

## **Creation of an audio guide of the Faculty of Arts at the UPV/EHU: satisfaction of translation and interpreting students**

José Tomás Conde Ruano<sup>a\*</sup> and Ana Tamayo<sup>a</sup>

<sup>a</sup> *Department of English and German Philology and Translation and Interpreting, University of the Basque Country (UPV/EHU), Vitoria-Gasteiz, Spain*

\*[tomas.conde@ehu.eus](mailto:tomas.conde@ehu.eus)

## **Creation of an audio guide of the Faculty of Arts at the UPV/EHU: satisfaction of translation and interpreting students**

This paper presents the perceived satisfaction of undergraduate students of translation and interpreting who have taken part in the creation of a multilingual, accessible and inclusive audio guide for the Faculty of Arts at the University of the Basque Country (UPV/EHU). A selection of students carried out the translation and proofreading of texts describing architectural spaces of the building, while others provided the recording in one of the languages of the audio guide (Spanish, Basque or English). Data on their satisfaction were collected through a questionnaire circulated in 2020. Results show that students involved in the project differed in their knowledge on accessibility and audio guides, but completed the project generally satisfied with the process and product. In addition, participants were aware of the benefits of such participation for their professional careers, for the institution as well as for the blind and people with low vision that may have need of this audio guide. The questionnaire served as the culmination of the students' learning process and helped them reflect on the experience, which serves as an example of a learning process aiming to serve the community and easily exportable to other scenarios.

Keywords: audio description; accessibility; audio guide; satisfaction; questionnaire; educational innovation project

### **1. Introduction**

University is a reflection of society. Both entities interact and affect each other through the activity of their constituents. Researchers both draw from reality and promote change within it, as well as receive inspiration from events outside their workplace, which helps them prepare their students to join the labour market. Students begin their university education with their own interests and realities; when they graduate, they have now evolved and they are prepared to transform society.

This transformation becomes even more necessary when it is aimed at providing accessibility for people with disabilities, among which the blind and people with low vision (hereafter referred to as B&PLV) can be found.

In recent years, translation studies and media accessibility have shown their concern about the living conditions of the B&PLV. As an activity based on communication, translation has attracted new modalities that allow the B&PLV to have access to content of all kinds: from television series or shows and performances to museum exhibitions. Given the social impact of these initiatives, universities are undertaking more and more projects related to accessibility and audio description (hereafter called AD).

But, with the exception of those implemented at the University of Granada (Soler Gallego and Luque Colmenero 2016) and the University of Valencia (Martínez Sierra 2016), hardly any audio guides designed to describe the spaces in which university students move daily have been reported in Spain. To address this issue, an educational innovation project (hereafter called EIP) entitled ‘Creation of an accessible, inclusive and multilingual audio guide: a service-learning experience at the Faculty of Arts’ was carried out in 2018 and 2019. The project’s final step was the creation of a trilingual audio guide that could promote the autonomous movement through the architectural spaces of the Faculty of Arts, UPV/EHU. The objectives included promoting collaborative work in a multidisciplinary team, educating in equality and getting to know the service-learning methodology. In addition, the project aimed at the acquisition of transversal competences by students and at offering a wider vision of professional opportunities linked to their undergraduate programmes.

Audio description of architectural spaces is an activity that can benefit from the collaboration of Art History and Translation and Interpreting (T&I) programmes. We believe that accessibility concerns us all, and having the opportunity to work with teachers and undergraduates that have mastered architectural concepts would significantly improve the audio guide.

In order to meet these demands, a multidisciplinary team was created, including students and teachers from Art History and T&I undergraduate courses, as well IT staff. The project was divided into three stages:

- 1 The initial stage aimed at creating the multidisciplinary group, training the group on similar experiences (such as the audio guide developed at the University of Valencia), and carrying out interviews with blind undergraduate students. The information collected shaped the decision-making process on what to include and how.

- 2 The second stage was the creation of the audio guide, carried out by undergraduate Art History and T&I students. Firstly, Art History students mapped the Faculty in teams (using a homogenous glossary and writing style) and reviewed their texts with their peers and the Art History teachers. The texts were then given to T&I students, who worked collaboratively with Art History students to improve the texts, and translated and reviewed the translations. Finally, T&I students enrolled in interpreting modules recorded the texts in all three languages.
- 3 The final stage consisted in the implementation of the audio guide on the Faculty's web page<sup>1</sup> (see Figure 1 and Figure 2) and its further dissemination.

[Figures 1 and 2 around here]

The teachers of Art History and T&I coordinated and supervised all stages of the project. Due to time limitations, the audio guide was not transformed into an app for smartphones. Nevertheless, the current version works as if it were an app. In fact, a website accessible to smartphones is the option proposed in other projects, such as the one described by Castro Fernández et al. (2018), for museums.

Once implemented, two analyses were carried out on the audio guide. Firstly, a final assessment was undertaken by the multidisciplinary group, including the B&PLV (discussed in Conde Ruano, 2021), followed by an analysis of the satisfaction of the translators, reviewers and audio guide recorders who took part in the EIP, all participating students were from the third and fourth year of the degree programme in T&I. A questionnaire was prepared in order to discover their satisfaction with the project and product.

## **2. State of the art**

### **2.1. Concepts**

AD can be defined as the intersemiotic and intermodal audiovisual transfer (Braun 2008, 16) from visual images to verbal descriptions (Maszerowska, Matamala and Orero 2014). In Spain, the UNE 153020 (AENOR 2005, 4; our translation here and elsewhere) standard defines this concept as:

Assistive service consisting of a set of techniques and abilities, the main objective of which is to compensate for the lack of perception of the visual component in any audiovisual

<sup>1</sup> Available at: <http://www.ehu.es/letrapk/apk/audiogida/en/index.html>.

message. This is carried out by providing suitable sound information that translates or explains, in such a way that the visually impaired [sic] perceive the message as a harmonious work which is as similar as possible to what is perceived by the sighted.

The academic study of AD within the framework of audiovisual translation (AVT) and accessibility has gained ground in recent decades. The origins of AD as an accessibility service date back to the 1970's, but AD as a 'service for all' began in Spain during the 1940's, with the weekly description of radio films (Jankowska 2015, Orero 2007). Nonetheless, it was not until the 1990's when AD of films was established in many European states.

By contrast, audio guides are portable audio documents used to provide self-guided tours of heritage sites (López Molina 2015, 12) and offer guiding, information, entertainment and assessment of the sites. The definition of adapted audio guides offered in Spain by the UNE 153020 standard (AENOR 2005, 5) is more oriented towards accessibility issues:

Structured sound description that enables people with visual impairment [sic] to access artistic, cultural and natural heritage sites: exhibitions, monuments, natural and thematic spaces.

According to López Molina (2015, 13), this is one of the best-known and most widespread classic systems for self-guided tours.

## ***2.2. Didactics***

As society becomes more and more interested in AD, the focus on this modality in training settings increases too, especially at university.

### ***2.2.1. Curriculum design***

Orero (2005, 177-178) highlights the role that governments grant to universities in the insertion of the Design for All projects, mainly in technical degrees related to the design of accessible environments, products and services. In fact, the implementation of the Bologna process was an ideal opportunity to incorporate contents related to accessibility (Prieto Velasco 2009, 228). These contents not only stimulate the students' critical awareness, but also improve their technological competence (p. 207) as well as their engagement and analysis. Not only is the practice of AD highly educational, but it also generates

resources that may be useful for the curriculum, because almost any object of study is liable to be audio described (Kleege and Wallin 2015, para. 4.).

At the turn of the millennium, universities did not possess the necessary technical resources to satisfy the market needs (Romero-Fresco 2019, 52); essentially, the modality itself was novel outside the university (Díaz Cintas 2007, 45). In Spain, one of the pioneering proposals was the course included in the master on AVT at the Universitat Autònoma de Barcelona (Matamala and Orero 2007, 333).

At present, as the ACT (Accessible Culture and Training) project shows (Remael et al. 2019, 144), further training in accessibility and AD is required, either as complete modules or included in other learning spaces (Greco 2019, 32-33). Nonetheless, AD is now more present than ever in the university curriculum. Mendoza and Matamala (2019, 148) mention five Spanish master's degrees that include modules on AD, some of which have been extensively reported, such as the course on accessible tourism described by Álvarez de Morales (2017, 225).

Other AD programmes have been explained in detail, such as those in Poland, Spain or Belgium reviewed by Mazur and Vercauteren (2019, 9) or the massive open online course (MOOC) designed by Remael et al. (2019, 145), to mention just a few examples. In many European countries, not only has AD become part of the curricula, but also some researchers have developed it as an autonomous work, via funded projects or in conjunction with non-profit organizations (Luque and Soler 2019, 166).

Regardless of the way in which AD develops as part of the courses, it has become evident that it offers the opportunity to foster certain skills and competences (Basich et al. 2009, 10 or Cerezo and De Higes 2013, 68).

### *2.2.2. Development of competences*

The concept of 'competence' is key in translation didactics. It stimulates educational transformation and helps to connect the training to professional environments (Cerezo and De Higes 2013, 66). It should come as no surprise that many authors have reflected on the didactics of AD regarding the concept of competence.

Studies on accessibility and AD (for instance, Matamala and Orero 2007, 330 and 334; Basich et al. 2009, 6; Prieto Velasco 2009, 203; Jankowska 2019, 200-201; Mendoza and Matamala 2019, 150-152; Romero-Fresco 2019, 53; Zhang 2019, 78) classify specific competences in countless ways. Despite their

disparity, many proposals would fit into the model in Díaz Cintas' work (2007, 52-57), who pioneered the description of specific competences for audio describers:

- 1 Linguistic: selection and synthesis of relevant visual information; working languages; drafting; translation and synchronization.
- 2 Thematic: extralinguistic knowledge; standards and conventions; audiovisual modalities; knowledge of the work market; accessibility resources.
- 3 Technological: computing skills; recording; edition; artificial voices and machine translation.
- 4 Personal: organization, preparation and delivery; teamwork; observation; vocal skills and linguistic registers; entrepreneurship and service; promotion of accessibility.

Some researchers (see, for example, Basich et al. 2009, 6) have linked specific competences to well-known and widely used models of translation competence, such as that of PACTE (Hurtado Albir 2017, 35-42). This extrapolation is criticized by Mazur and Vercauteren (2019, 6-7), who advocate for a less general, more empirical approach. More specifically, they disseminate the results of a survey carried out under the umbrella of the ADLAB PRO project, on the main skills for future audio describers (AD drafting, raising awareness of the needs of visually impaired [sic], vocal skills, choosing relevant information, mother tongue, ethics, efficient work, self-development and teamwork, inter alia).

The application of the concept of competence in AD has also dealt with transverse competences or competences that are shared with other modalities. Prieto Velasco (2009, 205) states that the subcompetences included in the didactic guide of a course on accessibility are linked to those proposed in Kelly's model of translator competence (2002, 14-18) and those included in the *White Paper of the Degree in Translation and Interpreting* (Pérez González, 2005). Carlucci and Seibel (2014, 61) bring about translation strategies, systemic and professional skills. Luque and Soler (2019, 178) point to examples of transverse competences that students claim to have developed during an internship on AD in museums. Finally, Mendoza and Matamala (2019, 157) asked lecturers whether they worked on the soft (generic and personal) skills, and most of them confirmed that they did so thanks to AD.

In summary, the transverse competences that, according to the aforementioned authors, are usually acquired through AD are the following: quality assessment; efficient organization; problem analysis, identification and resolution; teamwork; communication in a professional environment; decision making and ethical commitment; time pressure management; mastery of professional techniques and tools; improvisation and autonomous learning.

### 2.2.3. Implementation

In a translation classroom, AD may take different forms: from autonomous work guides (Prieto Velasco 2009, 210) to specific modules (Jankowska 2017, 103-104), from master's degrees (Romero-Fresco 2019, 54 and 61) to courses that may also be used in non-university contexts (Remael et al. 2019, 146). All of them show similar contents, which can be related to specific or transverse competences, and which can be summarized as follows:

- Introduction: the concepts of accessibility and AD.
- The profession: regulations, guides and standards, AD styles, AD scripts.
- Pre-translation practice in AD: text editing, translation, etc.
- AD projects: description of people and scenes, managerial skills and event management, description of images, sounds and on-screen text.

Contents are adapted to the specific field of the training: for example, in the course designed by Remael et al. (2019, 146) emphasis was placed on theatre accessibility.

Authors such as Prieto Velasco (2009, 214), Cerezo and De Higes (2013, 68), Jankowska (2017, 13-104 and 2019, 201-211), Romero-Fresco (2019, 54) or Remael et al. (2019, 147) also address the methodological considerations in AD training. They do so by looking at educational resources such as recorded or live exhibitions, readings and video views, analyses of originals, preparation of glossaries, questionnaires, class discussions, collaborative work, real practice imitation, learning of computer tools or research, and reception and market studies.

Specific activities are also incorporated. Matamala and Orero (2007, 337-342), Kleege and Wallin (2015, para. 14-20) and Jankowska (2019, 201-211) describe exercises based on the description of objects, images or video clips. Cerezo and De Higes (2013, 75-82) show various activities (description of characters, tutorials, peer evaluation), the most important being role-playing and the simulation of blindness on the part of certain students. Snyder (2008, 192) suggests listening to the soundtrack of a scene (audio only) to gauge the importance of the image in the process of AD, whereas Carlucci and Seibel (2014, 19-20) touch upon tutorials, glossaries and blogs in their experience of accessibility in museums.

But the most comprehensive activity of all those referred to in the literature is the elaboration of AD. For example, one of the tasks proposed by Kleege and Wallin (2015, para. 20) involves a project in

which students learn about the audio describers' work by reading the texts aloud and recording themselves.

Sometimes, the task is not carried out in the classroom, but arranged through external practices. This is recommended by authors such as Cerezo and De Higes (2013, 82), Carlucci and Seibel (2014, 18) or Luque and Soler (2019, 171), on the basis of its being a more professional and motivational approach. In certain contexts, AD does not have good employment opportunities, so that too often the activity can only be developed through internships.

Regardless of the type of training, it may be advisable to measure the students' satisfaction, especially when the task is implemented as an innovative experience, i.e., different from the tasks typically included in regular translation courses.

### **2.3. Satisfaction**

Questionnaires are usually employed to measure satisfaction. Examples of questionnaire design include Olvera et al. (2007, 110), on the use of a platform for collaborative work, where surveys were circulated both at the beginning and end of the learning experience; Hubscher-Davidson (2007, para. 10), who highlights the value of this tool to improve teaching methodologies; Rodríguez-Inés and Hurtado (2012, 96), who deal with the use of electronic corpus for documentation; Morón and Calvo (2018, para. 89) and their project on transcreation, and Szarkowska (2019, 190), who use an online survey to learn the students' opinion on a project about subtitling.

Most of these tools, as well as collecting demographic information, students' suggestions, and difficulties in adapting to the project or to its level of demand, identify levels of satisfaction concerning whether the overall experience has been positive, motivating, recommendable, challenging or awareness raising, among other perceptions.

Finally, this tool has also been used in research on the use of AD for language learning. A noteworthy example is that of the questionnaires proposed by Talaván and Lertola (2016, 65) before and after training, the latter of which were used to analyse the satisfaction of the students. Nonetheless, other instruments can also be used; for instance, Cerezo and De Higes (2013, 81-82) include portfolios with a sample of the students' work and reflections. These authors highlight the benefits of portfolios, both as a pedagogical and as a diagnostic tool regarding the students' perception of the methodology.



### **3. Material and Methods**

The general objective of this case study is to analyse the students' satisfaction with the audio guide and with their training experience. For that purpose, an online questionnaire was designed.

#### ***3.1. Participants and stages***

The audio guide of the Faculty of Arts was developed with the help of undergraduate students of Art History and T&I, but only the latter took part in the translation, proofreading and recording of texts. The former, students of Art History, were in charge of writing original texts in Basque and Spanish. The aim of this paper is to find out about the learning experience of the T&I students.

During the early stages of the project, the idea was for students of the third year of translation training (English into Spanish) to translate and proofread the texts as a group activity with the support of the teaching staff, who were research members of the project. Nevertheless, this first idea was not carried out. Firstly, because the audio guide was meant to be available also in Basque and none of the lecturers work with that language in their modules. Secondly, because the original texts were not consistent with each other and showed some translation difficulties that were too challenging to be met by groups in which motivation and training levels were heterogeneous.

For these reasons, and taking into account previous literature (see section 2.2.2), the tasks of proofreading and translating texts into the three languages were arranged through voluntary activities outside the classroom. Thus, tasks were assigned to 15 students only, who worked at their own pace (without the temporary constraints posed by class activities) and who showed a high level of motivation and qualification. At the beginning of the project, all the students were provided with an informal explanation about the audio guide and were told to contact the researchers, if needed. In fact, some translators attended coordination meetings of the EIP. Two students, enrolled in Translation Practice VI (fourth year), proofread and translated the texts from Spanish into English. Another two students, enrolled in the same course, carried out the proofreading in Basque, as well as translation from Spanish into Basque and vice versa. Finally, texts in English were reviewed by another two students, who were native speakers of English, one of them enrolled as a Socrates-Erasmus student. These two English reviewers also carried out part of the recording of the English version.

Students in charge of the recording were native speakers of each of the three languages enrolled in Consecutive Interpreting I and II (third year). Five recorders (two for Basque, two for Spanish and one for English) took part in the first stage. They recorded the text, firstly, with the help of the lecturer in the

interpreting booths of the Faculty and, later on, in an autonomous way. The first stage of recordings was finished by June 2020. IT staff involved in the project designed the web and interface and included those recordings, but this stage was interrupted for two reasons: translation of some texts took longer than expected; and the pandemic caused by Covid-19 forced the closure of the Faculty, thus the booths could no longer be used. In consideration of the situation, a second recording stage was implemented, in the fall of 2020, outside the Faculty, in which four students (one for Spanish, one for Basque and two for English) recorded the texts from their homes. The second group of recordings was uploaded to the web by December 2020.

The idea of sending the questionnaire to all participants at the same time was considered but was later dismissed due to the risk of losing contact with the participants if the process was delayed, as well as possibly causing experiences and responses to be misreported. Therefore, the questionnaire was sent to students over different periods. In all cases, the students were asked about their willingness to participate with the questionnaire. Then, a link to the questionnaire was sent via e-mail. Finally, written reminders were sent, in order to obtain as many responses as possible.

### ***3.2. Questionnaire***

An online questionnaire was designed to gather data. This questionnaire was implemented in [encuestafacil.com](http://encuestafacil.com), as this company has a partnership with the University of the Basque Country (UPV/EHU).

The questionnaire had closed questions to assess the satisfaction and opinion of the participants and open questions to enable further explanations of such opinions. Questions regarding satisfaction were measured by a four-point Likert scale in order to avoid the tendency of participants in scales with an uneven number of points to mark the central or neutral position (Baka and Figgou 2012, 249; Johns 2005). In addition, all questions included a not applicable (NA) option.

The questionnaire consisted of five blocks and the questions were based mainly on the review of previous studies (shown in section 2):

- 1 The participants' profile and their previous knowledge on audio guides and needs of the B&PLV.

- 2 The participants' opinion on the project process. More specifically, questions addressed competence acquisition in the T&I degree, level of satisfaction of items related to the project (including their own work), and opinion on the impact of the project on their future careers.
- 3 Satisfaction with the finished product, i.e., the trilingual audio guide.
- 4 Possible impact of the project on different environments (open and compulsory questions).
- 5 Open and non-compulsory questions in case participants wanted to add any information.

In May 2020, the questionnaire was tested by a PhD student who was also a member of the project. Her analysis was required in order to learn the time needed to complete the questionnaire (approximately 15 minutes), and to spot possible improvements in the wording and content of questions.

The questionnaire was sent out personally to each participant. All participants in the project enrolled in the T&I degree, 13 in total, filled in the questionnaire anonymously.

#### **4. Results and Discussion**

The data were analysed in December 2020. Due to the limited number of participants and the particularities of the context in which the study took place, a quantitative analysis based only on means was carried out.

##### ***4.1. Participants' profile***

Four informants translated or proofread texts and the other nine were in charge of the recording. All, with one exception, were in their twenties, mean age being 23.4. Eleven of the 13 participants were in the third or fourth year of the T&I BA degree.

Table 1 shows the subjective evaluation (on a four-point Likert scale) of their knowledge about some accessibility aspects before participating in the project.

[Table 1 around here]

More than half of the participants rated their knowledge of the needs and expectations of the B&PLV as 3 on a 1-4 scale, and fewer than a half were well aware about the existence of audio guides targeted at this group. The data suggest a homogenous personal profile with heterogeneous previous knowledge on aspects related to the project.

#### 4.2. Process

Opinion on the working process was addressed by five questions. Table 2 shows the data regarding the question about competence acquisition during the project. The data showing mean values has been arranged from the most valued item (i.e., the competence participants thought was mostly acquired) to the least valued item (i.e., the competence participants thought was the least developed in the project).

[Table 2 around here]

All the competences were assessed above 3. Informants thought they had mostly developed their mother tongue competences, ability to resolve communication problems and the production of texts in their own language and in a foreign language, as well as their knowledge of diversity. Thus, it seems that this project was useful in developing the linguistic and personal competences proposed by Díaz Cintas (2007, 52-57). In contrast, the item related to the technological competence shows the lowest mean, perhaps because the participation in this project did not require the use of any special technology.

In some items, such as in “the correct use of at least two foreign languages”, a larger number of participants did not provide an answer (NA), probably because they did not work with any foreign language, as in the case of recordings or translations and proofreading with Basque and Spanish. In other cases, non-applicable responses could indicate a lack of personal reflection.

Satisfaction with other aspects regarding the process are shown in Table 3. As with the previous table, the mean values are high, which indicates a positive satisfaction with all aspects regarding the process. This confirms their interest in the topic and, possibly, their willingness to learn from the experience (thus, their positive reaction). This was an expected result, since the students participated in the project as volunteers. The least valued item is related to the quality of the texts.

[Table 3 around here]

The participants were asked to rate their agreement with a set of statements (Table 4), which aimed at assessing their perceptions of different aspects of the project. The agreement was rated on a 1-4 scale, where 1 means “I don’t agree” and 4 means “I agree”. All the participants reported having enough information about the project and 11 of them did not have difficulties adapting to the process.

[Table 4 around here]

Concerning the training-related items, most of them gave positive feedback. Participants were especially satisfied with the fact that the project offered a challenge that went beyond class activities. In

addition, they improved their skills as translators and interpreters and developed an awareness of the importance of high-quality original texts. This is consistent with the theoretical review, for quality assessment is mentioned among the transverse competences developed with AD (see section 2.2.2). By contrast, they stated that they did not believe the process enabled them to develop their creativity or to get to know specific aspects of the labour market. In fact, the experience seems to cover the last two topics of a typical AD course (pre-translation practice and AD projects), leaving the other two (introductory concepts and the profession) in the background.

Participants appreciated the working methodology of the project, especially the fact that they were contributing to an authentic assignment.

The last two questions of this block were open questions. In the first one, participants were asked whether they would recommend the participation in this kind of project to other students. Affirmative responses were unanimous. The arguments put forward by informants could be divided into three categories:

- 1 Some students considered they had contributed positively to society in general and to university and future students in particular.
- 2 Other students believed that the real-assignment project with these characteristics would enable them to stand out against other applicants upon their incorporation into the labour market.
- 3 Finally, the remaining ones believed that they could practice and improve some skills and abilities learned in class. This is consistent with statements by Basich et al. (2009, 10) or Cerezo and De Higes (2013, 68).

The second open question asked participants to think about aspects of the process with room for improvement. Responses pointed in two directions:

- 1 Organization: some students would have preferred tighter deadlines; other informants thought the fact that the tasks were distributed among the different participants led to inconsistencies.
- 2 Information and texts: participants pointed to the low quality of the texts they worked with and complained about not being informed about the project before volunteers were needed. One student, who was asked to record from home (due to the lockdown), regretted not having recorded at a booth with better acoustics, and another student thought that there was too much text to be recorded.

### **4.3. Product**

This section had a closed question and an open question. In the former, students were asked whether they were satisfied with the final product, i.e., the audio guide. As shown in Table 5, participants seem satisfied with the audio guide in all three languages: Basque, Spanish and English.

[Table 5 around here]

Some participants did not answer this question (NA) in some of the languages, probably because they thought they did not have enough language competence to state their opinion. This is the case of three students for the Basque version and one student for the Spanish version.

The open question in this block was about improvements that could be implemented in the product. One of the informants stated that, mostly in Basque, differences in rhythm and intonation were noticeable depending on the speaker. Other students declared that they would add the description of other architectural spaces that were currently not in the audio guide (such as the cafeteria) and in more languages. Finally, one student recommended each floor having a different webpage to avoid the screen reader going through all elements before choosing what they wanted to hear. This decision – i.e., not separating the recording of different floors in different webpages – was taken consciously by the project members, so users could have complete access to the audio guide in one single page. Nevertheless, it would be advisable to ask final users and gather their opinion on this matter.

### **4.4. Impact**

There were five questions in this block. In the first one, students were asked if their knowledge of audio guides had changed due to their participation in the project. Almost all of them, with two exceptions, confirmed that they experienced a considerable change in their knowledge, now recognizing, understanding and assessing much more clearly the characteristics and difficulties of implementing an audio guide for an architectural space.

All informants agreed, although to different degrees, that their knowledge of the expectations of the B&PLV had improved. They were all now more aware of their needs and of the fact that accessibility is more than just having someone at their side to accompany them or signs in Braille. Raising awareness of the needs of the blind is one of the main competences for audio describers pointed out in the literature, such as the ADLAB PRO project (Mazur and Vercauteren 2019, 6). Participants also realised that it is difficult to interact with the university's architectural environment without proper accessibility.

Overall, students unanimously endorsed the positive impact that the EIP is likely to have on the UPV/EHU, rendering it more accessible and inclusive. Some participants suggested extrapolating this initiative to other Faculties or centres, and pointed to the public recognition the institution could have thanks to this project.

Almost all students agreed that this formative action would have a positive impact in their future careers. For example, they stated that having participated in a real-life assignment, which involves teamwork and commitment with accessibility issues, would enrich their curricula. Furthermore, the audio guide recorders highlighted the improvements they experienced in the pronunciation, intonation, volume control, etc., which may affect positively on their future careers as interpreters.

Finally, regarding the effect the project can have on other groups (such as teaching staff, maintenance staff, general public, etc.), they thought that the audio guide may raise awareness in general and that other groups may benefit should they also need an audio guide to move through the Faculty of Arts.

#### ***4.5. Additional information***

The last section of the questionnaire was comprised of three questions. The first two addressed the strengths and weaknesses of the project, while the last one invited the students to add any comment they felt had been omitted.

Regarding the strengths, the students felt the best part of the project was participating in an authentic assignment, both assisting a particular group and broadening their own knowledge. They also felt other strong points were to have their participation acknowledged, the acquisition of experience during the training process and the teamwork. This last aspect is also one of the transverse competences highlighted in similar studies, such as that described by Luque and Soler (2019, 178).

Regarding weaknesses, students felt the least effective part of the project was the lack of quality assessment in the first stages of the project, which led to more work in order to improve the quality of original texts. Audio guide recorders participating during the lockdown and the pandemic regretted not having been able to use the professional booths at the Faculty. Lastly, one informant pointed to the lack of opinion gathered from the B&PLV about the final product, which is something addressed elsewhere (Conde Ruano, 2021).

## 5. Conclusions

In a society increasingly concerned with universal inclusion, there are more and more AD projects, often based on the creation of audio guides. Although it had barely been addressed until recently (Mendoza and Matamala 2019, 44), section 2 highlighted the fact that there are progressively more authors interested in the didactics of AD and AD as a didactic tool. It has also been stated that, at the end of a training process, especially when this training is based on educational innovation, success is usually assessed by measuring the satisfaction of students involved.

In such a framework, this paper has presented the methodology and the results of a questionnaire completed by undergraduate T&I students who took part in the creation of a multilingual and inclusive audio guide at the Faculty of Arts (UPV/EHU). The responses obtained point to a high satisfaction rate with the teaching innovation experience, which appears to be effective in reinforcing the skills of the BA degree.

Discovering the students' opinion not only makes the evaluation of the project possible, but also helps the students to organize their ideas, justify their decisions and provide accessibility suggestions (Carlucci and Seibel 2014, 21). Despite the aforementioned difficulties (caused by the pandemic or the delays derived from the production chain), the opinion of all T&I undergraduate students who took part in the creation of the audio guide could be gathered. Even though there were few participants, it should be noted that the information provided covers all of the T&I students involved in the creation of the audio guide.

The participants highlighted the fact that the project is not a simulation, but a real experience within the University, a strength which is in line with the recommendations put forward, for example, by Cerezo and De Higes (2013, 82). Moreover, the methodology has made it possible to bridge the gap observed in the BA competences regarding social responsibility, sustainability and equality. In addition to the possible benefits of this methodology for T&I students, the project could contribute as a community service, achieved thanks to the creation of the trilingual audio guide.

On the whole, students are the main beneficiaries of the experience, which would have been more complete if it had incorporated some training on other competences (technological) and contents (accessibility concepts, the profession of the audio describer...) highlighted in the review of previous studies. Taking also into account that, as stated in section 4.1, at the beginning of the project the participants' knowledge about AD was highly variable, the training stage prior to the creation of the tool



seems even more advisable. This previous training could benefit from including specific exercises and activities such as those listed in section 2.2.3 (readings, discussions and tutorials, among others).

On the basis of the students' responses to the questionnaire, they seem satisfied both with the process and the product. They are also aware of the impact that the project may have not only on their future work and training, but also on the end users and even on the university community as a whole. As far as the institution is concerned, students in charge of the recordings would have preferred to work in the interpreting booths of the Faculty. In this regard, the creation of the audio guide was also a recognition for the work carried out at the university facilities, especially in this volatile period of enforced teleworking.

Responses to the questionnaire may also be taken as indications for future initiatives aimed at replicating or extending this experience. For example, teachers should keep a stricter control of the early stages of the project, so that the material with which translators and recorders work is of the best possible quality in terms of coherence and cohesion. For example, they could base the drafting phase on mixed groups (Art History and Translation students), in which the latter would ensure the quality of the original texts from the linguistic point of view and the former group would ensure quality from the content point of view. In addition, tight deadlines should be set, in order for the project to be well organised, controlled, and known by the students in good time. Moreover, with respect to the quality of the information collected through the questionnaires, it would be desirable to use more open questions; alternatively, the opinions of the participants could be collected with portfolios (Cerezo and De Higes 2013, 81-82) or in focus groups. However, while these tools may stimulate debate and the generation of ideas, they may also discourage students from providing negative feedback, as their personal opinions would be exposed. In addition, data on the satisfaction of other subgroups taking part in this project (such as Art History students or teachers) would provide a wider vision of the satisfaction of all participants and would help redesign the experience for further implementation in other architectural spaces.

Finally, it would be beneficial to gather data on the opinion of people with disabilities during all stages of the process, given the benefits that such collaboration may bring (Jankowska 2017, 120) to all stakeholders. In fact, a final testing stage with target users was designed to address doubts regarding the definitive design of the interface. The overall objective of this testing stage was to measure the quality of both the process and the product. Results of this testing with the B&PLV are already available (Conde Ruano, 2021).

Despite constructive criticism, this article shows that, given the benefits of this EIP, it may be useful to launch similar projects in both higher education settings and elsewhere, as this experience can easily be extrapolated to other educational settings. Universities echo social demands, but they can also stimulate changes aimed at fostering the shared responsibility of all regarding accessibility. Who better than the students themselves to lead the inspiring actions that may eventually come to serve as an example?

## 6. References

- Álvarez de Morales Mercado, Cristina. 2017. "Didáctica de la traducción accesible en el turismo y su aplicación en enseñanzas de posgrado." *Docencia Universitaria* 11 (2): 223-236. doi:10.19083/ridu.11.533.
- Asociación Española de Normalización y Certificación, (AENOR). 2005. *Une 153020: Audiodescripción para personas con discapacidad visual. Requisitos para la audiodescripción y elaboración de audioguías*. Madrid: AENOR.
- Baka, Aphrodite, Lia Figgou, and Vasiliki Triga. 2012. "Neither Agree, nor Disagree': A Critical Analysis of the Middle Answer Category in Voting Advice Applications." *International Journal of Electronic Governance* 5 (3/4): 244-263. doi:10.1504/ijeg.2012.051306.
- Basich Peralta, Kora Evangelina, Ana Gabriela Guajardo Martínez Sotomayor, Kora Evangelina, and Miguel Ángel Lemus. 2009. "Developing Audio Description Competencies as Part of a Translation Education Program." *Revista Virtual Plurilingua* 5 (1): 1-12.
- Braun, Sabine. 2008. "Audiodescription Research: State of the Art and Beyond." *Translation Studies in the New Millennium* 6: 14-30.
- Carlucci, Laura, and Claudia Seibel. 2014. "El museo accesible un nuevo espacio para el aprendizaje y la formación de estudiantes de traducción." *Trans-Kom* 7 (1): 50-63.
- Castro Fernández, Daniel, Gianella Cosío Piccone, Diana Hu Huang, and Silvia Calderón Díaz. 2018. "Evaluación del proceso y producto de una propuesta de AD de tres obras de la exhibición permanente de arte moderno del museo de arte de Lima." *Sendebare* 29, 147-177. doi: 10.30827/sendebare.v29i0.6745.
- Cerezo, Beatriz, and Irene de Higes. 2013. "Trabajo colaborativo y desempeño profesional: un caso práctico en la clase de accesibilidad audiovisual." *Hikma* 12: 65-85. doi:10.21071/hikma.v12i.5236.
- Conde Ruano, José Tomás. 2021. "Diseño y valoración de una audioguía multilingüe y accesible." *Tradumática: tecnologías de la traducción* 19: 253-275. doi:10.5565/rev/tradumatica.280.
- Díaz Cintas, Jorge. 2007. "Por una preparación de calidad en accesibilidad audiovisual." *Trans: Revista de Traductología* 11: 45-60.
- Greco, Gian Maria. 2019. "Towards a Pedagogy of Accessibility: The Need for Critical Learning Spaces in Media Accessibility Education and Training." *Linguistica Antverpiensia, New Series – Themes in Translation Studies* 18: 23-46.

- Hubscher-Davidson, Séverine. 2007. "Meeting Students' Expectations in Undergraduate Translation Programs." *Translation Journal* 11 (1).
- Hurtado Albir, Amparo, ed. 2017. *Researching Translation Competence by PACTE Group*. Amsterdam and Philadelphia: John Benjamins.
- Jankowska, Anna. 2015. *Translating Audio Description Scripts: Translation as a New Strategy of Creating Audio Description*. Frankfurt Am Main: Peter Lang.
- Jankowska, Anna. 2017. "Blended Learning in Audio Description Training." *Między Oryginałem a Przekładem* 23 (38): 101-124. doi:10.12797/MOaP.23.2017.38.05.
- Jankowska, Anna. 2019. "Training Future Describers: A Practice Report from an Audio Description Classroom." *Linguistica Antverpiensia, New Series – Themes in Translation Studies* 18: 197-215.
- Johns, Robert. 2005. "One Size Doesn't Fit all: Selecting Response Scales for Attitude Items." *Journal of Elections, Public Opinion and Parties* 15 (2): 237-264. doi:10.1080/13689880500178849.
- Kelly, Dorothy. 2002. "La competencia traductora: bases para el diseño curricular." *Puentes* 1: 9-20.
- Kleege, Georgina, and Scott Wallin. 2015. "Audio Description as a Pedagogical Tool." *Disability Studies Quarterly* 35 (2).
- López Molina, Almudena. 2015. *Cómo escribir audioguías*. Asturias: Ediciones Trea.
- Luque Colmenero, María Olalla, and Silvia Soler Gallego. 2019. "Training Audio Describers for Art Museums." *Linguistica Antverpiensia, New Series – Themes in Translation Studies* 18: 166-181.
- Martínez Sierra, Juan José. 2016. "Universidad accesible: creación en formato app para dispositivos móviles de una audioguía de la facultad de FTiC (UV) para personas invidentes o con problemas de visión". In *Congrés d'Educació Inclusiva. Contextos per a la Inclusió en la Societat del Coneixement*, coordinated by M. Isabel Villaescusa Alejo, 116-118. Valencia: Generalitat Valenciana.
- Maszerowska, Anna, Anna Matamala, and Pilar Orero, eds. 2014. *Audio Description: New Perspectives Illustrated*. Amsterdam: John Benjamins.
- Matamala, Anna, and Pilar Orero. 2007. "Designing a Course on Audio Description and Defining the Main Competences of the Future Professional." *Linguistica Antverpiensia New Series - Themes in Translation Studies* 6: 329-334.
- Mazur, Iwona, and Gert Vercauteren. 2019. "Media Accessibility Training." *Linguistica Antverpiensia, New Series – Themes in Translation Studies* 18: 1-22.
- Mendoza, Nuria, and Anna Matamala. 2019. "Skills and Competences of Audio Describers in Spain." *Linguistica Antverpiensia, New Series – Themes in Translation Studies* 18: 144-165.
- Morón, Marián, and Elisa Calvo. 2018. "Introducing Transcreation Skills in Translator Training Contexts: A Situated Project-Based Approach." *Jostrans. the Journal of Specialised Translation* 29.
- Olvera-Lobo, María Dolores, Bryan Robinson, José A. Senso, Ricardo Muñoz-Martín, Eva Muñoz-Raya, Miguel Murillo-Melero, Enrique Quero-Gervilla, María Rosa Castro-Prieto, and Tomás Conde-Ruano. 2007. "Student Satisfaction with a Web-Based Collaborative Work Platform." *Perspectives* 15 (2): 106-122. doi:10.1080/13670050802153848.
- Orero, Pilar. 2005. "Teaching Audiovisual Accessibility." *Translating Today* 4: 12-15.

- Orero, Pilar. 2007. "Sampling Audio Description in Europe." In *Media for all: Subtitling for the Deaf, Audio Description, and Sign Language*, edited by Jorge Díaz-Cintas, Pilar Orero, and Aline Remael, 111-125. Amsterdam: Rodopi.
- Pérez González, Luis Antonio. 2005. *Libro Blanco. Título de Grado en Traducción e Interpretación*. Fundación Agencia Nacional de Evaluación de la Calidad y Acreditación.
- Prieto Velasco, Juan Antonio. 2009. "La accesibilidad como competencia del traductor: propuesta de actividades para el aprendizaje autónomo." *Sendebarr* 20: 201-230.
- Remael, Aline, Pilar Orero, Sharon Black, and Anna Jankowska. 2019. "From Translators to Accessibility Managers: How did we Get there and how do we Train them?" *MonTI. Monografías de Traducción e Interpretación* 11: 131-154. doi:10.6035/MonTI.2019.11.5.
- Rodríguez-Inés, Patricia, and Amparo Hurtado Albir. 2012. "Assessing Competence in using Electronic Corpora in Translator Training." In *Global Trends in Translator and Interpreter Training: Mediation and Culture*, edited by Séverine Hubscher-Davidson and Michal Borodo, 96-126. London: Continuum.
- Romero-Fresco, Pablo. 2019. "Training in Accessible Filmmaking." *Linguistica Antverpiensia, New Series – Themes in Translation Studies* 18: 47-72.
- Snyder, Joel. 2008. "Audio description: The visual made verbal". In *The Didactics of Audiovisual Translation*, edited by Jorge Díaz-Cintas, 191-198. Amsterdam/Philadelphia: John Benjamins.
- Soler Gallego, Silvia, and María Olalla Luque Colmenero. 2016. "Elaboración de un sistema audioguiado para la aplicación UGRQR". In *Patrimonio cultural para todos. Investigación aplicada en traducción accesible*, edited by Cristina Álvarez de Morales and Catalina Jiménez Hurtado, 55-76. Granada: Ediciones Tragacanto.
- Szarkowska, Agnieszka. 2019. "A Project-Based Approach to Subtitler Training." *Linguistica Antverpiensia, New Series – Themes in Translation Studies*, 18: 182-196.
- Talaván, Noa, and Jennifer Lertola. 2016. "Active Audiodescription to Promote Speaking Skills in Online Environments." *Sintagma* 28: 59-74. doi:10.21001/sintagma.2016.28.04.
- Zhang, Xiaochun. 2019. "Accessibility Manager: Creating a Profile of a New Profession." *Linguistica Antverpiensia, New Series – Themes in Translation Studies* 18: 73-86.

|                                 | <b>1</b> | <b>2</b> | <b>3</b> | <b>4</b> |
|---------------------------------|----------|----------|----------|----------|
| Needs and expectations of B&PLV | 3        | 2        | 8        | 0        |
| Audio guides                    | 3        | 4        | 3        | 3        |

Table 1. The participants previous knowledge on visual impairment. The number of participants who selected each point on the Likert scale (1 = minimum; 4 = maximum).

|   | <b>mean</b> | <b>1</b> | <b>2</b> | <b>3</b> | <b>4</b> | <b>NA</b> |
|---|-------------|----------|----------|----------|----------|-----------|
| Mother tongue command   | 3.75        | 0        | 0        | 3        | 9        | 1         |
| Communication problems resolution   | 3.73        | 0        | 0        | 3        | 8        | 2         |
| Production in the mother tongue of own ideas and foreign texts            | 3.67        | 0        | 0        | 3        | 6        | 4         |
| Diversity awareness   | 3.64        | 0        | 0        | 4        | 7        | 2         |
| Correct use of at least two foreign languages                             | 3.38        | 1        | 0        | 2        | 5        | 5         |
| Management  | 3.33        | 0        | 2        | 4        | 6        | 1         |
| Self-learning   | 3.25        | 0        | 1        | 7        | 4        | 1         |
| Individual and team work; decision-making and knowledge of the profession | 3.22        | 0        | 2        | 3        | 4        | 4         |
| Connection with related fields  | 3.18        | 0        | 1        | 7        | 3        | 2         |
| Use of specialised technological tools                                    | 3.09        | 0        | 2        | 6        | 3        | 2         |

Table 2. Contribution to the project of the participants' acquisition of the official competences in the T&I undergraduate degree

|  | <b>mean</b> | <b>1</b> | <b>2</b> | <b>3</b> | <b>4</b> | <b>NA</b> |
|--|-------------|----------|----------|----------|----------|-----------|
| Backing of the teaching staff during the project | 3.69        | 0        | 0        | 4        | 9        | 0         |
| Participation in the project in general          | 3.67        | 0        | 0        | 4        | 8        | 1         |
| Your own work                                    | 3.46        | 0        | 0        | 7        | 6        | 0         |
| Organisation and work within the project         | 3.42        | 0        | 2        | 3        | 7        | 1         |
| Quality of the materials you worked with         | 3.23        | 0        | 3        | 4        | 6        | 0         |

Table 3. Satisfaction with the process

|   | mean | 1 | 2 | 3 | 4  | NA |
|---|------|---|---|---|----|----|
| I had enough information about the project.   | 3.62 | 0 | 0 | 5 | 8  | 0  |
| The project's methodology is an innovative approach in my training.   | 3.10 | 1 | 1 | 4 | 4  | 3  |
| I think the creation of an audio guide for blind people (writing, proofreading of originals, translation, review, recording) of architectural spaces is a difficult task. | 3.38 | 0 | 2 | 4 | 7  | 0  |
| I had difficulties in adjusting to the project.   | 1.62 | 8 | 3 | 1 | 1  | 0  |
| <b>This experience has been useful...</b>   |      |   |   |   |    |    |
| ... to go a step further in the challenges proposed within regular courses.   | 3.67 | 0 | 1 | 2 | 9  | 1  |
| ... to learn about the importance of working with high-quality original texts.  | 3.45 | 0 | 1 | 4 | 6  | 2  |
| ... to improve my skills as a translator/interpreter.   | 3.31 | 0 | 4 | 1 | 8  | 0  |
| ... to automatize or practice skills and knowledge acquired previously.   | 3.17 | 0 | 1 | 8 | 3  | 1  |
| ... to reflect on my own learning process.  | 3.17 | 0 | 2 | 6 | 4  | 1  |
| ... to increase my self-confidence on my capacities.  | 3.09 | 0 | 2 | 6 | 3  | 2  |
| ... to acquire consciously new competences for my professional future.  | 3.00 | 1 | 1 | 8 | 3  | 0  |
| ... to improve my knowledge of translation.   | 2.73 | 1 | 4 | 3 | 3  | 2  |
| ... to get to know some specific aspects of the market.   | 2.42 | 1 | 1 | 6 | 2  | 1  |
| ... to develop my creativity.   | 2.20 | 2 | 4 | 4 | 0  | 3  |
| <b>It was a good idea to participate in the project...</b>  |      |   |   |   |    |    |
| ... because it meant working on a real project and going a step further than working on simulating conditions.  | 3.92 | 0 | 0 | 1 | 11 | 1  |
| ... because it has enabled me to reflect on the importance of accessibility to architectural spaces.  | 3.75 | 0 | 0 | 3 | 9  | 1  |
| ... because it has enabled me to get to know real aspects of the life of blind people.  | 3.46 | 0 | 1 | 5 | 7  | 0  |

Table 4. Perceived value



|         | <b>mean</b> | <b>1</b> | <b>2</b> | <b>3</b> | <b>4</b> | <b>NA</b> |
|---------|-------------|----------|----------|----------|----------|-----------|
| Spanish | 3.67        | 0        | 0        | 4        | 8        | 1         |
| Basque  | 3.50        | 0        | 0        | 5        | 5        | 3         |
| English | 3.54        | 0        | 0        | 6        | 7        | 0         |

Table 5. Satisfaction with the final product

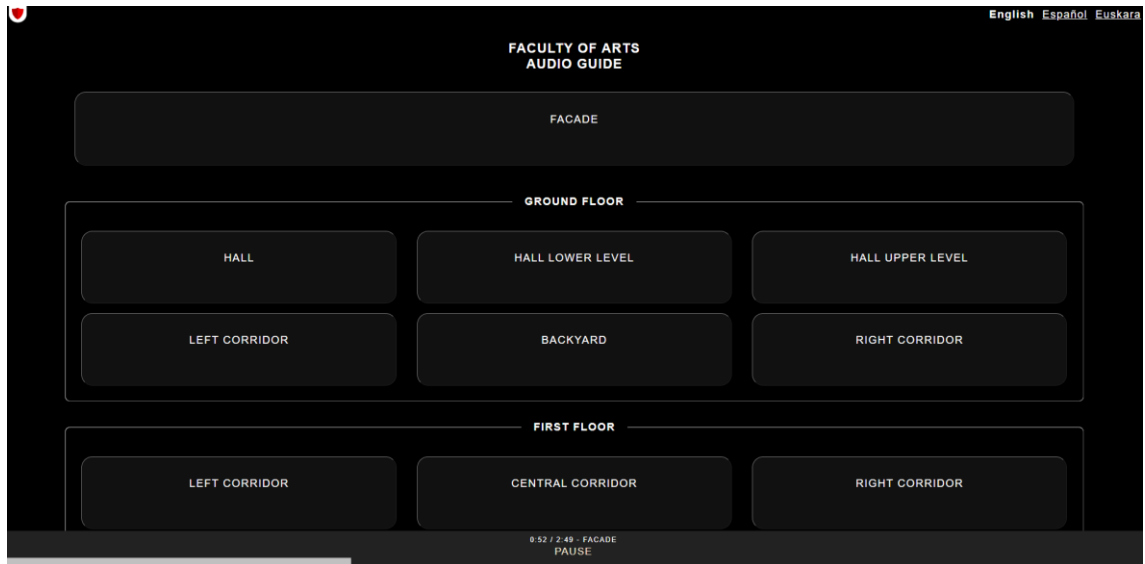


Figure 1. Audio guide in English playing the recording of the Facade



Figure 2. Facade of the Faculty of Arts (UPV/EHU)