put AD on the whole of music because music can support emotional perception.</p> <p>In Family We Trust I completely understand this scene because the sound of news and conversation is dense. However, I need to know the actions of the female character when she shouts the same sentences many times. I think the audio describers can provide AD for describing the key actions or changing actions on the repetitive sentences. However, the first consideration is to avoid providing AD overlapping the speech or voices of characters. The important consideration in this scene is to avoid interrupting the main sounds by AD.</p> <p>Buppessannivas Karaked's gestures and facial expressions play a crucial role in establishing a humorous vibe in this scene. Since the main character's activities in this scene are constantly changing, audio describers must use vivid language to encourage the audience's imagination when describing the crucial acts. The audience can contemplate the Thai historical TV drama while being supported in their vibrant feelings by the xylophone sound effects. Furthermore, there's no need to explain the sound of crying.</p>

<p>P20</p>	<p>Bad Genius I remember someone yelling the name of another person. Moreover, I heard the sound of walking and running. The location must be mentioned first by the audio describers, then the names of all the characters who act in various locations. The location and name can help to reduce audience confusion. Furthermore, some sounds, such as shaking the door, should be described because they are difficult to understand without seeing.</p> <p>Baimai Tee Plidplew In the case of Baimai Tee Plidplew, I perceive the feeling of this character from her tone of voice when she screams and swears. I don't know when she swirls on the floor. I need to know this action because it represents the character's extremely angry, sad, and she has out-of-control emotions. AD must be provided by the part of eating ice cream with medicine and her facial expression during this action.</p> <p>In Family We Trust I can understand this scene without AD. However, I need a small thing to fulfill my curiosity such as a specific place or a change of movement. The most important thing in this scene is to let the audience understand the story and perceive the feelings by themselves from the soundtracks.</p> <p>Buppesannivas I am aware of the comic scene because of the upbeat music in this scene. So, when Karaked uses aggressive sentences, I know from her voice and music that this scene is light. Karaked can express her range of emotions through her sounds. Yam and Pin's voices told me what they were feeling. For example, they feel several emotions mixing at the same time. In this scene, I need to know the actions and facial expressions of Karaked and the reactions like of Pin and Yam. The overacting in the comedic portion of the performance is the scene's highlight.</p>
<p>P21</p>	<p>Bad Genius I heard the sound of typing computer, fast walking, slowly walking. Someone is looking for someone. The sound of shaking the door to try to open and get into the room. There are several characters in different locations, the location is very important information for this scene. I want to know brief information about the location such as the corridor, classroom, a room. Moreover, audio describers must choose a significant action and use precise descriptions, for example, the students' gaze at the classroom speaker. They must also convey character emotions like Rin's excitement or fear. I think there is no need to describe the details of facial expressions or facial movements.</p>

	<p>Baimai Tee Plidplew AD is very important for the beginning of this clip because I don't know if the sounds of people are in-person communication or somewhere. I need to hear the sound of screaming because I perceive the feeling of character from this sound; however, I need to know about the expression that a character swirls on the floor during her scream and swirl. It will help me to perceive the level of extreme feeling. I need to know the actions and facial expressions after some words; for example, why is the world? Or Cheers! This is because these are short words that I can't link or imagine the story from them. It's very important to describe when a character smiles and has tears in her eyes.</p> <p>In Family We Trust Nipa knows the secret about the death of her husband from TV news at the hospital. He was shot. After she knows this secret, she shouts to her son to blame him. This is because he concealed this secret for a long time. I think I can understand the key message of this scene and the feeling of Nipa's character.</p> <p>Buppessannivas Pin and Yam can't believe that Karaked who is their master is still alive. They think she is a ghost. They feel fear I can feel from their voices. I need to know the actions of the three main characters in this scene. If I see the actions or reactions of characters in this scene, I may laugh. I don't know how Karaked expresses her facial expressions. I'm curious when she says I will act like a villain. Moreover, when there is only music, I need to know what's happening.</p>
P22	<p>Bad Genius I heard the sound of footsteps, typing on the computer. A person yell at another one. I listen to each sound, but I can't link the meaning of each sound to understand the plot. This clip is very difficult for blind people. It's very hard to understand this scene because there is no conversation; however, the information from the synopsis helps me understand the characteristics of characters such as the teacher and student. Blind is impossible to comprehend the sound of gag gag gag or the sound of dropping a pencil on the table. So, some sounds, such as the sound of the classroom speaker, require AD to aid comprehension. The audio describers must provide the location, character names, actions, and facial expressions.</p> <p>Baimai Tee Plidplew Overall, this scene needs the AD to describe the key actions, but the audiences may imagine the facial expressions of characters from the voices of the characters. For instance, I need to know that a character is holding a coffee cup and shaking her hand until coffee splashes onto her face and a cup falls to the floor. She steps on the broken cup again and again. She eats medicine with ice cream. The audio</p>

	<p>describers must not interrupt the sound of screaming or swearing with AD. These sounds allow me to sense the emotions of the characters. I think that in this scene, the audio describers should describe the action to communicate what is going on, but it is not necessary to describe the emotion. Through the characters' voices, speech tones, and screams, I am able to feel their feelings.</p> <p>In Family We Trust Nipa knows about her husband's death from TV news. The sound of news faded down. I heard the sound of crying. Her son comes to the scene, and she asks her son many times "Why you don't tell me? I didn't have a chance to say goodbye to him" I suppose the mother's character hit her son while crying on her son's chest. After we discussed, I know about Nipa falls on the floor and cries and her son hug her. I think AD should describe this action because it makes me feel the level of Nipa's sadness. Moreover, I want to know the reaction of Nipa after she heard about her husband's death. I remember that I heard only music, so I needed to know her facial expressions. To sum up, the audio describer has to be extra careful to preserve the sound environments of the crying, talking, and silent parts when creating the AD for this scene.</p> <p>Buppessannivas I guess the servants lowered their heads down because I heard the sound of the female protagonist saying, "Head up!" I think the servants feel fear because of their voices. So, you don't need to provide AD-like they feel fear because I feel this emotion from voices. The main storyline of this scene is about Karaked trying to convince her servants "Pin" and "Yam" that she doesn't ghost. She invites them to touch her body. However, I didn't understand the situation after she said some sentences; for example, "Do you want to see me like Kik Suwasjane a villain?" AD should come to fulfill my confusion. I need to know what's happening at the beginning of this scene for the part of music. Moreover, I heard two servants cry, but they cry in different feelings at the beginning of this scene and before the ending of the scene. I think the sound of crying doesn't need to provide AD.</p>
P23	<p>Bad Genius I heard the sound of walking, running, opening, and closing the door. Someone yells the name "Thanaphon". The situation seems to be a character chasing another one. I heard the sound gag gag gag. I don't understand that sound. I heard the sound of sighing. I can't imagine anything. I feel like a person chases or finds someone. The audio describers must provide the location and character names. I can guess some actions, such as a student walking into a room because I heard the door open. However, I am unable to comprehend the entire story. Furthermore, I need to know the characters' actions,</p>

	<p>movements, gestures, and facial expressions. These components might make it easier for me to comprehend the action and the characters' feelings.</p> <p>Baimai Tee Plidplew This character's actions must be revealed to me, particularly those that show strong emotions. A character might swirl about on the ground. In addition, not every activity may be understood from sounds alone. For example, she eats ice cream and takes medicine.</p> <p>In Family We Trust The mother character cries a lot after listening to the news of her husband on TV news. She shouts to her son "Why you don't tell me? I don't have a chance to say goodbye". She shouts the same sentences many times with anger and sadness. The Son character says sorry.</p> <p>Buppesannivas The music in this scene lets me realise that it's a humorous circumstance and that the music historically depicts the Thai situation. This scene is about Katsurang possesses in Karaked. She tries to convince Pin and Yam who are her servants. She pretends to be angry when she says, "Do you want to see me like a villain?" Or Head Up! Moreover, she invites the servants to touch her body to prove that she is still alive. I know the servants feel fear from their sounds. I'm curious about the characters' actions during the scene where there's just music, as well as Karaked's says "Like a villain naming Kik Suwasjane?" The following sentence urges me to know more about this female character's actions.</p>
<p>Congenital visual impairment</p>	
<p>P24</p>	<p>Bad Genius The first sound that I heard in this scene was music, then the sound of pressing or clicking the computer (gag gag gag). A male character gets into a room and looks for someone. A woman hides in a room. It seems to cut to another place. The sound of someone who wears high heels yells the name "Thanaphon." A male character runs downstairs. Then, I heard the sound of clicking again and the sound of shaking the door." This scene is difficult to follow because it uses quick cut. However, I know from different sound backgrounds. I need to know the specifics of a character's actions and facial expressions, such as the physical actions or facial expressions that represent fear, sadness, or fright. Furthermore, the audio describer should include the location.</p>

	<p>Baimai Tee Plidplew Many actions in this scene pique my curiosity. For example, Nira reads online comments that blame her transgender secret. I'd like to know why the cup broke. From what I've heard, Nira eats ice cream with medicine. Furthermore, the audio describers must leave the audience with the sound of screaming and swearing because this sound can convey the emotion of the character to the audience. There is no need to provide AD to interrupt the function of this sound.</p> <p>In Family We Trust I understand the meaning of each sound, but I can't link the meaning to understand the overview of this scene. So, I need to know the key actions of each character but no need to provide much detail because two situations are presented at the same time. So, I need AD as a bridge to link the meaning of each sound.</p> <p>Bupesannivas I think the part of music needs AD because I don't know anything when characters don't say anything. Moreover, I know the characters cry because I heard that sound. I can imagine the faces of people when they cry. Moreover, I need to know the position and actions of the characters. For example, how does she sit? How does she stand? I need to know when she says, "Do you want to see me act like a villain?" I don't get the feeling of funny in this scene. So, it's very important to create the same feeling with sighted audiences.</p>
P25	<p>Bad Genius I guess from the synopsis. Someone is walking out of the exam room. Then, this person keeps the answer on the computer. Music supports the excited feeling. I can see something, but it is still difficult to understand the exact story because the situations are swift very quickly from one place to another place. The audio describers should provide the names of emotions such as excitement and fear, but not the details of facial expressions because the shot changes quickly.</p> <p>Baimai Tee Plidplew AD should be provided at the start of this scene because I'm not sure if the sounds occur in person or in the character's head. When a character eats medicine with ice cream and smiles while crying. Furthermore, the moment Nita steps on the broken cup is crucial to describe because it represents her emotions reaching a peak and losing consciousness. However, audio describers should avoid providing AD over screaming sounds because I perceive emotion from this voice.</p>

	<p>In Family We Trust There is no need for AD in this scene because I understand the story from the sound of TV news and conversation. I get the emotion of the mother's character from her voice and the sound of crying. I can imagine her facial expressions. If you provide AD interrupting these sounds, it destroys the emotional engagement when I consume this scene.</p> <p>Buppessannivas The language and other sounds help me to understand the plot fairly well. Since the characters' body language conveys humor, I find it impossible to relate to the characters' feelings in this comedic moment. Every facial expression and body language that the characters use to convey humour must be known to me.</p>
P26	<p>Bad Genius I heard music, footsteps, and dropping something on the table. I cannot understand anything in this scene because there is no conversation. Most of this scene is music. My vision isn't clear so I can't understand from listening. AD needs to describe the main actions in this scene. However, AD shouldn't overlap SFX or the sound of actions.</p> <p>Baimai Tee Plidplew It's hard to follow the plot in this scene because music plays for most of it. However, I only get the story at the start of this scene. And I can sense this character's emotions through voices and crying sounds. AD must describe the actions. I need to hear the screams, but I also need to see her movement while she screams.</p> <p>In Family We Trust The sounds in this scene can convey a clear meaning. The audio describer needs to be carefully concerned to keep the functions of the soundtrack both conversation and the sound of crying. The mother's character conveys clear feelings to the audience. I know she feels sad and angry when she knows about the death of her husband accidentally from TV news. However, I don't know about the clear feeling of the son's character so AD may come to clarify this information.</p> <p>Buppessannivas Karaked tries to prove herself to be human with Pin and Yam. I know the feelings of the characters from their voices because they have several conversations. However, I need to know the actions and facial expressions which convey humor. It's very important for a comedy scene. Moreover, the part of long music also requires AD.</p>

P27	<p>Bad Genius Music makes me feel excited. I guess that someone chased another person. I heard the voice of a woman that calls the name of people. I heard footsteps, opening and closing the door. Moreover, I heard the sound gag gag gag. I imagine someone sets up a gun. It's difficult to understand the plot of this scene because of the quick cuts; even though I see some things on the screen. For example, I see someone walking and running to a room, but it's unclear where he's going. As a result, providing the location and names of characters is critical for supporting audience comprehension. Furthermore, there is no need to provide AD for some sounds that have a clear meaning of their own, such as walking.</p> <p>Baimai Tee Plidplew Audio describers are not required to provide AD crossing sound effects or sound of actions such as broken glass, the sound of a spoon or fork on a plate or screaming. These sounds both reflect and convey emotion. I prefer to hear the description before hearing actions, such as when Nira drops a cup on the floor (the sound of a broken cup). Furthermore, I need to know Nira's facial expression when she realises her secret has been revealed. Because I have acquired blindness, I can see the figure but not the details of facial expressions. Another crucial point that the audio describer must describe is when a character's actions change, Nira collapses on the floor. Nira holds up a bowl of ice cream.</p> <p>In Family We Trust I understand the overview of this scene. Crying sound is outstanding in this scene. You don't need to provide an AD for this because I can get the feeling. I need to know the specific location. Moreover, I need to know some actions and gestures; for example, how the son acts when his mom is crying. He hugs her or not. The crying sounds have different ways. I need to know about the changes in her movements or not.</p> <p>Bupesannivas There are three characters in this scene, so you need to provide the name of each character to remove the confusion of BVI audiences. The audio describers don't need to provide AD for crying. I can get the feelings from this sound. I know they cry because of happiness or sadness. However, I need to know the key actions and facial expressions of the characters. You can provide AD overlapping on SFX in case of limited time.</p>
P28	<p>Bad Genius It is hard to follow the plot in this scene because there is no conversation. I heard the sound gag gag gag. I also heard the sound of walking. Someone calls out a person's name. Someone is probably typing on a computer. Music is an important part of this scene, and this sound makes me think of a chasing situation.</p>

	<p>The audio describers must provide AD for describing key character actions such as tying the computer, looking at the speaker, and walking to chase someone. However, because this scene uses a quick cut, the pace of the storyline is quite fast, so if the audio describers need to keep the exciting feeling, they should provide short sentences rather than long sentences.</p> <p>Baimai Tee Plidplew I think the audio describers should describe when Nira reads the online comments at the start of this scene. When a character moves from one location to another, it should be described because it aids comprehension of the story. Screaming or swearing can convey strong emotions. So, audio describers do not need to provide AD across these sounds.</p> <p>In Family We Trust AD is not as important as the scenes. I can understand the story from the sound of news and conversation. The plot of this scene is not complex so it's easy to follow. I can feel the emotion of female characters from her voices. After we talk about the visuals in this scene, I think AD shouldn't interrupt those sounds. I need to know about the change of actions; for example, when the mother's character sits and cries on the floor. Her son comes to hug her.</p> <p>Buppessannivas AD should come to fill in the missing information in the part of the music. For me, the audio describer should avoid providing AD overlapping SFX because it can convey the mood and tone of the scene. However, if there are several important actions, it may place AD on SFX. Moreover, it's not necessary to provide the name of emotions such as fear or pretend to be angry, sad, or happy because I can understand voices. Moreover, AD should not interrupt the conversation because I follow the story from this sound. Making the right word choices in this sequence to portray the overacting is also important.</p>
P29	<p>Baimai Tee Plidplew I think the actions in this scene are significant. More than just emotional facial expressions are important. I can't imagine the actions from voices or sounds. So, the audio describers must describe the actions and changes in actions. For example, Nira reads comments on her phone. AD is required at this point since she is unsure about the source of the sound.</p> <p>Bad Genius Location is crucial because the situation changes depending on where Rin and Bank are located. I must be aware of the key characters' behavior. However, given how quickly things might change, AD should</p>

	<p>be brief. It's not necessary to explain complex facial expressions. Except for the last scene, in which Rin observes Bank while hiding. This is a result of the camera capturing Rin's eyes.</p> <p>In Family We Trust I require a precise location. I can comprehend the scenario from the music, TV news and conversation. I could hear music at the beginning of this scenario. I need to know what happened there. AD location needs to be paid close attention to. Avoid interrupting conversations, news, sobbing, or yelling.</p> <p>Buppessannivas I understand the situation when the characters have a conversation. AD is required for the part of music, and I want to know facial expression of Karaked. How she imitates her facial expression with Kik Suwasjaneer (the name of the famous villain) I need to know the key actions of the characters. I need to listen to the other sounds, like music or special effects, so there's no need to explain every character's action.</p>
P30	<p>Bad Genius There is a part of the silence. I heard the sound of footsteps that someone was walking. I think this is a male student because of the style of sound of footsteps. I remember the kind of shoe. A male student strolls. Then, I heard the sound of a typing computer, the sound of opening the door and the sound of something (gag gag gag). This scene is hard to understand because of a lack of speech. The audio describers should avoid providing too much information that destroys the feeling of curiosity that the director needs to control. Furthermore, audio describers are not required to provide AD for certain sounds, such as walking, and should avoid providing AD crossing the sounds of actions.</p> <p>Baimai Tee Plidplew It seems appropriate to explain the actions in this setting. Although yelling voices or character speech are used to express the feelings. There are some activities that should be described; for example, stepping on broken cups, and swirling on those cups. Instead of merely listening to her scream, these details will let me visualise this character's intense emotions.</p> <p>In Family We Trust I have a complete understanding of the storyline and the emotions of the characters. The original soundtracks or sounds aid my understanding of the core concepts, even when I can't follow every action in the film. The emotional engagement is interrupted if AD overlaps on the sound of crying.</p>

	<p>Buppessannivas This scene is easy for me to understand because there are so many discussions. The audio describers must provide the name of each character to remove the confusion about their actions. In my opinion, AD doesn't need much in this situation. The audio describers must let the audience listen to the music, sound effects, sobbing, and conversation.</p>
<p>Acquired visual impairment</p>	
<p>P31</p>	<p>Bad Genius I need AD to describe the important actions. However, I need to listen to some parts of the music because it can make me feel in with the feeling of this scene. After you tell me about the details of this scene. Some sounds of actions, such as footsteps, do not require description because I can understand them on my own. However, it is significant to provide the names of characters who perform various actions. Bank, for example, walks along the corridor. Bank runs downstairs. A female teacher follows him. Furthermore, audio describers must keep their descriptions brief to prevent enjoyment. I prefer to listen to action before listening to AD.</p> <p>Baimai Tee Plidplew The character's feelings in this scene make sense to me. The way this character talks and shouts, I can tell she's feeling something. My vision problems are the reason everything is so hazy. I am not able to identify the apparent activity. I consequently require an AD outlining this character's primary actions.</p> <p>In Family We Trust Not much AD is required for this. I can comprehend the aim of the scene because of the way the female protagonist is portrayed by the actors' voices and the tone of the news and conversation. Nipa is aware that her husband was shot and killed. "Why don't you tell me?" she yells angrily at her son. She keeps saying the same things over and over. If she's changing her moves, AD needs to clarify them. I must give AD precise visual cues when Nipa breaks down in tears on the floor and her son embraces her.</p> <p>Buppessannivas I focus on the conversation because this sound supports the plot's comprehension. Karaked is possessed by Ketsurang. She wants to prove with two servants that she doesn't ghost. She invites them to touch her body. Compared with sighted people, I can't imagine the facial expression of Karaked when she says, "Do you see me act like a Suwasjanee?" I know who Kik Suwasjanee is because Kik is a famous Thai villain, but I don't know how a female protagonist expresses her facial expressions. I know this is a</p>

	<p>comedy scene from SFX, music, and the styles of speaking. So, the audio describer should let the BVI audience listen to those sounds.</p>
<p>P32</p>	<p>Bad Genius I heard exciting music. Someone calls the name "Thanaphon". Moreover, I heard the sound of footsteps, opening the door, and shaking the door. The sound of walking happens throughout this scene. The first time that I heard this clip, I thought there were only two characters, but I'm surprised that you told me there are many characters in this scene; especially the group of students in the classroom because there is no sound to support my understanding. My vision isn't clear so it's hard to understand the plot without conversation in this scene which has several locations. So, the audio describers need to provide the names and locations every time the location changes. Additionally, I think there are sounds of footsteps from two characters which are the teacher and the student. So, if the audio describer provides AD that indicates a teacher chases Bank "Thanaphon". It will support my comprehension. Moreover, I need to know the clear action of the character such as anxiously waiting to include the facial expressions of each character.</p> <p>Baimai Tee Plidplew I think when the character switches from standing to lying down. It is critical to provide AD. Additionally when the character's movement from one location to another. AD is necessary to aid audience comprehension. Furthermore, I'm curious about her facial expressions when this character screams and swears. AD might help me understand this character's genius and level of emotion. Furthermore, AD is important for the part where the sounds do not support my understanding; for example, Nira eats ice cream while taking medicine. Her hands shake, she splashes coffee on her face, and she drops a coffee cup on the floor.</p> <p>In Family We Trust I could hear the background of the television news of Prasert's death. Prasert is husband's Nipa. She didn't know about this tragedy before. Then, she yells at her son, "Why you don't tell me about this before?" I know her feelings from her voice. So, AD doesn't need much in this scene. However, there are music parts before the ending of this scene. You can provide AD for describing when the son's character hugs his mother who cries on the floor.</p> <p>Buppessannivas Because of the dialogue and vocal expressions of the actors' feelings, I can mostly comprehend the plot in this scene. In addition, I can extrapolate some acts from the context. As an example, Karaked commands her attendants to "Head up!" I am aware that her maids are bowing their heads. For example,</p>

	<p>Pin and Yam sob and fear Karaked because they think she is a ghost. Their speaking has become shaky. At the start of the scene, they are sad and cry. When they realise that Karaked is still alive, they are delighted. I need AD in the music section because I have no idea what's going on. I need to know about the facial expressions of the female protagonist after she says, “Do you want to see me like Kik Suwasjane?”</p>
P33	<p>Bad Genius I heard the sound from the speaker because there was some echo. I heard the sound of a paper being opened and typed on a keyboard. A middle-aged woman's voice addresses someone as “Thanaphon.” Someone dashes down the stairs. I heard footsteps from various types of shoes. Music alters its styles to elicit a more ecstatic response. Moreover, I heard footsteps approaching, a door closing, and a loud sigh from the woman. The female character appears to be excited. The synopsis is a very important element to support the linkage of the plot in this scene; however, it's still hard to understand the exact plot because there is no conversation. AD in this scene should be short and there is no need to create a complete sentence. For example, the audio describers can provide information such as slowly walking. This is because I can hear the footsteps' pace on my own. Moreover, it's very important to provide the emotions of characters and there is no need to describe facial expressions or details of physical actions. This is because the long sentences can't synchronize with the visuals on the screen. Even though there are several characters in this scene, the audio describers need to focus on the main characters.</p> <p>Baimai Tee Plidplew I'm curious about a character's actions in this scene, but I'm more interested in the emotions conveyed by her voice. However, the part where she screams, lies, and swirls on the floor requires AD so that I can imagine her level of rage. Furthermore, the audio describer must provide action details, such as how she steps on the broken cup repeatedly until her blood drains onto the floor. This description increases character and audience emotional engagement.</p> <p>In Family We Trust I fully understand the content of this scene because of the sound of news, crying, and conversation. However, I don't know the particular place in this scene. I noticed that I heard the crying of the mother's character at different levels. I'm curious about the change of movements of this character when she cries throughout the scene.</p>

	<p>Bupesannivas AD is crucial to this scene, particularly for the humorous elements. Karaked uses an overacting approach to portray her facial expression and body language to elicit an emotional response from the audience. I can't observe the actions or facial expressions in detail because I only see the figure. Therefore, I need to be aware of her physical expressions. At the beginning of this scene, I only see people sitting, but I'm not sure what she does. Moreover, the audio describers don't need to describe sobbing or how people cry because I know this action from voice of character on my own.</p>
P34	<p>Bad Genius The first thing that I would say to you is that I can see the figures of people and objects in TV dramas. So, I can understand the story and I know what's happening in the scene. I can't see the details of objects or the facial expressions of characters. In my case, I need AD which provides the details of facial expressions which are important factors to convey emotions. Normally, I can't classify the level of emotions because my vision lacks the details of facial expressions. Suggestion for this scene, the audio describer needs to maintain the functions of music. I feel excited by the music and the sound of stepping or opening the door.</p> <p>Baimai Tee Plidplew The acting in this scene is exceptional since it conveys changing emotions. The audio describer must offer AD to describe the character's shifting activities because she constantly alters her movements. Every action reflects a character's sentiments. Therefore, AD should express emotional intensity. She displays a cup of coffee as an example. Her hands continue to shake until coffee splashes into her face and a cup drops to the ground broken. Perhaps more significant than facial expressions are motions or movements. The sound of her screams and her voice can make me feel certain things. However, AD must explain the happenings before this scene is over because it can be challenging for the blind to comprehend the plot. I see everything as a bit of a blur, but it's important to convey the subtleties of her eyes as she experiences emotional breakdowns.</p> <p>In Family We Trust AD is less significant in this scenario than it is in other scenes. The same phrases are repeated frequently by the characters. The tale is not complicated, and the characters are still in the same place. Additionally, the character of Nipa, a mother, clearly conveys her emotions through her voice and the sound of tears. However, because the kid doesn't speak much, BVI could not comprehend the acts of the son's characters or his feelings, making AD required for this character. When characters alter their postures and movements. for instance, moving from standing to sitting on the ground. It is crucial to offer AD.</p>

	<p>Facial expressions may not be important in this situation; for example, it may not be required to describe a face that is crying.</p> <p>Buppessannivas I need an AD to describe the details of facial expressions. The female protagonist of this scene creates a humorous feeling through her facial expressions and actions. The situation in this scene occurs in history so the language needs to match with the period in the story. I'm half Thai so I can't understand some Thai words. Nonetheless, precise terms that express the exact concept are appropriate for various Thai audiences.</p>
<p>P35</p>	<p>Bad Genius I heard music, walking, running, opening, closing the door, and typing on the computer. Furthermore, I heard the sound of sighing from someone who was a tired person. I'm guessing from a variety of sounds that someone is attempting to conceal a secret. Most of this scene is music, so it doesn't support the comprehension of the plot in this scene. Even though I see some actions such as someone walking, I don't know if he walks somewhere. So, I need an AD to describe the location; for example, he walks along the corridor and stops in front of an audio-visual room. Moreover, some sounds don't clear for blind and visually impaired people such as the sound of shaking the door or breathing. So, the audio describers need to provide AD to describe those sounds. I prefer to hear AD before the sound of shaking the door. Furthermore, I can see the figure of a face, but I can't see the details of facial expressions, so I need the AD to describe the facial expressions of characters because I need to know the emotions of characters.</p> <p>Baimai Tee Plidplew I need to know the facial expressions of the character when she reads comments of netizens on her mobile who know her secret. I also need to know her facial expressions, such as how her hands shake. It should be described when she steps on a broken cup because it reflects her unconsciousness. Furthermore, I can't imagine her eating medicine with ice cream and raising a bowl as a glass of wine. Also, describe her facial expression, particularly the sarcastic smile.</p> <p>In Family We Trust I need to know a few details about this situation. I have to first determine the exact location of the situation. Secondly, I need to know what the character did at the start of this scene because all I could hear was music and I couldn't see the obvious motions. Thirdly, since the last scene consists solely of music, I must know the mother and son characters' actions and emotions prior to it. AD must provide if the characters make decisions that alter the plot.</p>

	<p>Buppessannivas I think for this comedy scene, I need to know the physical expressions of all characters. I want to know Pin and Yam's response when Karaked speaks to them. Furthermore, Karaked asks, "Do you want to see me act like Kik?" I'm interested in seeing how she behaves. She probably says something to make others laugh, but I don't understand it. Like other scenes, crying is a recognizable sound that doesn't require AD. I am familiar with how they behave because I have experienced crying.</p>
P36	<p>Bad Genius I heard the sound of walking, and someone called the name "Thanaphon". A woman hides in a room. I heard some sounds that I can't identify what are sounds? At the end of this scene, I heard someone sigh so loud. It seems to be an exciting feeling or tiring. Music is a significant sound to create the excited feeling in this scene. I can't see clearly, I need an AD to describe the clear actions; for example, he gets into a room and looks to the left and right. Moreover, location is very important to support the comprehension of audiences. However, the audio describer should be concerned about spoiling the description. Some sounds that are familiar in every life do not need to be described such as walking, running, opening, or shaking the door.</p> <p>Baimai Tee Plidplew AD does not appear to interrupt the sound of screaming because it is a key sound in conveying character emotion. However, AD should come to describe character actions because listening to sounds without seeing them makes it difficult to understand or imagine the action. Some actions must provide details, such as Nira repeatedly stepping on a broken cup. This will help me understand this character better.</p> <p>In Family We Trust I know that Nipa accidentally watched the hospital TV news and learned the truth about her husband's death. The synopsis gave me a basic idea of the setting, but I need further information regarding its exact location. She is upset with her son since he is hiding this information. She yells at her son. I need to know the reactions of two characters. AD shouldn't interrupt the voices of two characters in this scene.</p> <p>Buppessannivas The dialogue in this scene's plot seems clear to me. Because of the music, sound effects, and character voices, the scene's mood and tone are not serious and light mood. Particularly the way the female protagonist speaks seems to make fun of the other characters. All the characters' activities must be known to me. I need AD to convey the character's facial expressions when they appear to mimic someone else's expression. "Do you want to see me act like Kik Suwasjane?"</p>

P37	<p>Bad Genius Someone knocks on the table, the sound of opening the door, the sound of walking or footsteps from Nanyang shoes (a kind of male student shoes), the sound of pressing something. There is a part of the silence. All sounds lead me to think about emergency or hasten situations. The plot is difficult to follow because it jumps around a lot and lacks dialogue. Generally, I will focus on conversations more than other sounds. When the setting changes, I need an AD to describe the characters' names and the new location. Furthermore, if a character's face is captured by the camera, I want to be able to deduce that character's emotions from their expressions.</p> <p>Baimai Tee Plidplew AD for this scene is difficult because the character has a swinging mood and abnormal feelings, so the description needs to reflect the unconsciousness and abnormality of this character. For example, audio describers must repeatedly describe the action of shaking a hand and stepping on a broken cup. AD should be provided when she screams and spins around the floor to assist audiences comprehend her intense feelings.</p> <p>In Family We Trust This scene is not complex. I completely understand the plot and emotions of the female character who is sad and angry after she knows about the death of her husband. She blames her son who keeps the secret. I don't need a lot of ADS in this scene. I suggest it may add some actions; for example, crying on the floor or a hug.</p> <p>Buppessannivas I understand the overview of this scene. I would highlight one thing about AD in this scene. Language is very important. Language needs to match the period in history and be suitable for a comedy scene. I believe it is crucial to use suitable vocabulary to describe the facial expressions and actions in this scenario to portray the comedy style. I think the language may be informal and that it overuses modifier words to convey an exaggerated feeling.</p>
P38	<p>Bad Genius I heard the sound of walking and someone chasing another person. The sound of opening the door and moving the chair. Music enhances excited feelings, and some parts of music urge me to fear. Moreover, I heard the voice of a teacher calling a student "Thanaphon." And a student might get away from the teacher. The audio describers need to describe unclear sounds; for example, some parts of sound effects overlap with music. Moreover, some sounds are not familiar in daily life such as the sound of classroom speakers, and the sound of clicking a computer. However, some sounds are familiar in daily life such as</p>

	<p>opening the door, closing the door, running, and walking. These sounds are not needed to provide AD. Furthermore, if the character does some actions continuously, there is no need to describe every single action or repetitive action; for example, Rin clicks the answer on a laptop. However, if the characters do the same action but the location changes. It's essential to reiterate the name and action description. In addition, each time a location shifts, the audio describers must include the character names.</p> <p>Baimai Tee Plidplew After the sound of Cheers! need to have AD. Generally, this word will be said in a happy moment so audiences can't interpret this word will being used for sarcastic moments. Furthermore, the character eats ice cream with medicine and raises it as a raised glass of wine. It is too complicated for me to understand. As a result, AD is required to support audience comprehension. While the part of the character screams or swears, I can understand her emotions and imagine her expressions.</p> <p>In Family We Trust I fully understand the storyline and feelings of the characters in this scene. I don't need AD to interrupt any sounds in this scene. The character's voice and the sound of her sobbing convey her feelings.</p> <p>Buppessannivas I quite understand the whole scene. I have some part which has a long piece of music that I can't imagine the actions. So, I need AD to fulfill my curiosity. I have to know what the characters in this scene are doing and how they are looking because they are always changing. It's different from In Family We Trust which the character shows repetitive actions. I need to perceive the AD which conveys the overacting. The audio describer should be concerned about the language. The general word can't convey the style of acting in a comedy.</p>
P39	<p>Bad Genius Sound of walking, running, opening the door, and closing the door. Someone calls the name of the person "Thanaphon". Sound of pressing gag gag gag. Sound of sighing. I can't imagine the actions or situations in this scene. My vision is not good, so I don't know what's happening on the screen. Furthermore, there are many characters in various situations, making it difficult to follow the story. The audio describers must provide the name, key actions, and location to aid comprehension.</p> <p>Baimai Tee Plidplew It's very hard to understand the story because there is small speech. I need to know the actions of the character that tells me what's going on in this scene. Mostly, I perceive only the negative emotions of this character such as sadness and anger.</p>

	<p>In Family We Trust The most important consideration in this scene is to protect the soundtrack. In my view, I don't need an AD for this scene. You don't need to describe crying, but you need to let the audience feel in with the character's voices.</p> <p>Buppessannivas For this scene, I mostly understand when the characters have a conversation except a female protagonist says, "Do you want to see me like Kik?" (Kik is the name of famous villain) I don't know how she expresses her facial expressions. The key point to provide AD in this scene is to describe the actions of the characters. I have had the experience of seeing a comedy scene before. I know I laugh because of the facial expressions and actions of characters in unusual ways.</p>
P40	<p>Bad Genius I heard the sound of gag gag around 2-3 times. Sound of opening paper. Sound of walking, running, shaking the door. The sound of the phone vibrates. Someone runs downstairs. I don't think about the cheating exam if I don't know the synopsis. Despite knowing the synopsis, I don't understand the story. It's difficult because the location changes frequently, and there are several characters. Some sounds are unfamiliar, and those sounds are difficult to understand for some blind people, such as the sound of shaking the door or stepping on something. These sounds are required for description.</p> <p>Baimai Tee Plidplew The audio describers must describe Nira reading comments on her phone before the sound of people blaming her. When Nira swirls on the floor while screaming and swirls need to be described because this action increases understanding of her emotion.</p> <p>In Family We Trust The opening scene, consisting only of music and the expression on Nipa's face as she hears the news on TV, needs AD to complete it. What location do the mother and son characters originate from? I comprehend everything and can tell how the characters are feeling. Thus, compared to other scenes, this scene requires less AD.</p> <p>Buppessannivas I fully comprehend the scene's plot. Due to the limitations of my vision, I am unaware of the characters' activities and placements. I need to know the movements of three main characters and their facial expressions. Facial expressions are typically used to create humor in the comedy scene. Since the</p>

	characters' reactions are unusual, I suppose AD must accurately translate their actions and facial expressions to give both sighted and blind viewers the same emotional response.
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Part 5: The materials of Chapter 8

This part presented the transcripts of ten Thai audio describers to addressing the question about the strategies for describing gestures and facial expressions in Thai TV dramas from the perspective of Thai audio describers. I selected only the parts of discussions which directly related to the research questions in Chapter 8 and the information were presented in two tables.

- Table 5.1: Transcript of group discussion A
- Table 5.2: Transcript of group discussion B

Table 5.1- Transcripts of Group Discussion A

Transcripts
<p data-bbox="325 370 888 394">The discussion of AD creation for TV drama</p> <p data-bbox="325 402 1751 732">AD01: Generally, a Thai TV drama that I ever write an AD script has around 30 episodes. I'll read a TV drama synopsis that TV stations give to the AD team. Before creating the AD script, it helps me to comprehend the general plot and familiarize myself with the characters or storylines in a short time. I would say again that, before writing the AD script, I will try to understand the overall storyline, mood and tone, and language style. I'll read a TV drama synopsis to comprehend the general plot. Then I'll find the sound gaps and insert AD. Good audio describers have both the ability to identify appropriate sound gaps and the ability to write because blind people would comprehend the content from soundtracks in materials first and AD should come to complete the comprehension. There is no need to describe every action of the characters. I will carefully listen to the soundtrack; if I can tell which part of a scene is from the sounds, I will not offer AD to them. Following that, I will concentrate on language for AD that is relevant to the story, precise and provides clear actions or characters, while avoiding technical terms.</p> <p data-bbox="325 773 1751 902">AD04: I have different methods to create AD. Because of the limited time on-air, I won't be able to watch the entire story before writing the AD script, but I will return to review the AD script. I'd like to share some feedback from BVI audiences. AD for TV dramas does not provide AD in every gap between lines of conversation because BVI must listen to the soundtracks and too much AD has a negative impact on following.</p> <p data-bbox="325 943 1751 1170">AD03: From my experiences, several AD trainers emphasise the importance of writing concise and precise AD scripts. For me, there are several important things about writing the AD script. For a comedy scene or sitcom, for instance, the audio describers must use words or phrases that support the imagination and create a description that can accurately deliver the overacting action or create emotional engagement such as making the audience laugh. The rhythm and beat of narration are important for the genre of sitcom or comedy scene that uses sound effects or music to support the emotions of the audience, so AD should come in the right beat and not put a too long description to break the harmony of narration in these genres.</p> <p data-bbox="325 1211 1751 1341">I like to watch the first episode before creating the AD script for a TV drama, sitcom, series, or film. I'll pay close attention to genre, tone, and style of language as well as the audio and visual details in the scene. I think all elements in TV dramas including the soundtrack were well designed by creators so AD shouldn't interfere with them. This method helps me to create an AD that does not interrupt other sounds.</p>

The time limit for inserting AD is an issue for the AD of television programmes, therefore mentioning emotions could be applied to this circumstance. Moreover, I focus on the narrative of each genre. For example, a sitcom must concentrate on the pace, rhythm of the story, music, and SFX. Other sounds should be used to harmonize the description. Furthermore, the language style is critical in supporting the feeling of engagement for BVI. Furthermore, eye expressions are an important component in conveying emotion; however, the blind cannot perceive these expressions. So, as an audio describer, I will choose this element to describe by interpreting it to create the most understanding of feeling. The blind consultant on my AD team confirms that describing the eyes improves emotional engagement. It could summarise the ways to write the AD script for me in the general case and the case of AD for describing physical expressions. Focus on genre, tone, and style of language as well as the audio and visual details in the scene. Moreover, the point of AD language is important. Using words or phrases that support the imagination and creating description can accurately deliver the overacting action or create emotional engagement.

AD04: I would add some points about the style of AD. I prefer to use literal descriptions rather than naming emotions, such as tears welling up in the eyes, because if the audience can interpret for themselves, this can draw the audience's attention. Furthermore, I would share some information from talking with blind people. There is a consultant who is blind in my AD team, thus I received helpful comments from my team. One of the most crucial things is to "NOT" give the AD too much time because it affects the audience's comprehension. It's hard to follow the story from soundtracks and AD with long sentences at the same time.

AD05: My background is as a book writer, so I am accustomed to using beautiful language or lengthy sentences to describe things in AD scripts. However, I learned through the AD voice talent that the script was too long for her to read in the sound gaps. She advises me to write AD scripts with clear, concise words that can be understood quickly. I, therefore, adjust my writing style from writing for reading to writing for listening. Moreover, I also try to describe what I see on the screen without using adjectives or interpreting the information because, except for time constraints, each audio describer has subjective judgment. I was trained in an AD course with Joel Snyder, who advised me to avoid interpretation during the AD script writing process. As a result, I attempted to adhere to that guideline because I agreed with him that the interpretation, including the use of adjective words, was far too subjective.

AD 02: I agreed with many points of all members. I would emphasise paying attention to soundtracks in the materials. This benefits the process of AD creation. I have some tips for writing the AD script. Besides carefully observing the visual elements, I will listen without seeing. I'll close my eyes and I don't provide AD for the parts that I can comprehend from sound context. I think this helps me to identify the suitable sound gaps for inserting AD by understanding the TV consumption of blind people.

The suggestions for Baimai Tee Plidplew

AD 01: This scene I think requires a lot of ADS because the characters are constantly expressed. For example, the hand holding the coffee cup shakes, her mobile drops on the floor, Nira steps on the broken cup. When Nira (the protagonist) screams, I don't think there's any need to provide AD. This is because the voice of the character can make the audience understand the emotions of the characters clearly. In addition, the sound allows the listener to imagine the gestures of the drama. In addition, the audio describer should describe the moment when the character eats ice cream, opens the medicine packet, and puts the colorful medicine into the ice cream cup. In addition, after hearing a character say Cheers, the character turns to the right and says Cheers before turning to the left. So, I may not describe the look in the character's eyes, but I may describe how the character looks around.

AD 05: This scene is fully acted upon, it's a powerful act. So, physical expressions need to provide AD; for example, Nira has tears in her eyes and a trembling mouth. However, the audio describer should avoid providing AD overlapping the voices or monologues of this character. When this character screams could convey the emotion, so the audio describer doesn't need to provide AD in this part. Moreover, I think I need to describe the part of the action without sound; for example, Nira puts a different colour of medicine into an ice cream bowl.

AD 04: This scene may require multiple facial expressions, but the captions must be short but convey emotions. Because the actors in this scene express quite complex emotions. An example of what needs to be described is when Nira (female protagonist) shows a shocked expression after the sound of people screaming. After that, it is necessary to describe the physical expression of the performer, such as stepping on a piece of glass, falling to the ground and lying on a roll-on a piece of glass. In addition, in the latter period, the popsicle spoon should not be narrated over but should describe after those voices what the character is doing.

AD 03: Following the female character splashing coffee in her face. I heard a silent part and the sound of the heart slowly stopped beating. I don't provide AD overlapping this section because this is a signal of a character's loss of consciousness or controllability. When I heard the female protagonist said Cheers! Then, she ridiculed smiling and weeping. This expression requires AD to convey the true emotion of the character to the audience. AD must convey the character's mood swing and complex emotions. This scene needs a lot of description. For example, Nira looks at her mobile phone and hears the scolding of people on social media. The Audio Describer may need to describe that after the off-scene sound of the person who accuses Nira (female protagonist), the audio describer narrates Nira's actions such as shaky face / shaky mouth. In addition, the physical expression characteristics of Nira should be described to see the climb of emotions. When Nira held the coffee cup, her hand was shaking. She uses her other hand to hold the hand that held the coffee mug so that it will not shake. Finally, the coffee splashed on my face. The characters' expressions in this section are the turning point of the story. This makes the audience know that Nira has lost her mind. In this section, there is a long sound similar to the pulse sound of a deceased patient. In this section, I will not put an AD over this sound. In addition, the Audio Describer should describe Nira walking to the left and walking to the right. She steps on a piece of glass until blood fills the floor. After that,

she fell, lying wriggling on the floor. After that, you don't have to explain anything, let the audience hear the character screaming. In addition, complex emotional expressions need to be narrated, such as when Nira pours medicine into an ice cream bowl. After that, when she finished pouring, she smiled to herself. Then she burst into tears, and she made a face like she was smiling.

AD 02: The first audio describer had to describe the voice that heard the person blaming Nira (the female protagonist) as a social voice. After that, the description should be given to the audience to be able to recognize the gradient of emotional expression, as AD 03 says. In addition, the moment the character pours medicine into an ice cream bowl. Audio Describer should describe facial expressions; for example, she smiles but has tears in her eyes.

The suggestions for Bad Genius

AD03: In this scene, (Bad Genius) employs sound design to elicit excited reactions from viewers. I heard walking, then the sound of opening the door, followed by a brief pause to hear excited music. So, the role of AD does not interfere with the function of sounds that the director intends to design for audiences. For this scene, the 'sound' is an important element of this scene because it is the sound that mainly communicates emotions. When I close my eyes, the sounds in this scene can communicate a lot of emotion to the audience without any dialogue. In addition, voice storytelling techniques are used that excite the audience, such as the sound of the door opening. For example, if you write an AD script, you can describe "Banks standing in front of the door/opening the door/Banks walking into the room". Therefore, AD should not undermine the function of sound in this scene. Audio describer should not put AD over sound effects. Audio Describer must specify the name of the character when interspersed to prevent confusion with the listener. Also, when a character named Rin hides in a locker, If the viewer sees it, they can sense the pressure of the character, but in the case of the audio describer, it is not necessary to describe it as stressing the character, but rather as pouring tears (after which let the music be aroused). I think blind people can sense the feelings of the characters.

AD02: I agree that AD 03 is important for scriptwriting. AD for this scene needs to be balanced in the scriptwriting. AD that wants to enhance understanding for the audience. AD must not affect the function of other sounds in the scene, such as door opening, walking, and running because AD superimposes these sounds. It will affect the listener's enjoyment. In addition, the audio describer must be wary of spoiling content, such as the scene where a character named Rin hides. Also, when the camera closes up the face of the character hiding in the audio describer's cabinet, it is not necessary to say that the character is afraid, but it should be described as Rin's eyes trembling.

AD01: Some parts of AD scriptwriting need to be clearly described, such as the loudspeaker sound coming from Rin's signal transmission (the heroine character who cheated on the exam), but when Banks (the heroine character) was looking for someone, the director deliberately misled the audience into thinking that he had found it in the beginning. Audio Describer must not rush to answer the premises. The moment when the heroine hides in the locker and looks out. The audio describer of the script should describe it with the stance of a third person who looks through the gap from the cabinet

and sees the hero approach the locker. But there is no need to describe the details of facial expressions or the twinkle in the eyes.

AD04: I think, like everyone else, that the important thing in this scene is not to spoil the story. People write AD scripts without overriding or destroying the function of sound effects such as walking/door opening/notebook press sound. Also, a brief representation of each character, such as Banks (male character). Open the door ... Rin (female character) Look up ... Banks (male character) Look to the left and look to the right and walk out.

AD05: I have the same opinion as everyone else. This scene does not have dialogue sounds but is full of other sounds such as loudspeaker/door opener. Audio describer must not cause AD to destroy the role of these voices.

The suggestions for In Family We Trust

AD02: I will listen to the voice that the character is turning to watch television news. I noticed that while the character listened to the news, the character's facial expression was shocking. In this scene, the audio describer should first allow the blind to hear the news on television. Don't put AD over this sound so that the audience is on the same page before what's happening.

AD03: I agree with AD 02 that the audio describer should first let the blind get to know the message from the TV drama news. After that, the audio describer should pay attention to the action characters, such as the character of the mother hitting her arm after listening to the sentence that the child said that the father had been shot. The mother character was stunned before crying. The audio describer should leave a quiet voice so that the blind person can understand the feelings of the silent character before crying. After that, it describes the character of the mother whose mouth trembles. Or depict a mother character hitting her son.

AD04: I agree with both AD 02 and AD 03 that AD should not be put over news audio at the beginning of the scene. It is also wise to tell the blind where the incident took place. After that, he described Nipa's (mother character) gestures as well as Qi's (child character) expressions. After learning that the mother learned the secret of her husband's shooting of life. In addition, if there is time to lecture, AD should describe the expression characteristics of the people who came to watch the events of these two mothers and children. Moreover, I think that an audio describer does not need to describe crying because a blind person can perceive emotions and a degree of regret from the tone of the character's voice, but it may be further narrated in the character of the mother hitting the child. Mother and child hugging, or the character's mother crying until she collapses to the ground.

AD 05: For this scene, I think the thing to keep in mind is what should not be described because this scene is complete on its own. I think what needs to be described is the expression of the son's character. Because there is no voice of the character that helps the blind person understand emotions, such as the son hugging his mother, it is necessary to tell. Also, at the

beginning of the scene, it should describe the facial expression of Nipa (the mother character), but I think the moment when I heard the cry doesn't need to be narrated, because the character's voice is already very good at communicating emotions.

AD01: I agree with everyone that early scenes shouldn't be narrated over television news, but an audio describer can insert audio narration of where the characters are. When the character cries loudly, there is no need to describe facial expressions or gestures because the audience can understand the emotions well from the character's voice. Because my son didn't show a clear expression. Notice that he will frown and open his mouth. Also, when a mother beats you or you pull me into a hug, The reaction between the characters should be described to the audience, and the character of the mother crying until she collapses to the ground should be described because it expresses the great sadness of losing her husband without the opportunity to say goodbye.

The suggestions for Buppesannivas

AD03: This scene is a period story; it is the story of a character from the present day who possesses another character from a bygone era. I think the audio describer should describe the physical expressions of the character so that the audience would recognize the character's differences, such as a character named Kesasurang (a modern woman) possessed by a character named Karaked (a woman in a bygone era). Audio Describer should describe how she acts and how she reacts. Also in this scene, there is an incoming xylophone sound, which evokes a sense of fun or comedy. The audio describer must be careful not to let the AD voice undermine the function of the sound.

AD05: I agree with AD 03 that this scene is a comedy. In the beginning, the scene should describe the character's gestures, including the manner of prostration or the servant hugging the boss, which is an expression of loyalty, needs to be described.

AD02: I agree with both. I think when the character sits in the mirror, the audio describer should describe the costume because it is a symbol that helps the audience understand the moment of the event. and understand the status of aristocratic characters. In addition, when the character says Do I need to be the villain in drama like Kik Suwasjane?The audio describer should describe the facial expressions of the actual characters, such as upside-down mouths and eyes so that the audience can perceive the comedy through the characters' expressions as if the viewers had seen the images.

AD01: This scene should use teenage or informal language to give it a sense of humor, such as turn her mouth upside down. The Audio describer should use teenage language. To know that the character is not a bygone person. In addition, it is important to write clothing to understand the era in which the incident occurred. In addition, exaggerated facial expressions such as open eyes and inverted mouth, in this scene the accompanying sound will help the audience perceive the comedy. Even when the two servant characters Pin and Yam prostrate on the floor and their bodies tremble, the sound effects would make it known as a funny scene. Therefore, the audio describer must not describe AD over these voices. In addition, the character's facial expressions must be observed, such as after the heroine says "Sure", which is the language

of modern times. Two servants, who were not understood by the past, would have a bewildered expression. In addition, the moment of service snuggling in Karaked's lap and hugging to show his love for the boss should also be narrated.

AD04: This scene was supposed to be almost all AD, but it wouldn't have worn every part because it was a funny scene. Instead, the audio describer should describe the character's changed expression so that the audience perceives the character as someone else. Even other characters still call their original names. This includes when the character changes the position of the show, such as getting out of bed and lying on the side of the floor.

Table 5.2- Transcripts of Group Discussion B

Transcripts
<p data-bbox="325 370 888 394">The discussion of AD creation for TV drama</p> <p data-bbox="325 402 1768 597">AD 06: Based on the suggestions of AD training and guidelines, the audio describers should watch the entire story before writing the script. From my experience, TV dramas typically last for approximately 50 minutes, with three to four breaks in between. As a result, watching the entire story before writing the AD script is difficult. As a result, I'll read the synopsis to learn the entire story and observe the context of audiovisuals in TV dramas. This will aid in identifying sound gaps and selecting the elements. This is because context is especially important to reduce the risk of misinformation to convey the meaning of visual mode in audio mode.</p> <p data-bbox="325 638 1768 865">AD 07: I agree with 06, according to my experience, a sitcom has 40 episodes, so I don't watch all of them before writing the AD script, but I will read the synopsis to understand the overall story and watch the first episode to observe the character's traits and personality, as well as the language style. In the case of writing the AD script with the team, we will establish the writing style guidelines together after watching the first episode. Moreover, I would say the challenges of time limit to create AD for television programmes, therefore mentioning emotions like anger and terror could be useful in this circumstance. I think it can make emotions more quickly understandable for viewers. There is a low risk of misinterpretation of characters' emotions because the characters in Thai TV dramas are flat and use the overacting technique to express their emotions.</p> <p data-bbox="325 906 1768 1101">AD 10: I agree with naming emotions. Generally, I applied the naming emotions for the TV dramas that I was its audio describer because it was soap opera in which all characters were flat characters who expressed strong emotions, and they didn't have complex emotions and sometimes they expressed their emotions with their voices such as screaming when they were angry. So, because I needed the audience to have time to listen to the soundtrack, I used naming emotions to create a short description. Moreover, I won't describe some actions that can be understood from sounds such as crying or yelling but I focus on turning points of movement such as swirling on the floor.</p> <p data-bbox="325 1141 1768 1401">AD 08: Most AD training encourages the use of the objective style of AD or using summarised style or interpretative style of AD in the case of time constraints. Moreover, the suitable style of AD depends on the specific characteristics of each scene including the way to use audio-visual elements to create meaning in the scene. Blind and visually impaired audiences need to perceive the AD that creates both comprehension and enjoyment, especially AD for TV dramas. The suitable style of AD depends on the specific characteristics of each scene including the way to use audio-visual elements to create meaning in the scene. Moreover, I have worked with blind and visually impaired people, and they shared some needs about AD. The BVI people need to perceive the AD that creates both comprehension and enjoyment, especially AD for TV dramas. However, some audio describers, especially new audio describers conduct AD by focusing only on delivering</p>

comprehension and some of them try to provide a lot of details in the description. Another point, Thai actors are unable to express their emotions through facial expressions because they continue to express poor acting skills by making the same expression. Blind people can interpret audio describers' facial expressions in a variety of ways, but it may not be the true meaning of the character's emotions that you want to convey.

AD 09: For me. I am concerned about comprehensible words, words that inspire imagination, and language that matches TV dramas. My AD team has five people to write the AD script for TV dramas. We will share the information of the story and style of language because we are concerned with the harmony of language which is an important factor for enjoyment. I am concerned about comprehensible words, words that inspire imagination, and language that matches TV dramas. To leave enough time for audiences to follow along and hear other sounds.

The suggestions for Bad Genius

AD07: This scene is interesting: the audio describer needs to understand the meaning of each shot. It's very important to understand the point of view in each scene. Some parts of this scene are presented from the audience's point of view, but some parts of this scene are presented from the character's point of view. For example, Rin sees someone who takes a step closer to her locker. In addition, the audio describer should be careful when telling information that reveals the story in advance, because, in this scene, the director intends to mislead the audience that the hero has already met the heroine when he opens the door to the first room. But in fact, the heroine is hiding in another room.

AD08: I agree with AD 07 Be careful about telling information in advance. audio describer Needs to understand what the director wants to communicate, including observing the camera angle of what is being captured, such as the face of a person/action/object / or equipment in the scene. Also, the main thing that I think should be very careful of is not to make sounds. Overlap with background sounds such as door shaking / closing or opening doors, because these sounds are designed to excite the audience. In addition, some moments are silent, such as when the hero opens the door to one of the rooms. audio describers It shouldn't be put TO This silence range is also designed to give viewers a sense of excitement about what's going on in the scene. Music has a huge impact on creating emotional engagement for audiences in the case of Bad Genius. As a result, audio describers should avoid using long sentences to describe the entire piece of music. Furthermore, some parts of this scene used silence to create suspense with the audience, so AD should not interfere with this. This sound, like the sound of shaking the door, is important in representing the character's action. I think blind people can infer action from this sound, so it may not provide AD for this.

AD09: I agree with everyone. This scene has a quick cut, so identifying the location and telling the characters' names will make it easier for listeners to connect the events.

AD07: This scene is designed to excite the audience. Hence the insertion stroke. TO It is very important to create a collective mood for the listeners. Also, I agree with others that the sound of opening the door / closing the door / the sound of pressing

the keyboard should not be put on the sound. It's very important to think about a suitable place to put AD. The context of other sounds in the scene should also be considered.

AD10: I agree with everyone. In this scene, the sounds in the scene convey meaning, such as the sound of walking / closing the door. It reminds the audience of the character's actions and creates a sense of belonging. In addition, the audio describer should be concerned with the right words in the narration must be chosen to communicate in limited spaces, as this scene has a quick cut between characters in different locations. The length of the description should not be fit for the length of sound gaps. In this scene, the long sentence does not fit the rhythm of this narration.

The suggestions for Baimai Tee Plidplew

AD09: I think this story is challenging to describe the emotions of the characters because the characters change emotions so quickly. Sometimes sad, sometimes angry. The characters are uncertain in their expression of emotions, so I think. audio describer Interpretation may be necessary. Identifying the mood may be appropriate in this scene so that the audience can clearly understand the characters' feelings in a short time. In addition, the audio describer should be described to the audience to understand that the character has the characteristics of a loss of consciousness.

AD07: I think early in the scene need to identify the source of the sound. off scene which is a person's voice reproaching Nira (female protagonist) that is a social comment that Nira reads from his mobile phone. Also, the name of the character should be specified periodically, as the character has changed the use of both high-tone tones. Using this kind of sound can confuse blind listeners. In addition, when Nira stepped on the glass and fell. The screaming sound was not from physical injury but psychological pain. audio describer It must indicate why the character screamed. This is an example of the need to interpret the emotions of the characters to make the audience understand. In addition, some moments may need to describe external characteristics for the audience to feel together, such as when the character is unconscious with different external expressions and internal feelings, such as smiling with tears or smiling but blindfolded. I think the characters in this scene have performances that communicate complex emotions. Choosing how to describe when to use summaries When do you need to describe your physical characteristics?

AD08: The characters in this scene are characterized by round characters Complicated emotions and expressive Personally, I think that describing this scene should use a method of describing the physical expression characteristics of the characters. The main thing is not to insert or superimpose the voices and screams of the characters. (part1) Her hand holding a coffee cup in one hand trembling and using the other to support, but her hand still trembles --- (part2) A cup of coffee splashes into her face --- (part3) Coffee splashes into her face --- (part4) A cup of coffee drops on the floor --- (part5) She walks on the broken cup until blood ran from her feet --- (part6) She slips and swirls her body on the broken cups.

AD10: I think this scene is different from Clever Games Cheat. For example, the sound of certain actions in this scene does not primarily serve as a fantasy of the actions of the characters but serves to reinforce collective feelings. Audio Describer

needs to be narrated, i.e., after hearing various sounds in the scene, you should choose to narrate, such as when a mobile phone falls to the floor / the sound of glass cracking / the sound of opening the medicine packet. Because the listener may not be able to predict that the sound that is heard is the sound of the phone falling, may think that it is something else falling to the ground. What facial expressions do the characters make?

I think the character's facial expression should be described by using the literal description. There is no need to summarize emotions or interpret them because it will cause the listener to lack emotions. Also, I agree that this actor acted well. It is complicated to communicate emotions. Describing facial expressions and body movements will make the audience feel more emotional with the actors than the characters' emotions. As I said before, I agree with others that said before about good AD shouldn't describe every single action, but the audio describers need to select what is important to select to describe or omit. For example, the scene of BaiMai Tee PlidPlew, this scene shows the skill of acting of the actress who expresses complex emotions continuously in this scene. I think the audience can detect emotions from her voice when speaking a rude word, and her yelling. I won't describe some actions that can be understood from sounds such as crying or yelling but I will focus on turning points of movement such as swirling on the floor.

AD06: The actors' performances are complicated. It's a difficult scene to write the AD script. I agree with the opinions of many of the people who have proposed it before. What I want to emphasize is: TO In this scene, it should not overlap with the voice of the actors, whether it is speech or screaming, as well as other sounds in the scene, such as the sound of the phone falling/broken glass/spoon hitting the bowl.

The suggestions for Buppesannivas

AD07: This scene is a romantic comedy, so the facial and body expressions of the characters to create comedy are important to note in this scene. I think this scene may need to be described over sound effects so that the audience can clearly understand the characters' actions and connect them to the events in the story. I think the sound effects in this scene can be overlapped by AD because they don't serve to communicate important meanings like the sound effects in other clips, such as when two servants crawl towards Karaked and Karaked hold out his hand, or when two servants look at each other but don't have dialogue. Actions that don't have dialogue or character voices enhance understanding. AD needs to be offered, while during crying there is no need to put AD because the audience understands that the characters are crying from the sound of crying.

AD08: I think this scene is another scene that is difficult to write AD because... description Does it have to exaggerate the actor's expression? acting You also need to choose words that can make the audience feel fun or funny while performing them. At some point, I thought I might not be able to describe it as directly as it appears, such as looking in the mirror at my body with pride. The character acts like a model. Also, I agree that this scene can be placed. TO Audio overlay sound effect Yes, it is also important that I like to emphasize that the situation in this scene takes place in a bygone era, so the language chosen must also be archaic and correspond to the character.

AD10: I agree with everyone who mentions that point. AD can place sound effects in this scene. Moreover, I agree that the choice of language must make the audience feel funny with the gestures of the characters. Moreover, the female protagonist pretends to be angry so it's very important to clarify this point when providing AD to remove the confusion of the BVI audience. Additionally, this story takes place in a bygone era, so it is necessary to use retro words, and if there is enough time, describing the characters' clothing will be an important part of making the audience better understand the era of events, and the clothing narration is also an important part of understanding the social status or class of the characters.

AD09: I agree with everyone about the narration, facial expressions, and gestures of characters who want to make a joke out of physical expressions. Therefore, the nature of physical expression should be described without concluding emotions.

AD06: I think some parts of the clip of Buppesannivas are a good example of the use of literal descriptions. The character of the female protagonist exaggerated acts of being angry by scowling her eyes and curving her mouth. The physical actions must be described because sighted people laugh at these acting so AD should create the same feeling with unsighted audiences by describing the facial expressions. Moreover, the audio describer may not be necessary to describe the character as pretending to be angry. Because the audience will be able to understand that the character is not angry from the context of the character's words. Therefore, the expression characteristics of facial expressions can be described honestly. However, at some point, it may be necessary to use a summary because the direct facial expression in front of the audience may not be able to make the audience understand, such as the character showing a tired expression or the character making a tired face, or the servants looked at each other in a daze.

The suggestions for In Family We Trust

AD06: This scene has a space to insert AD between the dialogues of two characters. It should be noted that AD should not overlap the television news sounds, including the sound of crying. In addition, I think the audio describer should describe when the mother's character hits her son because this reflects the mother's anger. It is also possible to describe the surrounding atmosphere where other people come to watch the event.

AD09: This is an emotionally oriented scene in which the listener can understand the story from the dialogue and the audience can also perceive the characters' emotions from their voices and cries, as well as music that promotes the characters' emotions. This scene may only describe the beginning of the scene where the mother character comes to a stop in front of the television. After that, listeners will be able to understand the story and imagine the characters' reactions from the voice of the dialogue.

AD10: This scene emphasizes the emotions of the mother character with a son character named Qi. I think the voice of the performer/background music/ can do a good job of communicating emotions. This scene can let the listener think for themselves about how the characters feel. In addition, during which the mother character cries. I think there's no need to

provide AD. This is because the listener hears the voice, and they can already recognize that she is crying. In this scene, the character changes actions, such as the mother hitting her son pulling the mother into a hug/mother crying, and collapsing to the ground, as well as describing the atmosphere of the place where people came to watch the situation.

AD08: This scene agrees with others that it is not necessary to provide a lot of AD. I think it's just some kind of action like you embracing your mother or mom crying and collapsing to the ground. In addition, what is needed to create a common mood with the audience? Another important observation of the audio describer should tell the audience about the "Sound of TV news". In addition, the facial expressions of the mother character change from shock to gradually cry. This part needs to provide AD. Importantly, the audio describers need to avoid providing AD overlapping the conversation because this sound conveys the plot's comprehension and emotions. If it is necessary to describe the reactionary facial expression of the character, it can place AD overlapping the repetitive sentences of characters. Moreover, the audio describer should describe when the mother's character hits her son because this conveys a level of anger and regret. However, the important sentences; for example, "Why you don't tell me about his death I don't have the opportunity to say goodbye to him" don't place AD on it.

AD07: Agree with everyone that the sound of TV news and the sound of crying are the main messages. So, the audio describer should avoid overlapping those sounds. But I think I should describe how my mother cried until she collapsed to the ground. I beat you. Also, I think it is worth being careful when making sounds. Also, give the audience a chance to hear the music because it is a time to enhance the emotions of the listener. It should not be put on the entire music.

Part 6: The materials of Chapter 9

This part presented the transcripts of ten Thai audio describers to addressing the question about the strategies for describing gestures and facial expressions in Thai TV dramas from the perspective of Thai AD experts. I selected only the parts of discussions which directly related to the research questions in Chapter 8 and the information was presented in two tables.

- Table 6.1: Transcript of nine experts

Table 6.1- Transcripts of nine experts

Transcripts
<p data-bbox="325 370 892 394">The discussion on AD creation for TV drama</p> <p data-bbox="325 402 1764 898">Luengnoraseth: I would like to share the overview of my AD principle with you. I was trained by Joel Snyder and tried to follow his principles. If there is enough time, I like to describe facial muscle movements and their changes and avoid describing the mood. I won't go through every detail; instead, we focus on the most important action. We don't describe every action; I choose the dominant action. And if there are gestures that are repeated the same way, then I won't be able to repeat every description. I'll pick the most important elements to describe, and I don't interrupt key sounds including conversation, or sounds of emotion such as crying. The Thai language has a large vocabulary for describing facial expressions and bodily movements. When conveying emotions, eye, and mouth movements can be used to convey a variety of feelings. Every word has a meaning, such as smiling with teeth or smiling at the corners of the mouth. But I will not describe the name of the emotion such as a shy smile. In addition, I will try to describe the description that matches the character's expression as much as possible in the limited time. But in the case of long instrumental music, it can be described a lot because it can be described over the music. But it's important to choose words that match your expression, such as the words see or stare. These words have different meanings. An audio describer should be a person who has good language skills and knowledge of a wide range of vocabulary. If audio describers have these qualities, they will be able to describe AD to communicate emotions directly from actions without using emotional words. If there is enough time, I like to describe facial muscle movements and their changes and avoid describing the mood.</p> <p data-bbox="325 938 1764 1369">Sarakornborrirak: I think music is very important to observe when writing the AD script. Even though many audio describers like to put AD on music, I will allow blind people to listen to the music because? placing the AD on it. The functions of the music of sample clips are different. Personally, the music in the scene of In Family We Trust doesn't support the emotions of the characters but the music in the scene of BaiMai Tee PlidPlew can represent the confusion or pressure of characters. Music in Buppessannivas can represent the historical situation and lively mood of the female protagonist. One of the AD principles that I used in the process of identifying sound gaps was avoiding interrupting the functions of speech and voices that convey comprehension and feelings. AD should preserve the opportunity for audiences to use personal interpretation from the voices of characters. I have several experiences in the process of AD both script writing and voice talent for documentaries, films, cartoons, and other fictional programmes. As a voice talent of AD, I've occasionally run into the issue of lengthy lines in AD. For novels in AD, some audio describers employed a lot of words and beautiful language. This may have an impact on the comprehension of blind people who have limited time to discern the meaning of AD for television as well as voice talent who are unable to read the AD script to synchronise with the visuals. Therefore, the AD script should choose phrases that are clear and succinct to minimise issues during dubbing and consumption.</p>

Praphanturakit: In my view, if the character expresses the clear meaning of actions, it may use naming emotions. Some characters like exaggerated acting to express emotions so it is a low risk that the audio describer will be misinterpreted. I know this scene highlights the emotions because the camera captures a close-up of the character's face. As an audio describer, I don't provide AD to interrupt the sound of strong emotions like sobbing or yelling. I think that people can hear emotions in their voices. In addition, the peculiarities of TV dramas may allow viewers to apply their discretion in interpreting characters' emotions and conjuring up physical images in their minds. I think listeners can tell when voices are angry, sad, or other emotions. When audio describers use too many ads, it can sometimes ruin viewers' enjoyment. , I have experience in TV production, and I consider the camera shots to be a tool to support the decision of audio describers about which sounds are important. When the camera takes a close-up shot, it displays the concentration of emotions through facial expressions. In contrast, a long view illustrates the connection between a location and its characters.

Karuchit: Audio describers need to carefully select the sound gaps to insert AD. There is no need to provide AD in every facial expression because the BVI audiences can detect the emotions from the voices of characters. AD should be a supporter and not interrupt the other sounds in TV dramas because they are designed for specific purposes so audio describers need to carefully select the sound gaps to insert AD. There is no need to provide AD in every facial expression because the BVI audiences can detect the emotions from the voices of characters. Moreover, I will talk about a controversial point of AD creation. The principle for using interpretation in AD. In my view, if the scene lacks sound context, it may be suitable to use an interpretative style of AD to support the BVI comprehension. However, some scenes have enough sound context to support the plot's comprehension and emotions. The audio describers might not provide AD or use literal descriptions to create emotional engagement and draw the attention of audiences.

Suthi: Generally, I don't want AD to interrupt sound effects because it can enhance feelings. I need precise and concise words to convey the clear meaning of the description. Generally, I don't want AD to interrupt sound effects because it can enhance feelings. I need precise and concise words to convey the clear meaning of the description. I think the skill of word selection of audio describers is very important because of using too long sentences to describe some actions. It may create confusion for audiences and it's hard to follow or interpret the meaning in a short time. I think effective AD should have these characteristics; 1. Does not overlap the important sounds such as conversation 2. Using precise words 3. Using specific words for describing the actions of characters 4. It may not be a complete sentence, but it can convey full comprehension immediately. It works as a bridge to link comprehension from one point to another point 5. Normally, it shouldn't interpret or use the name of emotions, but the audio describers should carefully use their judgment on which parts can be used interpretation or which parts should not use. This is because literal descriptions of some facial expressions may lead to confusion. Or it may use the interpretative style for the programme in which children are the target audience.

Janevatchararuk: I stand for the objective style of AD. I selected to describe the movement of facial expressions to convey the emotions of the characters. I think BVI should have the right to interpret the meaning of acting by themselves.

Sirirungruang: I think effective AD needs to have 3 things providing AD at the right time, the right place, and the right words. The right time is very important because BVI people comprehend TV programmes from soundtracks and AD. So, AD shouldn't interrupt soundtracks.

Moreover, I would say the comparison when I perceived each clip of TV drama. There is a lot of discussion around the case of In Family We Trust. I pay close attention to the character's voice that conveys her sorrow. I can understand conversations and news on television, and hearing voices helps me understand how people are feeling. In this scene, I'm not focused on the music. In comparison, I am unable to comprehend the plot of Bad Genius since there is not enough background information to support it. There were no other sounds besides music, sound effects, or walking or running. The rhythm of the music excites me. I think that something is happening in an emergency, but I'm not sure because my understanding has completely vanished. Buppessannivas, I understand the story from conversation and some conversation supports my imagination about the movements of characters. BaiMai Tee PlidPlew, I partially understand only the part that has speech but it's quite hard to connect the sounds to understand the overview of the story. But I perceive the hurt feeling from voice and music. Remarkably, the voice of the character led me to confuse the number of characters in this scene.

Intaranan: I think that some people have good intentions, wanting people with sight loss to create visual images in the same way as sighted people do. So, many new audio describers write AD scripts with plenty of details in AD but have too much impact on the audience's enjoyment. It is therefore necessary to select only what is important for understanding and maintaining a sense of enjoyment.

Songsiri: I think audio describers need to understand blind and visually impaired people before writing the AD script. In my view, there are three main factors that affect the styles of AD: First, types of sight loss. This factor influences the achievement of pictures in the BVI brain. Second, life experiences: I think this factor affects the comprehension of the plot and emotions; especially complex emotions. Third, the media viewing experience: affects the meaning of sound in the voice of the character's emotions and the tone of the story in each scene. This is because some TV dramas are characterized by repetitive expressions such as the styles of music for exciting scenes or sad scenes.

The suggestions for Bad Genius

Sirirungruang: I don't understand completely the plot of Bad Genius because there isn't a conversation. Even though I don't understand the plot, I feel excited and curious when listening to the music in the scene of Bad Genius. The main sounds in this scene are music and sound effects. Music leads me to feel excited. To be honest, I don't understand anything so I and other BVI people need AD to describe actions and tell me what's going on in this scene.

Songsiri: I heard footsteps, the sound of opening the door, and closing the door in the scene of Bad Genius. I understand the actions of the characters. Besides, the sound of music makes me feel excited. I heard a footstep, the sound of opening the door, and closing the door in the scene of Bad Genius. I understand the actions of the characters, but I can't understand the plot of this scene because it's hard to link the meaning of each sound without conversation to understand the plot. The interesting characteristic of this scene is sound. As a visually impaired person, I will summarise the functions of sounds into six issues. First, music can create a sense of the character's expression, such as a musical with excitement. It's like doing something mysterious. I feel like someone is running, guessing the music, speeding up; Second, the silence changes to another atmosphere. The character moves from one place to another; Third, tone indicates the status of the relationship or has latent implications, such as issuing an order; Fourth, the distance of sound: I assume the characteristics of the on-screen image, such as the voice of a woman calling it far away; fifth, SFX sound, e.g., typing, opening sound, footsteps, can't capture sound; and sixth I can understand the relationship of the character; for example, the voice of woman calls the name of someone. I assume that this is a teacher calling the name of the student.

Praphanturakit: In the scene of Bad Genius, I know this scene highlights the emotions because the camera captures a close-up of the character's face. The camera focuses on the face and eyes of Rin (a female actress). She changes her facial expression to express her excitement and relief.

Suthi: This is because most of this scene is music, I think it is quite challenging for BVI to comprehend the plot and actions of characters. I can sense how dynamic this scene is through the music, and a shift in the tempo or rhyme can grab my interest. AD shouldn't, therefore, focus emphasis on the sound direction. Additionally, I can interpret sounds like walking and door opening and closing. However, I am unable to connect the meaning of each sound to the plot.

Intaranan: In this scene, I think the literal description should be used for describing facial expressions to enhance the emotions; however, the description shouldn't be long; for example, her eyes widen. I think the literal description can enhance the emotions more than providing the name of the emotions. Moreover, the audio describer shouldn't provide AD on the entire music because music in this scene is the key sound to draw the attention of the audience and create exciting emotion.

Karuchit: There are several characters in this scene, but the audio describer should focus on two main characters "Rin" and "Bank" Additionally, this scene employs quick cuts to jump between different characters and settings. This scene uses a quick cut so the audio describer may provide only key actions of the main characters to link the comprehension of a storyline. Moreover, the audio describer must give the location and character names each time the shot changes. Additionally, the audio describer must comprehend the point of view in each shot, such as when the female character glances out of the locker hole to see someone walking towards her.

AD doesn't need to be present when some familiar sounds, like opening or closing a door, occur. The sound of a classroom speaker or the sound of a computer being used to cheat on an exam are two examples of noises that are difficult to grasp by

listening alone. It's crucial to give AD examples like these. Both before and after can be used to describe the location of AD. To me, the most important thing is to provide an AD after sound effects.

Janevatchararuk: The most important sounds in this scene are sound effects such as walking, opening, and music. The challenge of this scene is the limited sound gaps for inserting AD because this scene uses a quick cut. So, the audio describer needs to put AD over some part of the walking sound or typing sound. However, I don't place AD at the beginning of those sounds, but I will place AD after audiences hear those sounds for 2-3 seconds. Moreover, the director has the intention to lead audiences to misunderstand the place of hiding for the female protagonist. So, the audio describer must be concerned about the timing to provide the name of the character.

Luengnoraseth: I must maintain music's role in this moment because it expresses the emotions of the characters. Sometimes music abruptly ceases, and other times it quickly gets louder. Another crucial sound to keep in this scene is the sound of actions like stepping and opening doors. I'd advise preserving these sounds. These sounds convey the crucial message in this scene, so the audio describers shouldn't cut them off. Additionally, I have some recommendations for this setting. We need to add AD for significant sounds in this scene because some of the sounds are not clear. Some sounds can also be used for very particular things, like typing on a computer to cheat on an exam. Furthermore, it may not provide the full sentence because this scene uses a quick cut to switch between two characters so the sound gaps in this scene are so short even though there is no dialogue.

Sarakornborrirak: Music is very important to create emotional engagement with audiences. When the camera captures the character's faces, the audio describer needs to describe their facial expressions. When the camera captures the character's actions in the medium shots, we need to describe the actions of the characters; for example, the characters wait for the cheating signal. They shake their legs. Another important point is content selection. When we need to convey the fear emotion, we need to select eye expressions and sound expressions to describe. For example, in this scene, a female protagonist breathes, and she tightly closes her eyes. So, we need to focus on these elements. If we describe only, she closes her eyes. This description can't convey the fear feeling.

The suggestions for Baimai Tee Plidplew

Songsiri: I feel the sadness of the female actress in the scene of BaiMai Tee PlidPlew from the sound of crying. Moreover, the volume of crying conveys a level of sadness to me. I feel the sadness of the female actress in the scene of BaiMai Tee PlidPlew from the sound of crying. Moreover, the volume of crying conveys a level of sadness to me. As I mentioned before about the importance of sound. In this scene, I decode the meaning of sound into four types. First, the voice of the character's expression. It makes sense to know the emotions of the character, such as the pressure-minging cry. Second, music communicates the scene's mood and tone, such as dark, and sad/ musical changes, making it impossible to guess if the character is moving or changing the scene.

Sarakornborrirak: I think the scene of BaiMai Tee PlidPlew AD needs to use a summarised style or interpretative style because the character expresses complex emotions. For example, Yim bab mai ye la (smiles with ignore).

Suthi: This scene is very difficult for me and other BVI people to catch the meaning of the conversation. So, AD is required to describe the actions of this character. I heard the group of people at the beginning of this scene, but I don't know the source of the sound. After that, I heard screaming. It seems to scream because of pain about something. I feel complex emotions including pain, sadness, and anger. Moreover, I am confused about the number of characters in this scene because the character uses a different tone of voice. Some parts seem to be a woman and some parts seem to be a man. So, the audio describer needs to provide the name of the character when the actress changes the tone of voice.

Sirirunguang: It's very hard to understand the plot in this scene. I understand each sound but it's quite hard to link the meaning of each sound to understand the overview of the storyline. For example, I heard a group of people who blame someone. Moreover, I heard something dropping on the floor. Additionally, the sound of music which character feel depressed and confused. Furthermore, I heard a character scream. This leads me to know a character who feels pain. I think I can feel the emotions of the characters from the voices and sounds of emotions. So, AD for describing the actions of the character is required. Another point, I am confused about is the number of people in this scene because, at the beginning of this scene, I heard a woman; however, I heard the voice of a man. I know from you this is the same person. So, I think the name of the character may provide for removing the confusion of BVI people.

Intaranan: The female character's actions are inconsistent, so the audio describer must supply an AD for each action. Importantly, the voice of a character conveys the audience's emotions, therefore AD shouldn't mix yelling and monologues. Additionally, there is a mismatch between this character's facial expressions and her true emotions. Despite her tremendous sadness and emotional breakdown, she maintains a false sense of well-being. I think this complex emotion should be expressed using a direct description. It might inspire audiences to feel something. It shouldn't list the emotions in order of intensity or identify each one by name. She might grin, yet her eyes might be filled with sadness.

Karuchit: The actress in this scene designs her acting in this scene so the audio describer needs to focus on her physical expressions to convey the complex emotions. She uses her voice to convey strong emotions such as screaming. So, the audio describers should not provide AD overlapping her monologues and her screaming or yelling. This is because the BVI audiences can perceive the emotions and level of emotions from her voice. In my view, some parts of this scene may be suitable to use naming emotions or providing the state of emotion for the audience. For instance, she smiles while having her eyes out of focus to convey the character's condition of unconsciousness. I'm not convinced if the audio describer describes bodily expressiveness or facial expressions in the literal description. Whether the audiences comprehend the emotion is up to them. When a character communicates feelings to me without speaking, they should do so with their eyes. Emotions can be named and used. Some elements of this scene; for example, her hand trembling or her treads on the broken cup. You could use a literal description of these parts.

Janevatchararuk: I know it's quite hard to describe by using literal description because the character expresses complex emotions through physical expressions. However, I still prefer to describe literal description and I think this style of AD is an effective way to create understanding and emotional engagement. For example, she holds a cup of coffee and handshakes until the coffee splashes into her face and the cup drops on the floor. Nira steps on the broken cups. She walks to the left and the right and she doesn't blink her eyes. I think when the character expresses a complex emotion, the audio describers need to provide the details of the expressions of the characters. Moreover, the camera shot is important to observe; for example, the audio describer needs to describe the actions of the character when the camera captures the medium shot. The literal description is so powerful to create emotional engagement with audiences.

Luengnoraseth: For me, the music in this scene is not as significant as the scene of Bad Genius. Music works as a supporting function. I think the important sound in this scene is speech and the sound of actions such as something dropping on the floor, or something hitting the plate. The challenge of this scene is that a character changes her facial expressions and movements all the time and some parts of this scene are small sound gaps. So, the audio describer needs to summarise the description in a short phrase. However, I think eye expression is important to describe because the actual feeling of this character is conveyed through the eyes. Importantly, I will try to describe by using literal descriptions for describing the movements and facial expressions of these characters because this style of AD has the potential to evoke the feelings of the characters. The acting is an essential element in this scene so AD should convey the skill of acting of this character.

Sarakornborrirak: This scene makes good use of music. It can convey the character's feelings. To convey the impression of perplexity, this scene uses puzzling music. Additionally, music has the power to portray the grief present in some scenes. Putting into words this character's complicated facial expressions is one of the scene's biggest obstacles. It struggles to come up with the precise word to capture her facial expression. Since it is so intricate, there may be certain places where the term "emotion" is employed.

The suggestions for Buppessannivas

Sirirungruang: I don't understand completely the plot of Bad Genius because there isn't a conversation that supports my understanding. I heard exciting music. In contrast, I can follow the plot from character conversations in In Family We Trust and Buppessannivas, in contrast to Bad Genius, thus I can comprehend their stories better.

Sarakornborrirak: In my way, I don't provide AD for some sounds that represent emotions such as crying. I think everyone, including blind people, can understand the meaning of this sound. So, there is no need to describe the details of facial expressions. But if the characters change some movements represent the level of emotions. For example, in the scene of In Family We Trust, the character cried until she collapsed on the floor. So, the turning point of movements in a case like this, AD might need to be provided for enhancing the emotions of feelings.

Praphanturakit: Karaked and Ketsurang [names of characters] have similar-looking faces, yet they are very different people inside and out. Whereas Ketsurang is amiable, vivacious, and awkward, Karaked is merciless. I'll thus talk about these characters' motions and facial expressions.

Songsiri: I'll discuss how sound is used in this scene. The talk is the first and most crucial sound in this scene. I can understand the story because of this sound. Second, the scene's soundtrack informed me that it was a comedic one. The historical setting of this performance is further supported by the usage of old Thai sounds. When the music alters, for instance, the music slowing down, it shows that the character is depressed. Third, the voice of the important character does not fit the emotion, as when the person is acting drunk. You will feel more alone if all you do is listen to the music rather than yell or act.

Suthi: In my view, dialogues are important to sound in this scene because this sound is a key element to support my plot's comprehension. Moreover, the voices of the characters enhance my understanding of the emotion of the characters. Even though the female protagonist in this scene uses violent language like "Do I need to be the villain in drama like Kik Suwasjane? But she doesn't feel angry. I think this female character pretends to be angry because I heard the lively music and SFX. I think that the other BVI audiences may detect the actual emotions from SFX the same as me.

Intaranan: In this sequence, it's essential to create an amusing emotion. The audio describer must listen to the audio and study it to identify which features of a character's expressions are funny. AD needs to include those scenes. However, the role of music in this sequence is not as significant as it is in the film *Bad Genius*. Therefore, the audio describer is more able to deliver AD on music than *Bad Genius*. A comic situation needs a good sound effect. On SFX, the audio describer shouldn't provide AD. Additionally, the use of language affects listeners' perceptions of humor. It is possible to portray the character's excessive acting in the description.

Karuchit: I thought that in this situation, BVI audiences wouldn't laugh if they just heard the sound. This is so that the actress's acting can convey a humorous feeling. Since this is a comedy scenario, it can be challenging to convey the overacting of the character from visual mode into audio mode while utilising the appropriate words. In this scenario, the AD must elicit from audiences a sense of understanding and humor. In this scene, the language should be appropriate for the genre. To express the precise overacting, it might utilise an adjective or other specific terms. Additionally, as I already stated, sobbing need not produce AD. However, other movements went unnoticed, like when two maids knelt and shook uncontrollably. Moreover, the audio describer shouldn't provide AD overlapping sound effects because this sound helps the audiences know the mood of the scene. For example. When the female protagonist yells to servants but it has lively sound effects. The audience may understand that she pretends to be angry.

Janevatchararuk: This is a comedy scene. For me writing the AD script for evoking a humorous feeling is quite difficult. Moreover, the sound effect is used to support the feeling of audiences, so the audio describer needs to think about the location to insert AD. Some parts may be suitable to insert AD after SFX, but some parts may be suitable to insert AD before SFX. The comedy scene needs to use a short description and words that lead to a light mood. However, some characters in this scene cry. I don't provide the AD for describing crying because audiences can understand the feeling of characters from the voices of characters.

Sarakornborrirak: Some parts of this scene may use the metaphor to support the imagination of audiences. For example, Karaked looks at the mirror, observes herself, she acts like a model. Moreover, the language in this scene needs to get along with the original material. The situation in this scene occurs more than 200 years ago. Additionally, the audio describers need to use literal descriptions to create a humorous feeling. The audio describers need to observe which physical actions create a humorous feeling and make the audience laugh. They need to select those parts to describe and use the language or modifier words to convey the overacting of the character. Moreover, when characters express their emotions through their voices, the audio describers don't need to provide AD; for example, two servants speak with trembling sounds. The audio describers don't need to say they are fear. Furthermore, no need to provide AD for the sound of crying that I mentioned before with the other cases.

Luengnoraseth: In this scene, the female protagonist changes her facial expressions all time. Moreover, there are several SFX to support the humorous feeling. I think the audio describer doesn't need to provide for every single action. However, I still suggest using literal descriptions to describe the movements of characters, especially for this comedy scene. This is because sighted audiences laugh because of the physical actions of the characters when they express the overacting, so the audio describers need to convey these expressions to unsighted audiences; for example, Karaked scowls, and her mouth turns upside down. Moreover, the suitable location to insert AD may be possible to insert before or after SFX, it depends on the length of sound gaps. As is the same with other scenes, the audio describer doesn't need to provide AD for repetitive actions.

The suggestions for In Family We Trust

Sirirungruang: There is a lot of discussion around the case of In family We Trust. I pay close attention to the character's voice that conveys her sorrow. I can understand conversations and news on television, and hearing voices helps me understand how people are feeling. In this scene, I don't focus on the music. I am unable to comprehend the plot of Bad Genius since there is not enough background information to support it. There were no other sounds besides music, sound effects, or walking or running. The rhythm of the music excites me. I think that something is happening in an emergency. I understand the story from the conversation, and some conversation supports my imagination about the movements of characters. Music makes me feel the lively mood of this scene BaiMai Tee PlidPlew. It's hard to link the meaning of each

sound to understand the story. But I perceive the hurt feeling from voice and music. The voice of the character led me to confuse the number of characters in this scene.

Praphanturakit: For me, AD doesn't need to provide a lot of details or describe every single movement or facial expression of characters because the voices of characters can convey the clear emotions of characters such as in the scene of In Family We Trust. Nipa's character expresses clear emotion through her voice. I need AD to describe the scene where Qi (the name of the male character) hugs his mother, and Nipa (the name of the female character) collapses to the ground. The audio describers don't need to describe her face because it's very easy to imagine the facial expressions of characters from her screaming. When the character lets out a loud cry and collapses on the ground and this circumstance needs AD.

Sarakornborrirak: In my opinion, the sound of crying conveys the sadness of Nipa (the name of the female character). I think there is no need to provide facial expressions of Nipa. When Nipa cries until she collapses on the floor and her son hugs her. This shows the higher level of her sadness.

In my way, I don't provide AD for some sounds that represent emotions such as crying. Blind people can understand the meaning of this sound. So, there is no need to describe the details of facial expressions. But if the characters change some movements represent the level of emotions. For example, in the scene of In Family We Trust, the character cried until she collapsed on the floor. So, the turning point of movements in a case like this, AD might need to be provided for enhancing the emotions of feelings.

Sonsiri: I still emphasise the importance of sounds before writing the AD script as in the other scenes. There are five functions of sounds in this scene; First, I can understand the story and I can imagine some actions of characters from the voices of people at the beginning of this scene. For example, the son's character may come to hug mother's character. Second, the voice of the character supports emotional comprehension. I understand the change of emotions and the increasing emotional level of the character, such as from crying, and panic. Third, the character's tone can convey the level of emotion, such as yelling or crying. Fourth, music can convey the mood and tone of this scene. Music in this scene leads me to understand about this is a dramatic scene. Fifth, the ambiance in this scene can't support the locations of this scene.

Suthi: I understand the overview of this scene from the sound of TV news and the dialogues of the two characters. The mother character feels shocked, angry, and sad after she knew the secret about her husband being shot. She is angry with her son who conceals the secret. I can imagine the expression of the mother in her voice. She cries a lot. However, I don't know about the expression of the son's character because he doesn't express his emotion through his voice. So, AD may be used to fulfill the reaction of the son character.

Intaranan: The mother's countenance changes when she hears the TV news. The sounds of television news open the scene. After hearing the TV news, the main female character's reactions shift. It may give AD for significant facial expressions or movements made by characters during the low voice segment of TV news. when the volume is reduced, in my view. The

sound level and the message's applicability are correlated. The audio describer ought to avoid interfering with the characters' sobbing sounds since they also serve to portray their emotions. The son's emotions are not clear in his facial expressions. The audio describer could elaborate on the character's feelings to aid listeners' understanding. The audio describer ought to enable listeners to experience the sound of music at its beginning.

Karuchit: In this scene, a mother character demonstrates outstanding acting skills. She is very clear about her feelings in her voice. I think the emotions of this character might connect with BVI audiences. The beginning of this scene with the sound of TV news can also aid the audience in understanding why the mother character is sad and crying. I don't think every move or expression made by this character needs to be explained. The audio describer could enable AD to describe an action when a character moves or changes positions. For example, when she hits her son. When she collapses on the floor, she gets embraced by her son.

Sarakornborrirak: The important sound in this scene is dialogue, the sound of crying. Music is just supporting sound. I think most blind and visually impaired people can understand the story and perceive the feelings of the characters from those sounds. The audio describer doesn't need to describe the details of facial expressions. This is because the sound of crying supports the imagination of the audience. I think the audio describer needs to focus on the actions or movements of characters. For example, when the mother's character collapses on the floor. This reflects the extreme sadness of the character.

Janevatchararuk: Most audiences can infer the story from the character dialogue. Therefore, the audio describers are not allowed to introduce AD or interrupt discussions. Furthermore, audio describers don't even need to use the term "sad" to convey a character's feelings—they can tell when a character is upset since they can tell by the sound of crying. Maintaining the silent function is yet another essential element. When the character is shocked, we don't have to say "shock." The audio describers ought to take a moment to explain specific events, such as when her eyes widen and her mouth trembles, before offering AD. This type of description has the potential to emotionally engage audiences. The audio describers ought to explain the characters' fall onto the ground. This demonstrates the range of feelings.

Luengnoraseth: The audio describer must select the key acts to emphasise from the short sound gaps in the scene in order to connect the audience's understanding of the plot. The audio describer must refrain from giving AD that overlaps the conversation because the same guideline applies to every scenario. I think that repeated facial expressions and physical actions with audio contexts such as crying. There is no need to provide AD. The audience should be left to listen to the sound and infer the characters' emotions from the sound of sobbing.

Glossary

Terms	Definition
Ambience	Background sound in media, such as film and television, which provides information on the location, such as bird song in a forest, or a city with traffic (Chattopadhyay, 2017).
Audio Description	A service that provides key information to blind and visually impaired audiences to compensate for their lack of access to the visual layer of an experience, such as a film, television programme, art exhibition or theatre performance (Fresco, 2019c; Lopez and Kearney, 2018a).
Close-up	The close-up often frames the subject's head, neck, and sometimes the shoulders or a significant feature, detail, or object (Heiderich, 2012; Katz, 1991).
Digital TV Guide	The application of the National Broadcasting and Telecommunications Commission (NBTC) provides the schedule of Thai TV stations with accessible services, including AD (Broadcasting Commission National Broadcasting and Telecommunications Commission, 2023)
Extreme close-up	The Extreme Close-up captures a closer, more intense perspective on the subject, typically focusing exclusively on their eyes or another feature of their face. (Heiderich, 2012; Katz, 1991).
Facial expressions	Configurations of muscle movements that communicate some thought, emotion, or behaviour (Lewis, 2013).

<p>Fast cutting or Quick cutting</p>	<p>A film and television editing technique which refers to several consecutive shots of a brief duration. It can be used to convey information in a short amount of time, or to imply either energy or chaos (Nelmes, 2003).</p>
<p>Federal Communications Commission</p>	<p>The regulator in charge of interstate and international communications by radio, television, wire, satellite, and cable in all 50 states, the District of Columbia and U.S. territories. An independent U.S. government agency overseen by Congress, the commission is the United States' primary authority for communications law, regulation, and technological innovation (FCC, 2020b).</p>
<p>Foley</p>	<p>A sound effect technique that entails creating and "performing" everyday sounds for films and television programmes. Foley includes footsteps, moves and interactions with objects (Theme Ament, 2009).</p>
<p>Functional Approach to AD</p>	<p>The framework for developing new Audio Description styles that deviate from conventional guidelines but take users' needs and source text's properties into account. This approach consists of three layers of functional analysis including Contextual analysis, Macrotextual analysis, and Microtextual analysis (Mazur, 2020b).</p>
<p>Gesture</p>	<p>A visible body activity that conveys meaning (Kendon, 1983). It can be divided into 4 types: (1) whole-body movements (e.g. shoulder shrug); (2) head movements (e.g. nodding); (3) facial expressions (e.g. smiling); (4) postures (e.g. spatial distance); and wardrobe cues (e.g. neckwear) (Borg, 2013; Lewis, 2013).</p>

High angle shot	In a high angle shot, the camera points down at the subject. It usually creates a feeling of inferiority, or “looking down” on the subject (Thompson and Bowen, 2009).
Human nonverbal Vocalisations	Nonverbal vocal expressions such as laughter, sobbing, and screams, which are important sources of emotional information in social interactions (Anikin, Persson and Arnlind Bååth, 2018).
Immersion means	Immersion means subjective-phenomenal state characterised by rich sensory stimuli (and often also perceived possibility of action) in a real, virtual, or imagined environment (Pianzola et.al., 2021)
Involuntary action	Actions which take place without consciousness or willingness of an individual. Heart beating and sneezing are examples of involuntary actions (BYJU'S, 2023).
Line Application	A communication application that connects people, services, and information such as smartphones, tablets, computers, and personal computers (Line, 2023).
Low angle shot	A low angle shot, frames the subject from below the eyeline. These camera angles frequently highlight the dynamics of power between the characters (Thompson and Bowen, 2009).
Medium close-up	The medium close-up captures a subject from the chest up. This perspective is useful for capturing more body language while maintaining emotion and facial expressions. It can lead to an emotional high point. Facial expressions and other body language, such as gestures, can be used to express emotions (Heiderich, 2012; Katz, 1991).

Medium Shot	The medium shot shows a character from the waist up. Audiences can detect characteristics such as body language that aren't obvious in a wide view as they come closer to the character (Heiderich, 2012; Katz, 1991).
Narrative absorption	Narrative absorption means a subjective-phenomenal state that can emerge during narrative experiences and that is characterised by a heightened sense of focused attention, transportation into the fictional world, emotional engagement with characters, and activated mental imagery (Pianzola et.al., 2021).
National Broadcasting and Telecommunications Commission	The National Broadcasting and Telecommunications Commission (NBTC) is an independent government agency established by the virtue of the Organization to Assign Radio Frequency and to Regulate the Broadcasting and Telecommunications Services B.E. 2553 (A.D. 2010) which was enacted in accordance with Section 47 of the Thai Constitution B.E. 2550. (NBTC, 2020e)
Office of Communications	Office of Communications is the regulator and competition authority for the UK communications industries. It regulates the TV and radio sectors, fixed line telecoms, mobiles, postal services, plus the airwaves over which wireless devices operate (Ofcom, 2023e).
Off-scene	In theatre, television, or cinema, fictional events that are not shown on stage or in frame but are instead heard by the audience or narrated (or implied) by the characters or narrator (Eyal, 2017).
READ approach	This approach means <u>R</u> eady materials, <u>E</u> xtract data, <u>A</u> nalyse data, <u>D</u> istil findings. It is a systematic procedure for collecting

	documents and gaining information from materials (Dalglish, Khalid, and McMahon, 2020).
Reflex action	Reflex action, or reflex, is an involuntary action in response to a stimulus. This is a spontaneous action without thinking, such as blinking (BYJU'S, 2023).
Sound effects	Sounds that are recorded for a media production, such as a film or television programme, and may include designed effects such as the sound of beings and objects that do not exist, and objects and beings such as birds and cars (Dakic, 2009; Theme Ament, 2009).
Speech	Monologues, dialogues, and voice-over, with the purpose to convey information (Dakić, 2009).
Synopsis	A short description of the contents of something such as a film or book (Karuchit et.al., 2015a).
Vococentrism	The privilege of the voice over all the other sonic elements in audiovisual media. The voice hierarchises everything around it (Chion, 1999).
Voluntary action	Voluntary action occurs when an action is performed with the involvement of thoughts. It entails activities such as walking, eating, jumping, and running. These actions are consciously performed (BYJU'S, 2023).
3Cs Concept	The 3 Cs concept has an impact on the functions of gestures and facial expressions. This concept consists of Context, Congruence between physical expressions and emotions, and Complexity of cluster of actions (Borg, 2013).

List of Abbreviations

Abbreviations	Definition
AD	Audio Description
ADA	Americans with Disabilities Act
AN	Audio Narration
AVT	Audio Description as Audio Visual Translation
BVI	Blind and Visually Impaired people
CRPD	Convention on the Rights of Persons with Disabilities
CU	Close-up
CVAA	The 21st Century Communications and Video Accessibility Act
DMAs	Designated Market Areas
DTV guide	Digital TV guide
ECU	Extreme close-up
FCC	Federal Communications Commission
KBS	Korean Broadcasting System
MBC	Munhwa Broadcasting Corporation
MCU	Medium Close Up Shot

MS	Medium Shot
NBTC	National Broadcasting and Telecommunications Commission
NHK	Nippon Hoso Kyokai
NTV	Nippon TV
Ofcom	Office of Communications
RQ	Research Question
RTA	Reflexive Thematic Analysis
SFX	Sound effects
ST	Source Text
TA	Target Audience
Thai PBS	Thai PBS Thai Public Broadcasting Service
TT	Target Text
UDHR	Universal Declaration of Human Rights
UN	United Nations
WCAG	Web Content Accessibility Guidelines

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