



Hacettepe University Graduate School Of Social Sciences

Department of Translation and Interpreting

Translation and Interpreting in English Programme

**A RECEPTION STUDY ON ENJOYMENT OF
AUDIODESCRIPTION BY TURKISH END-USERS: AN ANALYSIS
THROUGH LATOUR’S ACTOR-NETWORK THEORY (ANT)**

Pelin KORKMAZ

Ph.D. Dissertation

Ankara, 2026

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ACCEPTANCE AND APPROVAL

The jury finds that Pelin KORKMAZ has on the date of 26.06.2026 successfully passed the defense examination and approves her Ph.D. dissertation titled "A RECEPTION STUDY ON ENJOYMENT OF AUDIODESCRIPTION BY TURKISH END-USERS: AN ANALYSIS THROUGH LATOUR'S ACTOR-NETWORK THEORY (ANT)".

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17/07/2026

[İmza]

Pelin KORKMAZ

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ETİK BEYAN

Bu alıřmadaki bütn bilgi ve belgeleri akademik kurallar erevesinde elde ettiğimi, görsel, işitsel ve yazılı tüm bilgi ve sonuçları bilimsel ahlak kurallarına uygun olarak sunduğumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduğumu, tezimin kaynak gösterilen durumlar dışında özgün olduğunu, **Dr. Öğr. Üyesi Elif ERSÖZLÜ** danışmanlığında tarafımdan üretildiğini ve Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesine göre yazıldığını beyan ederim.

[İmza]

Pelin KORKMAZ

DEDICATION

To all flowers that could not find their climates...

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ABSTRACT

KORKMAZ, Pelin. *A Reception Study on Enjoyment of Audiodescription by Turkish End-Users: An Analysis through Latour's Actor-Network Theory (ANT)*, Ph. D. Dissertation, Ankara, 2026.

This study aims to reveal the *actors* affecting the enjoyment of audiodescription (AD) of TV series/films by Turkish end-users, i.e., blind and visually impaired persons (BVIP), through Latour's Actor-Network Theory (ANT, 1987, 2005). This interdisciplinary reception study claims to improve AD, a mode of audio-visual translation (AVT), practices further in Türkiye giving media accessibility (MA) providers a perspective to enhance end-users' experience. In this regard, the research could guide the human *actors* collaboratively working to create national standards for AD, namely government authorities, MA and translation studies (TS) scholars, and AD practitioners, in light of end-users' own ideas.

In this vein, the present research using both quantitative and qualitative methods investigates how and why adult Turkish end-users enjoy AD. Positioning AD within the broader context of MA, this study aims to reveal all the human and non-human *actors* playing a role in the AD process and their *aggregations* to create an enjoyable viewing experience for BVIP based on their needs and expectations. The *negotiations* and compromises those *actors* make are also demonstrated to contribute to the improvement of AD in Türkiye. The findings could also be inspirational for the global context of MA.

This dissertation is based on the statistical results of an online questionnaire responded by 72 participants and reflexive thematic findings of a semi-structured focus group discussion with the participation of 6 people among the online survey participants. They present that AD is enjoyable mainly because it enables comprehension, concentration, and socialisation. To this end, there are other *actors* influencing these variables such as instant access to audio-described versions of TV series/films, the AD quantity and quality, the audio-describer's voice, and so on.

Keywords

media accessibility, audio-visual translation, audiodescription, translation studies, reception study, sociology of translation, actor-network theory

ÖZET

KORKMAZ, Pelin. Türk Son Kullanıcıların *Sesli Betimlemeden Aldığı Zevk Üzerine Bir Alımlama Çalışması: Latour'un Aktör-Ağ Teorisi (AAT) Üzerinden Bir İnceleme*, Doktora Tezi, Ankara, 2026.

Bu çalışma, kör ve/veya görme engelli Türk son kullanıcıların televizyon dizilerinin/filmlerin sesli betimlemesinden (SB) keyif almasını etkileyen *aktörleri*, Latour'un Aktör-Ağ Teorisi (AAT, 1987, 2005) çerçevesinde ortaya koymayı amaçlamaktadır. Öncü ve disiplinlerarası bir alımlama çalışması olan bu araştırma, görsel-işitsel çevirinin (GİÇ) bir türü olan SB uygulamalarının Türkiye'de geliştirilmesine katkı sunmayı ve medya erişilebilirliği (ME) sağlayıcılarına son kullanıcı deneyimini iyileştirmeye yönelik bir bakış açısı kazandırmayı hedeflemektedir. Bu doğrultuda araştırma, ulusal SB standartlarının oluşturulmasında iş birliği içinde çalışan ve kamu otoriteleri, ME ve çeviribilim araştırmacıları ile SB uygulayıcılarından oluşan insan *aktörlere*, son kullanıcıların kendi görüşleri ışığında yol gösterici olabilecek niteliktedir.

Bu bağlamda, nicel ve nitel yöntemlerin birlikte kullanıldığı bu araştırma, yetişkin Türk son kullanıcıların sesli betimlemeden nasıl ve neden keyif aldıklarını incelemektedir. SB'yi ME'nin daha geniş bağlamı içinde konumlandıran çalışma, SB sürecinde rol oynayan tüm insan ve insan olmayan *aktörleri* ve bu *aktörlerin*, kör ve/veya görme engelli bireylerin ihtiyaç ve beklentileri doğrultusunda keyifli bir izleme deneyimi yaratmak üzere kurdukları ilişkileri ortaya koymayı amaçlamaktadır. Söz konusu aktörlerin gerçekleştirdiği *müzakere* ve uzlaşıların Türkiye'de SB uygulamalarının geliştirilmesine katkı sağladığı da görülmüştür. Elde edilen bulguların, küresel ME bağlamı için de ilham verici olabileceği düşünülmektedir.

Bu tez, 72 katılımcının çevrim içi bir ankete verdikleri yanıtların istatistiksel sonuçlarına ve bu katılımcılar arasından 6 kişinin katılımıyla gerçekleştirilen yarı yapılandırılmış bir odak grup görüşmesinin refleksif tematik bulgularına dayanmaktadır. Nihai bulgular, SB'nin başlıca anlama, odaklanma ve sosyalleşmeyi sağlaması nedeniyle keyif verici olduğunu göstermektedir. Bu değişkenleri etkileyen diğer *aktörler* arasında ise SB'li dizi/filmlere anında erişim, SB'nin niceliği ve niteliği, sesli betimleme seslendirmesinin sesi gibi unsurlar yer almaktadır.

Anahtar Sözcükler

medya erişilebilirliği, görsel-işitsel çeviri, sesli betimleme, çeviribilim, alımlama çalışması, çeviri sosyolojisi, aktör-ağ teorisi

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ABBREVIATIONS

ACB	American Council of the Blind
AD	Audiodescription/ Audio Description
ADI	Audio Description International
ADLAB	Audio Description Project
AI	Artificial Intelligence
AInt	Audio Introduction
AN	Audio Narration
ANOVA	Analysis of Variance
ANT	Actor-Network Theory
ARSAD	Advanced Research Seminar on Audio Description
AST	Audiosubtitling
AV	Audio-Visual/Audiovisual
AVMSD	Audiovisual Media Services Directive
AVT	Audio-Visual Translation
AVTS	Audio-Visual Translation Studies
BVI	Blind and/or Visually Impaired
BVIP	Blind and/or Visually Impaired Persons/People
CODA	Children of Deaf Adults
DTS	Descriptive Translation Studies

EGED	Association of Visually Impaired in Education
EU	European Union
EyDer	Association of Barrier Free Access
EYHGM	The General Directorate of Services for Persons with Disabilities and the Elderly
FCC	The Federal Communications Commission
GETEM	Boğaziçi University, Technology and Education Laboratory for the Visually Impaired
GİMEK	Quality in Audiovisual Media Accessibility Services
HBB4ALL	Hybrid Broadcast Broadband for All
HoH	Hard-of-Hearing
JASP	Jeffrey's Amazing Statistics Program
IBM	International Business Machines Corporation
MA	Media Accessibility
NGO	Non-Governmental Organisation
NIST	National Institute of Standards and Technology
OPP	Obligatory Passage Point
RS	Reception Studies
RTA	Reflexive Thematic Analysis
RTÜK	The Turkish Radio and Television Supreme Council
SDH	Subtitling for the d/Deaf and/or Hard-of-Hearing
SEBEDER	Audiodescription Association

SLI	Sign Language Interpreting
SPSS	Statistical Package for the Social Sciences
ToTos	Touch Tours
TRT	The Turkish Radio and Television Corporation
TS	Translation Studies
TÜBİTAK	The Scientific and Technological Research Council of Türkiye
TÜİK	Turkish Statistical Institute
UNCRPD Disabilities	United Nation Convention on the Rights of Persons with Disabilities
UD	Universal Design
UMAQ	Understanding Quality in Media Accessibility
UN	United Nations
VoD	Video on Demand
WHO	World Health Organization
YÖK	The Council of Higher Education

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INTRODUCTION

Media accessibility (MA) has increasingly become a focal concern within audio-visual translation (AVT), particularly following the adoption of international legal and ethical frameworks such as the ratification of the United Nations Convention on the Rights of Persons with Disabilities (UNCRPD, 2006) and the Audiovisual Media Services Directive (AVMSD, 2018/1808). As is clear, in today's globalised world associated with "accessibility" both literally and figuratively, disabled people's "access" to media became possible very late although the history of MA dates back to the foundation of [ESIST](#) (European Association for Studies in Screen Translation) in 1995 (Remael et al., 2019, pp. 4-5). Article 9 (paragraph 1, subparagraph b) of the UNCRPD divides accessibility into two main categories as physical access to buildings and access to "[i]nformation, communications and other services, including electronic services and emergency services"¹ and Article 21 is concerned with the use of MA tools such as sign language, and Braille.² Among the MA modes facilitating equitable access to audio-visual (AV) content, audiodescription³ (AD) can be basically described as the audial description and/or narration of a visual and AV product of any kind for blind and/or visually impaired persons (BVIP) as end-users.⁴ Although it has a longer history, dating back to the World War I (Fryer, 2016, p. 15) and radio programming in Spain

¹ <https://www.un.org/development/desa/disabilities/convention-on-the-rights-of-persons-with-disabilities/article-9-accessibility.html> (Last access: December 30, 2025).

² <https://www.un.org/development/desa/disabilities/convention-on-the-rights-of-persons-with-disabilities/article-21-freedom-of-expression-and-opinion-and-access-to-information.html> (Last access: December 30, 2025).

³ Throughout this dissertation, the term "audiodescription" (AD) has been deliberately spelled as a single compound noun. This choice is based on the view of AD as a unified, singular translation product where the "audio" and the "description" are no longer separate elements but have been combined into a new medium. Despite scarce, this use is also seen in scholarly work (see e.g., Braun, 2008; Franco et al., 2011; Rabbit and Carmichael, 1993).

⁴ The main end-users of AD are people who experience a vision loss from mild to profound. However, AD is conducted by aiming at people who are blind regardless of their visual memory. As seen in the following chapters, MA can also be considered a tool for anyone who needs and/or wants access to media (see Greco & Jankowska, 2020).

(Reviere, 2016, p. 232), the term was first used by Frazier in 1975 (Arma, 2011, p. 50).

Following the UNCRPD (2006), a significant progress has been made in increasing the accessibility of audio-described content in many (inter)national contexts, including Türkiye, which signed it in 2007. As follows, the studies regarding AD in this country also accelerated (Okuyuz & Kaya, 2020, pp. 988-989). Below, those developments are chronologically presented in Table 1.

Table 1. MA Developments in Türkiye

Year	Development	Actor & Source
2018, December 26, 2019, October 07	"The Workshop on The Development of Accessibility to Audio-Visual Media Services for Deaf, Hard of Hearing, and Visually Impaired People" ⁵	RTÜK (RTÜK, 2019)
2019, October 11	<i>Directive on the Procedures and Principles Regarding the Development and Improvement of Accessibility to Media Providers Services for the d/Deaf, Hard of Hearing and Visually Impaired</i>	RTÜK (Resmî Gazete)
2020	The Year of Accessibility	The Republic of Türkiye, Ministry of Family and Social Services (January 28; as cited in Akseki, 2022, p. 4)

⁵ This translation and all the following ones from Turkish into English in the dissertation belong to the author, unless otherwise specified.

2021	<i>Engelsiz Erişim ve İletişim</i> , a guidebook on MA	TC Cumhurbaşkanlığı İletişim Başkanlığı (The Presidency of the Republic of Türkiye, Directorate of Communications) & Hacettepe University
2021, December 03 (International Day of Persons with Disabilities)	Türkiye's 2030 <i>Barrier-Free Vision</i>	The President of Türkiye (Republic of Türkiye, Ministry of Family and Social Services, 2021)
2021	<i>Engelsiz CİMER</i> and <i>Kulak Ver Project</i>	TC Cumhurbaşkanlığı İletişim Başkanlığı, 2021
2023, May 03	"The Workshop on Barrier-Free Media" (a follow-up workshop)	RTÜK (RTÜK, 2023)
2023, February 03	<i>Disability Rights National Action Plan (2023,2025)</i>	A presidential circular (Resmî Gazete)
2025, May 15	<i>National Accessibility Day</i>	A presidential circular (Resmî Gazete)
2025, June 21	<i>The Circular on The Accessibility of Websites and Mobile Applications</i>	A presidential circular (Resmî Gazete)

RTÜK's workshop was the first institutional initiative triggering the Directive, which requires 10% of the media service provider's total content to be accessible to persons with disabilities in six months, 25% in two years and 40% in five years. During 2020, The Year of Accessibility, awareness-raising activities were organised by official actors. As seen, the following year witnessed a lot of developments. *2030 Barrier-Free Vision* is especially significant, highlighting the state agenda for accessibility. Accordingly, *Engelsiz CİMER* enables BVIP to access the Presidential Communication Centre to express their complaints and/or feedback to regulate their life more easily, and *Kulak Ver* aims to produce audio-described versions of the Directorate's publications in various languages (TC Cumhurbaşkanlığı İletişim Başkanlığı, 2021). RTÜK's follow-up workshop

(2023) with the participation of 71 human *actors* ranging from official authorities to NGOs (non-governmental organisations) produced a declaration stressing the areas for improvement in MA, such as enhancing the technological infrastructure, increasing its availability, creating its standards and designing training programs for MA professionals. As for the most recent development, the 2025 Circular determined certain checklists with 122 questions based on the international standardisation, *Web Content Accessibility Guidelines* (World Wide Web Consortium, 2024; for the Turkish checklist, see TC Aile ve Sosyal Hizmetler Bakanlığı [The Republic of Türkiye, Ministry of Family and Social Services], n.d.). This is a significant development considering how frequently mobile phones are used daily for varying purposes.

As certain MA initiatives and projects accelerated, the [ACB](#) (American Council of the Blind) conducted and financed the Audio Description Project (ADLAB). Its mission “is to promote and advocate for the use of high-quality [AD] on [TV], movies, performing arts, museums, educational materials and other venues where the presentation of visual media is critical to the understanding and appreciation of the content” (n.d.). It was realised with the participation of researchers, practitioners and BVIP.⁶ In this regard, ADLAB: Lifelong Access for the Blind (2011-2014) and ADLAB PRO: A Laboratory for the Development of a New Professional Profile (2016-2019) were conducted “to train AD specialists and to design reliable and consistent guidelines for the practice of AD” (n.d).

All these developments present the quantitative and institutional progress of MA. However, its qualitative and experiential dimensions, namely how such content is experienced, appreciated and enjoyed by end-users, enabling meaningful engagement with media, have remained unexplored, especially in Türkiye. With the aim to fill this gap, this dissertation examines how Turkish end-users experience and enjoy audio-described Turkish TV series/films, arguing that access without enjoyment risks reducing accessibility to a symbolic or

⁶ In this aspect, its sociology is remarkable to justify the hypothesis and methodology of this dissertation. Also, the questionnaire in the “Report on Testing” (Mazur & Chmiel, 2013) gave the researcher an inspiration to prepare a questionnaire to measure reception.

performative practice rather than a genuinely inclusive *actor*. In this vein, it approaches AD as a socially situated AVT practice whose effectiveness can be assessed through enjoyment as a meaningful reception outcome. To this end, AD is positioned as a socio-cultural phenomenon shaped by human and non-human *actors*, such as translation strategies, institutional practices, technological infrastructures, viewing environments, and end-users' needs, expectations and experiences.

Accordingly, in this study, disability refers to the situation that limits blind people's enjoyment of media, while the term "blind" was used to address a total vision loss, and "visually impaired" refers to people with a loss in their sight, from a purely medical and objective stand. People with 20/200, or less, visual acuity and with 20, or less, visual field is legally considered to be "blind" (EyDer, n.d.). Nevertheless, they are considered "visually impaired" if the visual acuity is between 20/70-20/200 (Avaroğlu, 2017). In the by-law of the Türkiye Federation of the Blind, it is stated that "the ones with less than 40% visual impairment are not considered visually impaired" (Last update: August 15, 2022).⁷ Although blindness has no sociological definition as the "Deaf", "the blind culture" (despite in a different sense) was also explored through the descriptive-explanatory analyses and findings of the online survey⁸ and focus group discussion. Whatever those end-users are called, the main issue is whether they can access entertainment provided by Turkish TV series (and/or films).⁹ Based on what G. Ellis puts, a real inclusion is believed to be materialised when persons with disabilities are not labelled with different identities (apart from medical requirements). If I am to quote him, "We believe that we will dissolve into our societies, enhancing both 'them' and 'us', like salt in our soup or sugar in our tea, until we are indivisible" (2016, p. 44). This point of view demonstrates the

⁷ <http://www.korlerfederasyonu.org.tr/sayfalar.asp?kategori=16> (Last access: November 12, 2022).

⁸ It is stated that "'survey' [...] refer[s] to 'the study design and 'questionnaire' to the instrument used in such a study" (Saldanha and O'Brien, 2014, pp. 151).

⁹ For the reason why films were included later, see [Chapter 4](#).

terminological choice in the study, which serves as a pragmatic necessity rather than an ideological stance.

In this vein, the role of translation in MA in general and in the reception of AD in particular is recognised from an “enlarged” sociological perspective. Although the scholarly work on AD in TS is increasing day by day, particularly on its reception (e.g., see Bardini, 2017; Braun, 2008; Di Giovanni & Gambier, 2018; Mazur & Chmiel, 2012; Walczak & Fryer, 2017a, to name just a few), AD can still be considered a “young” sub-field of (AV)TS with full of “vacancies” in research, especially in Türkiye (Okyayuz, 2019a). To this end, this AD reception study could benefit the Turkish context for improvements.

Throughout the study, AD in Türkiye was conceptualised based on Latour’s ANT (1987, 2005). Okyayuz states that ANT is “an approach to research that pivots away from humanism to focus on dynamic assemblages of humans and nonhumans” (2021a, p. 71). Hence, the aim of an ANT approach in research “is to understand how these things come together—and manage to hold together—to assemble collectives or “networks”” (Okyayuz, 2021a, p. 71, original emphasis). The notion of *translation*¹⁰ in ANT differs from the notion of translation conceptualised in TS. In ANT, *translation* is figuratively used to refer to “a process through which an actor transforms its own interests into ideas relevant to other actors with the aim of furthering its own interests in the network” (Hekkanen, 2009, pp. 8-9). In this study, ANT was employed as an analytical lens that interrogates the heterogeneous *assemblage* of human and non-human *actors* involved in the AD *network*. As stated by Okyayuz and Sancaktaroğlu Bozkurt (2022), multimodal products like AD can be studied “from a socio-semiotic perspective as a multimodal product must be created in a social group’s common ground from a certain social perspective” (p. 181). Indeed, EYHGM (the Ministry of Family and Social Services General Directorate of Services for Persons with Disabilities and the Elderly), RTÜK, NGOs working on and/or with disabled people, mainly [SEBEDER](#) (Audiodescription Association), the leading MA

¹⁰ The notion of *translation* in italic represents the use in ANT throughout the study.

provider in Türkiye, and academics all work together in the MA context. Municipalities, schools and universities actively participate in the implementation of MA. Technological equipment as non-human *actor* is vital for all translation practices for MA. In this process, RS is key to improving the quality of MA practices so that they can fulfil the needs and expectations of end-users. Moreover, the philosophy behind each accessibility practice for disabled people is “Nothing about us without us”. Thus, RS and MA should always go hand in hand.

MOTIVATION OF THE STUDY

Both academic and contextual considerations motivated this study. According to a study regarding Turkish people’s media habits in 2024, people watch TV for an average of 3 hours 43 minutes per day (RTÜK, 2025). Under these circumstances, it can be a huge source of information and entertainment, also confirmed by Akyel (2012, p. 36; as cited in Akseki, 2021, p. 3). Moreover, RTÜK’s study demonstrates that the second most watched TV programmes are Turkish TV series and films, following local news (RTÜK, 2025). Another study on media consumption habits in Türkiye reveals that the most used gadget to access media is mobile phones with the rate of 99%, whereas the second one is television with the rate of 94.8% (RTÜK, 2024, p. 36). However, the viewing habits of the disabled may be different because of the possible differentiation in their needs and expectations. Another research by RTÜK, “Research on TV Viewing/Hearing Habits of The Disabled”, also confirms that the disabled want to access more local news first, and Turkish TV series second (RTÜK, 2007). Moreover, that research shows that the least TV viewers were the blind at that time (RTÜK, 2007). Although the data of that research are not up-to-date, they are still valuable to give us a perspective of the audience profile in Türkiye. Furthermore, Gambier states that TV viewers constitute a greater group consisting of the children and elderly, while cinema viewers are younger who are educated and good at technology use (2018, p. 54).

Based on this background, AD can assist end-users in distinct manners in accessing AV information. In so doing, BVIP not only access information but also

experience enjoyment created by AV products, as stated by Akseki (2021): “Overcoming the one-inch-tall barrier not only can open the world to amazing films but also can unlock the door to a more independent, fully participatory and enjoyable life” (p. 4). Hence, **this dissertation aims** to analyse the enjoyment of the AD of currently aired/not aired 113 AV products (106 series) on [Engelsiz Kanal D](#) and 83 ones (70 series) on [TRT Engelsiz](#),¹¹ which are sole free platforms providing some of their content in intralingual AD. Additionally, any other audio-described series or the (inter)national films accessed by Turkish end-users through different platforms were adopted as research materials. No particular series was chosen for two main reasons. Firstly, to my knowledge, there is no data available on the most-watched TV series by BVIP in Türkiye. Secondly, based on various sources (see Anadolu Agency, 2025; engelli.com, n.d.; Kılıçkaya, 2023; Koyuncular, 2021, for a few), computers and/or smart tools (tablets, mobile phones, etc.), rather than TV, are more commonly used to access the AD of TV series.

Consequently, **the focus of interest is three-fold**: (1) the effect of AD on Turkish end-users’ enjoyment of TV series/films, (2) the relation between the AD quality and enjoyment, and (3) the connection of AD and enjoyment regarding TS. Although the quantity of the content accessed in media by end-users is important, I suggest that how that content is appreciated and enjoyed by end-users, and how it affects those people’s lives is a more significant issue to deal with. Often through experimental methods, existing reception studies on AD have predominantly focused on comprehension or cognitive processing, which could eventually affect enjoyment.

PROBLEM STATEMENT

In the rising MA context, AD, subtitling for the d/Deaf and/or hard-of-hearing (SDH), sign language interpreting (SLI), and live subtitling “designed to meet the needs of audiences with visual, hearing and other impairments” are all translation modes performed for MA (Okuyayuz & Kaya, 2020, p. 988). Among various

¹¹ Last update: June 15, 2026.

platforms for various AV products, this study is based on AD on TV, namely screen-based AD, which includes AD of series, documentaries, news, films, talk shows, and all the other products available in AD on TV channels and applications like [Turkcell Hayal Ortağım](#) (My Dream Companion), or the Internet.

The reception paradigm adopted in this study is based on Gambier (2018), who applies Chesterman's three Rs, *reactions, responses, repercussions* (2007), to AVT through subtitling (see [Chapter 2](#)). Accordingly, this dissertation mainly evaluates the *repercussion* aspect as it seeks to reveal the (f)actors¹² affecting viewers' enjoyment thereby the socio-cultural aspects governing enjoyment. Though it does not study the values and/or ideology hidden in AV products, it does give insights to the *aggregated relationships* of the *actants*, in Latour's terms (2005), in the AD *network* of Türkiye.

Lastly, as detailed throughout, this study also problematises reception not perception. Perception is a more abstract aspect happening at the psychological level, such as the way something is watched and apprehended, whereas reception regards "the way(s) in which AV products/performances are processed, consumed, absorbed, accepted, appreciated, interpreted, understood and remembered by the viewers" (Gambier, 2018, p. 56). In line with all those aspects stated above, this dissertation can be called a reception study, which may also reveal how much BVIP are aware of AD on media.

SIGNIFICANCE OF THE STUDY

With the invention of the Internet, not only access to information, services, and products but also involvement in the production and distribution of information has become easier and faster. Additionally, the Internet has changed the way and pace of access to media and entertainment. Smart phones and laptops can replace physical cinemas, and foreign series can be watched for free on the same day aired in its country thanks to their fans. In this context, translation, particularly AVT with its multimodality (Okyayuz & Sancaktaroğlu Bozkurt, 2022), is a

¹² For this inspirational use, see Kurt Uçar (2025).

significant tool to distribute, convey, produce, and “access” information, services and products globally. Okyayuz and Sancaktaroğlu Bozkurt also confirm that communication is primarily realised through multimodal products today (2022, pp. 178-179). Started to develop with the emergence of cinema (Akseki, 2021, p. 7), AVT is closely linked to technology. Thus, it is no surprise that AVT practices advance, enhance and transform with it. Şerban et al. also state that the “constant evolution” of AVT gives “rise to new tools, work environments, types of multimedia materials to be translated, forms of translation, and challenge” (2011, p. 12). It goes without saying that today’s new streaming tools, namely digital media such as Netflix, Amazon Prime, Disney Plus, etc., have brought about more use of AVT in differentiated practices like AD and SDH, also in line with the rising awareness of (media)accessibility in the 2000s. Clearly, MA comes into the framework of TS in that globalising world where the notions of communication, interaction and translation have “enlarged”. However, Covid-19 pandemic created a greater awareness on the struggles by people with disabilities as “[they] (who are in the best of times segregated from the wider society) were further segregated by the confinement and limitations brought on by COVID-19” (Okyayuz, 2021a, p. 65). As stated by Kaya and Okyayuz, the new order of this globalised world was created by “fully abled” people (2021, p. 13). Hence, it is believed that each study which interrogates the accessed products in media matters for further improvements of those practices.

In this regard, this dissertation was highly influenced by my close contact with SEBEDER professionals and dense exposure to AD, first as a learner and then as a trainer. Though it is true that MA practices are performed in line with end-users’ feedback and participation, I started questioning what difference AD makes in end-users’ lives as an audio-described AV product that cannot be enjoyed by end-users makes the presence of accessibility symbolic. Additionally, as analysed by Akseki in the context of SDH in Türkiye, “there may be a gap between the service provider and the end user” (2021, p. 5) for several reasons. Firstly, AD is a costly process with all the technological infrastructure needed, and wages for qualified and competent professionals. Especially after MA has become “popular” and “trendy” following RTÜK’s initiatives mentioned above,

some organisations which want to take an advantage of that popularity and demand less money could emerge. Hence, some TV channels and/or film studios might prefer them because of economic reasons. Secondly, in case of the AD of Turkish TV series, RTÜK's censors might hinder enjoyment. The same barrier may apply to films, as well because of the audits by the Ministry of Culture and Tourism. People watch TV or streaming platforms mainly because of enjoyment and relaxation. Since words (audial input) accompanying images (visual input) are vital in AD, verbal censoring may ruin the enjoyment of TV series/films, as in the case of verbal censoring in subtitling of sitcoms analysed by Okyayuz (2016). Lastly, the accessible, audio described, TV series/films are still scarce despite the huge effort put by all the *actors* that play a role in MA. Moreover, those series are not aired at TV primetime but provided as video-on-demand (VoD). Likewise, films aired primetime on TV are not presented with the AD option, yet end-users are compelled to use digital streaming platforms or paid TV service providers to access them. Hence, BVIP have to have a smart gadget and the Internet to access the audio-described versions of TV series/films they would like to watch. This situation creates another drawback in terms of social interaction and inclusion. Considering people generally watch TV all together as a family in Türkiye (Okyayuz & Kaya, 2020), and if family members do not want to watch their favourite TV series in AD or have no Internet access, they cannot enjoy those TV series/films together. As revealed in [Chapter 1](#), the limited number of reception studies on AD with end-users mostly concentrate on audio-described films and their comprehension aspect. Even though studies on comprehension using the tools and methods of cognitive studies such as eye-tracking provide fruitful insights for further development of AD practices, how the current practices affect end-users' lives still remains to be explored. All those (f)actors are catalysts for me to choose the present topic.

With all those above-mentioned aspects in mind, this dissertation can make a contribution to both the existing literature on AD reception (in Türkiye) and exploring end-users' reflections on and expectations from the AD practices in the country, which may greatly vary across nations depending on their socio-economic/cultural realities and on the individual differences resulted from socio-

cultural/economic backgrounds. The foreign guidelines on AD have been a starting point in Türkiye; for instance, SEBEDER took its AD training from the ACB, and it was certified by that organisation afterward (SEBEDER, 2017). However, those guidelines need to be adapted into the Turkish context upon receiving feedback from end-users. This is a never-ending process as the expectations and needs of end-users may constantly change in line with socio-economic/cultural and technological changes inside and/or out of the country. In this regard, this study hopes to yield data which can be beneficial for the major stakeholders for AD, regulatory authorities, AD practitioners, NGOs working with BVIP for the provision of a higher quality AD specifically tailored for Turkish end-users' enjoyment of TV series/films. Despite its limitation to AD, the study can invoke ideas for the reception of the other MA practices in Türkiye as the AV products on media are presented as *coaccessible*, a term coined by Okyayuz and Kaya (2020).

STRENGTH OF THE STUDY

The study aims to contribute to the literature at theoretical, empirical and practical levels. Theoretically, it is highly interdisciplinary as it builds its theoretical and methodological frameworks on a variety of sources borrowing from (AV)TS and reception perspectives within sociological TS, providing a multifaceted analysis. Moreover, the questions addressed to the participants in the online survey were adapted to the Turkish context from several resources (see [Methodology](#)). Moving forward, reception studies in AVT in general and AD in particular are significant to give insights into end-users' perceptions, expectations, satisfactions and feedback regarding the practice(s). Moreover, from a scholarly perspective, they help expand and enhance TS in conjunction with MA studies. Di Giovanni and Gambier also state that "Although still relatively young and unsystematic, [...], reception studies in [AVT] have already been contributing to the expansion and maturity of the discipline, by providing significant and stimulating insights into the world of the receivers, their preferences and needs" (2018, p. X). Among the reception studies conducted on AD, Eardley-Weaver's (2013, 2014) has the utmost importance for the present dissertation as it adopts Latour's ANT (2005)

to analyse the reception of the AD in opera accompanied by touch tours (ToTos), which enables audiences to touch and feel costumes and decors. She hypothesises that “while existing translation modalities meet audience needs to a certain degree, there are individual elements, especially relating to the notion of a shared and inclusive experience, which could be improved” (2013, p. 280), which is a shared hypothesis in this dissertation. Relying also on questionnaires followed by feedback, Eardley-Weaver justifies the choice of these data collection methods as “they were considered the most ecologically valid and reliable way to investigate reception” (2013, p. 280). Her study demonstrates that the use of ANT (Latour, 2005) in the context of TS enables “investigation of the fundamental link between audience and translator, [...], which reveals a merging of roles of these two agents in the highly collaborative network of opera ToTos” (2013, p. 288), which can be safely stated as the *network* of AD.

Empirically, the study is based on the data collected from Turkish BVI adult viewers concerning demographic characteristics, viewing habits and preferences, general views on AD and preferences regarding the AD of Turkish TV series/films. Though it is hard to claim representativeness for any reception study in the context of MA, a relatively wide population (considering its characteristics) consisting of 72 respondents; a relatively diverse profile, in terms of participants from 26 different cities, and representation of a heterogeneous group of end-users including BVIP with different educational status at different ages, which all generate the strength of the study. Methodologically, reaching out to these participants through an online questionnaire may have increased the participation because of its comfort and convenience. This situation may also have enabled to include some BVI viewers by motivating them more to participate the study and by easing the response process.

It should be highlighted that AD is a translation mode with full of constraints such as timing and budget (Braun & Orero, 2010). According to TÜİK (Turkish Statistical Institute) numbers dated 2021, December 31, there are 5.5841,180 disabled persons in Türkiye (Engelliler Konfederasyonu, 2022), and 1.039,000 of them are blind (TC Aile ve Sosyal Hizmetler Bakanlığı, January 2022).

Additionally, in the report published by the Ministry in November 2023, among 2.511,950 disabled people, 215,076 ones are BVI (Engelli.com, n.d.). Considering those numbers, it is obvious that there is a huge need for MA. It should be noted that a media product can be, and mainly is, presented in AD and SDH at the same time, which creates the notion of *coaccessibility*. Additionally, AD can address other audiences than BVI ones “such as the cognitively challenged, the elderly who have trouble accessing the visual track, any individual (such as long-distance drivers) who do not have access to the visual track or housewives who wish to follow shows while doing housework” (Erkazancı Durmuş & Okyayuz, 2023, p. 210). Thus, studies as such may increase the visibility and awareness of AD for various viewers, resulting media service providers to include or improve accessibility of their products.

Relying on SEBEDER as the pioneer and leading organisation to perform AD in Türkiye is another strength of the study. Even though it officially started to work as an association in 2010, its foundational practices date back to 2006 at Boğaziçi University Mithat Alam Film Centre by a voluntarily-based small group with students. During the period of 2006-2010, fifteen films were audio described there (Erkazancı Durmuş & Yeşilırmak, 2021, p. 83). SEBEDER conducts not only AD but also the other MA practices such as SDH and SLI. However, it leads AD practices for cinema, TV, theatre and educational institutions in Türkiye (SEBEDER, n.d.). By working with the government, municipalities, NGOs, universities, museums, TV and Internet broadcasters, satellite companies, film festival organisers and film studios, SEBEDER has conducted many projects since its foundation, and it also provides training and consultations in the areas it has been working on. Besides, its practices set the standards for MA in Türkiye (Okyayuz, 2019b). Thanks to SEBEDER's huge contribution and with the practices of RTÜK, the Article 37 of the Law no. 6112 of RTÜK (2011) entered in force, which states “to encourage to take required steps with the aim of enabling disabled and old people to access broadcasting services and new technologies”. Apart from SEBEDER, there are two other main organisations that perform AD, which are [Moroğlu Film](#) and [Betimleme Fabrikası](#). In line with that information, it can be stated that AD practices will increase more and more in Türkiye. Hence,

practically, studies that examine AD products and process are required for a better quality of AD, and those studies should include AD end-users.

LIMITATIONS OF THE STUDY

The present study is not free from limitations, which is applicable to any reception study, as put by Mazur and Chmiel (2016, p. 115). Whereas some limitations are inevitable and necessary, some precautions were taken not to risk the reliability of the study because of them.

One of the inevitable case limitations is the participant number. According to the Disabled Statistics Bulletin by the Ministry of Family and Social Policies (2022, December), there are 1.039,000 people who have “difficulties seeing” based on the 2011 research (p. 6). As clear, the number is not limited to disabled persons but covers everyone with viewing difficulties such as the ones wearing glasses and/or contact lenses (p. 5). Considering the numbers are not up-to-date, and there might be people who are not registered as disabled, the number is estimated to be much higher. As a matter of fact, the Confederation of the Persons with Disabilities states that the exact number of the disabled in Türkiye is not known, yet it is estimated to be 8.5 million based on several studies (2020). As stated by Fryer, “in many countries there is no legal obligation to register as blind and there are widely varying definitions of blindness” (2016, p. 2). Under those circumstances, the results are hard to generalise.

Another limitation results from the technological infrastructure and its uneven distribution in Türkiye. In this regard, the online data collection presents both an opportunity and a conflict for the study. In this way, it is possible to contact more participants around the country, which would strengthen the comprehensiveness and representativeness of the study. Nonetheless, the instability of the Internet connection and insufficient Internet infrastructure in different regions could interrupt communication. Whereas Türkiye’s Internet penetration rate was 72% in 2019 (Speed Medya, 2019; as cited in Akseki, 2021, p. 9), it rose up to 82% at the start of 2022 (Kemp, 2022). This means that 82 persons out of 100 have an Internet access, yet they are not distributed evenly across the country. According

to the TÜİK's report, "the regions with the highest in order were TR1 İstanbul (İstanbul) with 98.7%, TR5 West Anatolia (Ankara, Konya, Karaman) with 98.3% and TR3 Aegean (İzmir, Aydın, Denizli, Muğla, Manisa, Afyonkarahisar, Kütahya, Uşak) with 94.4%" (2022, August). On the 2024 data, the percentage of the Internet use among people aged 16-74 is 88.8%, and 47.9% of them use TV with the Internet connection (TÜİK, 2024, August). Therefore, conducting an online study to reach a "wider" audience may seem paradoxical. The reason behind this paradox simply results from the purpose of being as representative as possible. The only way to ensure that is to rely on the Internet because of the "convenience" it provided.

Moreover, there is a theoretical limitation in the study. ANT can offer various analytical tools for participant-oriented research, yet this study adopts the descriptive framework drawn by Latour (1987, 2005). The main objective of the dissertation is to trace the *associations* of the *actors* in AD, and the effect of those *associations* on end-user enjoyment. Therefore, the "four moments of translation", namely *problematization*, *interessement*, *enrolment*, and *mobilisation* through *obligatory passage points (OPPs)* proposed by Callon (1984/1986a), which focus on the strategic stages of *network* formation, were limitedly included in the analytical scope. I do not try to investigate the construction of the *network* itself. On the contrary, I claim that AD is, and will always be, a *network* in construction. My main interrogation is to delve into the "constant *aggregations* enabling enjoyment of end-users" through an examination of how this *network* is received and *mediated*. Hence, ANT becomes a conceptual tool enabling the data to be situated within a socio-technical context. Consequently, although a deep horizontal description of the *network's* current state was provided, a longitudinal analysis of the *network's* development phases was not presented.

The fourth limitation is about the adopted quality criterion. While it is pleasing that the quantity of audio-described products is increasing, the quality of them should be linearly increased, as well. The quality can be measured and assessed from different angles based on the parameter chosen. The quality parameter in this

dissertation is the overall viewing enjoyment of audio-described TV series/films by the BVI. As seen in [Chapter 2](#), enjoyment is conceptualised as a relational, multi-agent quality outcome dynamically co-produced when all the living and non-living *actors* of the *network align* with the personal and localised viewing traditions of the end-users. Whether AD should reflect the way sighted viewers see an AV product is left out although AD conducted in accordance with the way sighted viewers see films might be perceived by BVI viewers in a similar way, as shown by Mazur and Chmiel (2016). Hence, the results of the present study can be cross-checked through another reception study with sighted and non-sighted viewers.

Next, enjoyment of audio-described TV series/films depends on many different aspects as follows: the genre; end-users' gender (also the gender of the audio describer, see Sancaktaroğlu Bozkurt & Okyayuz, 2020b); viewing habits; socio-economic and literacy status; impairment type/degree; the environment where audio-described content is accessed; the technological equipment and Internet infrastructure, and the AD tradition of the AD providers and/or TV channel, all of which were reflected in the online survey questions. For instance, paid platforms such as Netflix, Amazon Prime, Digitürk, etc. with audio-described content were intentionally excluded as they would not be as inclusive as unpaid TV channels or their “abled” websites.¹³ Furthermore, the ones who have never used AD before would not be eligible as enjoyment may require a process of familiarisation that could have altered their comprehension, expectations and enjoyment. Though those differences were targeted in the online survey and further addressed in the semi-structured focus group discussion, they are still specific to this study. Besides, individual preferences and experiences may influence enjoyment. Notwithstanding considering all those aspects, possible aspects which cannot be envisaged could have been emerged. Thus, a pilot run was conducted. Additionally, the focus group with 10% of the sample gave stimulating

¹³ Although the series on those paid platforms were not directly taken into consideration while designing the online questionnaire, the participants were asked whether they use those platforms to watch audio-described series, or not. The reason is to draw the audience profile even in a small scale.

insights into the interpretation and critical analysis of the results, which ensures the reliability of the study. As stated by Tuominen (2018, p. 81), “due to the unstructured nature of the discussion, focus groups can provide information that the researcher did not even think to ask.” Additionally, to avoid the researcher bias, it is important to interpret the results together with the end-users.

Furthermore, I served as the audio describer in the online focus group to manage the discussion, which might have created a researcher bias. Okyayuz draws attention to a similar issue while demonstrating the results of her research she had to move into an online platform following the outbreak of the Covid-19 pandemic: “at each instance the audio describer intervened (X has turned on their microphone, [...]). The audio describer had to cut in and explain (X has entered the meeting, Y’s connection has dropped) [...]” (2021a, p. 78). However, translators and TS researchers do not live in a bell glass isolated from their ideologies and the societies they live in, and each translation is actually a *rewriting* based on *manipulation* (Bassnett & Lefevere, 1992). Hence, it can be said that the findings are both scholarly and personally interpreted, so “rewritten” by me. What might seem a limitation in the first place can turn into a strength for the study as it gives the researcher “power” as an *actor* in shaping the AD enjoyment *network*.

The seventh limitation is the target audience of AD, which actually stems from the practical limitation of AD in Türkiye. Even though there are different types of visual impairment, and the ones who were born blind and got blind later might have different expectations from AD, AD is performed based on the needs of (congenital) blind persons. Additionally, visual impairment by age could be different from the one acquired after an accident and/or illness. However, to my knowledge, there is no separate AD available to meet those expectations. At that point, the results and findings of the study could give fruitful insights as the viewing impairment would affect AD enjoyment. If a person has some visual memory, s/he could visualise AD. On the other hand, a partially sighted person might demand “less” AD. That is why, it is hard for a study to claim a clear representativeness of the studied group, as remarked by Gambier (2018, p. 51).

Lastly, the present study adopts the notion of AD not audio narration (AN). While AD is the audial description of what is seen, AN is related to the narrative elements in an AV product, and how those elements are reflected in AD (Kruger, 2010, p. 232). In this way, it can create an alternative to traditional AD, especially in the cinematic language (Kruger, 2010). Additionally, AN, as the name suggests, posits a narrative and subjective function rather than descriptive AD which is objectivity-based (Ramos Caro, 2016). Concentrating on the emotions evoked in certain films by using a Likert-scaled questionnaire and the participants' heart rate, Ramos Caro concludes that AN evokes emotions more than AD does (2016). Notwithstanding the non-negligibility of the emotional impact created by AN, this dissertation does not seek to explore the emotions evoked in end-users *per se* but the overall enjoyment affected by many different variables. Furthermore, the content which is subject to this research is conducted and aired as AD.

OBJECTIVE OF THE STUDY

Based on the abovementioned context, this dissertation set out to explore how AD affects end-users' enjoyment of TV series/films. To this end, it will follow a trajectory of a threefold analysis: (1) AD as a subfield of AVT and significant tool for MA, (2) the (enjoyment) *network* of MA in general and AD in particular, and the *actors* in that *network* in Türkiye, and (3) the reception of audio-described Turkish TV series/films by Turkish end-users. I claim that AD positively affects the enjoyment of what is viewed by BVIP, and there is a linear relationship between the quality of AD and its enjoyment. Furthermore, quality can only be enhanced with the active participation of end-users in the AD process, as the blind editors in SEBEDER who proofread audio-described products. From today's sociological perspective in Audio-Visual Translation Studies (AVTS), they can be considered *prosumers*,¹⁴ as well since they are both the consumers and practitioners of AD. Besides, SEBEDER is always in contact with end-users for their feedback to enhance the quality of AD. Following a focus group discussion

¹⁴ For the first use of the term, see Toffler, 1980; for the AVT context, see Chaume, 2018. Throughout the dissertation, the italic term refers to the AVT context.

conducted with the participation of 1) AD text writers, 2) AD professionals who perform as both AD text writers and audio describers, 3) AD performers and academics who give AD training, 4) academics who conduct AD research, and 5) professionals who manage the AD service and process on Zoom (2021), SEBEDER published a guide regarding the good practices in AD. It demonstrates the interaction among all the *actors* in the AD process in Türkiye. Zoom, which made that meeting possible, also becomes a vital *actor*, confirming Latour's perspective on *actors* (2005).

The first layer of the dissertation is to put AD as an MA tool in the context of AVT. At this point, it should be noticed that any translation is actually conducted for accessibility in a macro level as it makes a product linguistically and/or semiotically accessible. In the context of AVT, the practices of subtitling, dubbing and voice-over named as "AVT proper" also posit accessibility (Díaz Cintas, 2005). However, the practices of AD, SDH, etc. seen within MA draw the focus towards "audience" (Díaz Cintas, 2005). AD is also a sub-field in Media and Communication Studies. Although there might be some overlaps between TS and the other disciplines, their perspectives are different. First of all, AD is not discussed as a sort of "translation" in them. Moreover, the studies regarding AD and/or MA in those fields mostly concentrate on media design (see, e.g., Çelen Özer et al., 2020), and the aspects of technology (see, e.g., Karagöz & Koruyan, 2020), sociology/politics (see, e.g., Kökat, 2018; Onar Çambay, 2015; Zengin Temirbek Uulu, 2019) and health (see, e.g., Çelik, 2019). As a highly interdisciplinary field, TS can also discuss those perspectives, yet the main difference is their starting point. Briefly, TS views AD as a sort of translation, while the other disciplines do not.

The second layer is the depiction of AD as a *network*, and all the human and non-human *actors* in that *network* in line with Latour's ANT (2005). As seen in the following chapters in detail, Latour views society as an "always becoming" (Remael et al., 2019, p. 3) phenomenon. He states that "groupings have constantly to be made, or remade, and during [the] creation or recreation the group-makers leave behind many traces that can be used as data by the

informed” (Latour, 2005, p. 34). As a researcher together with my supervisor, I was also constantly formed throughout the research. If the historical development and practices of MA in general, and AD in particular are analysed, it can be clearly seen that AD *network* is constantly recreated with the participation of end-users, NGOs, academics, ministries, municipalities, technological equipment and infrastructure, all of which/who are important for AD to be performed and accessed. From this perspective, “even” the online platforms and applications through which this study was conducted such as Google Forms and Google Meet became *actors* playing a significant role in the AD *network*. Okyayuz also draws attention to the mediating role of Zoom after the pandemic: “The role of the Zoom actor also changed from a communicative tool, to a tool that facilitates an actor mediation activity to other actors” (2021, pp. 71-72).

The last layer is to analyse the enjoyment of the audio-described Turkish TV series/films by Turkish end-users. The aim is to understand what would hinder their enjoyment. MA is seen highly dependent on enjoyment and perception/comprehension of what is viewed, and on social inclusion of the BVI. Although the artistic and literary “value” of TV series is a controversial issue, it is a fact that they are the most watched ones by “general audience.” Some specific questions I seek to enlighten are, first and foremost, the role of AD in enjoyment by BVI viewers; secondly, the reflections of end-users on audio-described products, and lastly, what is needed for further improvement in the *network* of AD in Türkiye.

RESEARCH QUESTIONS

Following the objectives above, the research questions of this study are as follows:

1. How is AD received by Turkish end-users within the broader *network* of MA?
2. What are the *aggregated* relations of the *actors* regarding the audio-described TV series/films in Türkiye?
3. How is the Turkish AD end-users' profile in terms of their access to media and preferences?

4. Which (f)actors related to AD practices, viewing habits and environments, and socio-technical conditions shape end-users' enjoyment of audio-described AV content?
5. How can AD practices be further developed to increase their effects on Turkish end-users' enjoyment of audio-described products?

Based on those research questions, my hypotheses are given as such:

1. AD is a *network* constantly constructed where there are numerous *OPPs* with the primary being end-users who are *mediators* translating all the other *actors*.
2. AD is the vital *actor* that shapes and transforms end-users' enjoyment of TV series and/or films.
3. AD can be enjoyed more by Turkish end-users as long as all the *actors* in its *network aggregate* and *negotiate* to their interests.

METHODOLOGY

Considering the possible participants' profile and with the aim of reaching them nation-wide, the questionnaire was prepared online on [Google Forms](#).¹⁵ To ensure the validity, the questions for the online survey were adapted from the following: Chmiel and Mazur's Likert-scaled questions on AD reception (2012); the socio-demographic, disability-related and viewing-related questions on ADLAB's *Report on Testing* (2013), and on Akseki's study (2021) regarding the reception of SDH in Türkiye, which adapted Romero-Fresco's questionnaire template (2015) used in *Digital TV for All Project* (DTV4ALL) (2010-2013). Since those resources are open access ones, no additional permissions were acquired, apart from the Ethics Committee approval obtained from Hacettepe University. To strengthen the validity, lastly, a scholar who is an expert in MA was consulted for both the online questionnaire and focus group discussion design. Moreover,

¹⁵ First, the questionnaire was prepared by using an extension named *Mote* so that the participants could respond to the questions by recording their voices as they pleased. This extension was removed later because of the reasons explained in [Chapter 4](#).

to test “the time required to fill out the questionnaire, its usability, clarity and so on” (Saldanha & O’Brien, 2013, p. 158), a pilot run was performed with five blind editors in SEBEDER. The details regarding the pilot-run process, and how the study was formed and conducted following the pilot run will be detailed in [the Methodology chapter](#). After the pilot-run, 72 online questionnaires were filled in from February 23, 2024, and March 06, 2025. Although the questionnaire stayed published until March 30, 2026, which was the data cutoff date, there were no new responses. In order to ensure the reliability of the reception questions in the survey, Cronbach’s Alpha and factor analysis were applied (see [Chapter 5](#)) on [IBM® SPSS](#) (Statistical Package for the Social Sciences, Version 30.0 for Windows) for the main study.

The attached questionnaire (see Appendix 3) starts with an information section explaining the aim of the study, the consent form, and it includes the contact information to reach the researchers. The questionnaire consisted of 40 close-ended questions and one open-ended one allocated for further comments and suggestions (see [Chapter 4](#) for details). The data were gathered anonymously, and results based on the statistical analyses were descriptively displayed through figures and tables by critically discussed. The use of an online questionnaire enabling convenience to reply granted the participants the freedom to answer the questions anytime and anywhere without the influence of the researchers’ presence and also prevented any discomfort for them. For triangulation, an online focus group discussion was conducted with 6 survey participants on May 30, 2025. The recorded meeting was manually deciphered, and it was analysed through reflexive thematic analysis (RTA) (Braun & Clarke, 2021).

So far, I have presented an overview of the base I put my study on. The reason why there is a “limited” participation to such studies could be because of the difficulties in “accessing” disabled people for three main reasons. Firstly, they are not directly contacted, but generally through NGOs, which could slow the process down. Secondly, the number of the disabled who are members of an NGO or registered in the Confederation of the Persons with Disabilities is not high. Thirdly, the technological equipment and Internet infrastructure required to contact

participants and further meetings with them is not equally “accessed” by all disabled people because of geographical, socio-economic and physical inequalities. However, MA practices in Türkiye call for wide-ranging reception research. Erkazancı Durmuş and Okyayuz state that “AD is written as a form of interaction between the [AV] product and the audience, which also leads to an *interaction* between the audio describer and the audience” (2013, p. 210; added emphasis). That being said, end-users are not only passive receptors of AD but have “norm-setting power” (Hermans, 1996, p. 38) over how AD should be conducted. Thus, SEBEDER was primarily chosen to contact end-users. Only the ones who are 18+ years old were included. Additionally, the ones with an additional sensory disability such as hearing impairment, or mental disability were excluded as they could manipulate the study process and results.

OUTLINE OF THE STUDY

The outline of the study is put forth as follows. [Chapter 1](#) includes the literature review of AVT with a focus on sociological RS, constructing a foundation of the study’s bottom-up analysis. [Chapter 2](#) elaborates on the theoretical framework adopted in the dissertation. Accordingly, the concepts regarding reception, Latour’s ANT (1987, 2005), MA, AD, and the intersection of those phenomena with TS will be detailed. [Chapter 3](#) offers a detailed picture of AD as an MA tool, covering the development of MA and AD, nature of AD with its multimodality, constraints, and so forth, the related notions of disability and accessibility, guidelines and current practices. [Chapter 4](#) demonstrates the methodology of the study in detail along with its justification and reveals the data collection and analysis processes. Each step taken throughout the study will be explained in detail. This chapter will be complemented with analyses and findings of the online questionnaire and semi-structured focus group in [Chapter 5](#). In [Chapter 6](#), the critical discussion and significance of those results are put forth, looking into the specific angles discussed above. This chapter will also reveal whether AD positively affects the enjoyment of the TV series/films by the end-users; what parameters play a role on the enjoyment of AD, and what the expectations of the Turkish end-users from AD in general, and the AD of the Turkish TV series/films

in particular are. Finally, the Conclusion explores what the findings indicate regarding TS in the context of MA from Latour's sociological perspective in ANT (1987, 2005) and offer a cyclical taxonomy of enjoyment. That chapter will also reveal the originality of the dissertation, and can give insights, and hopefully new ideas, for future studies. Lastly, the resources consulted are presented in the Bibliography, followed by the Appendices.

CHAPTER 1

LITERATURE REVIEW

In this chapter, how the notions related to AD, which are disability, BVI and (media)accessibility, inclusion, etc., are adopted in the literature is essentially put in a brief way.¹⁶ Then, the scholarly work conducted on AD in TS so far is initially summarised. It should be noted that the objective here is to display a general perspective of AD in TS. Afterwards, the studies focusing on AD reception is handled in detail. The referred and/or cited studies naturally demonstrate the AD perspective adopted throughout the thesis with its differences from and similarities to them. Among many different definitions of AD, the one adopted in the present study is also justified through. This chapter will reveal the dissertation's contribution to the field, filling the gap in TS regarding AD reception, particularly from a sociological perspective. It should be stated that if the studies conducted on the other MA practices like SDH have common grounds with the present study regarding their methodology and/or literature, they are included since AV products in part of MA are presented as *coaccessible*. Another point that should be stressed is that AD is a more unexplored area in Türkiye than Europe, where the leading AD countries are located. Hence, the “lack” of studies on AD and/or the “gap” to be filled in the field mainly refers to the situation in Türkiye though the study design can be used in an international context.

1.1. AUDIODESCRIPTION: WHAT IS IT, AND WHAT IS NOT?

1.1.1. Audiodescription, Disability, and (Media) Accessibility

The first AD-related notion to clarify is **disability**. It should be stated that there is no consensus on which term to be used, let alone a homogenous and definite description of the same term. As seen in [Chapter 3](#), different notions have been

¹⁶ Those notions are examined in detail in [Chapter 3](#).

used to refer to the situation that causes certain restraints, such as impairment and handicap. Below, disability as the accepted-for-now notion will be covered.

Disability is a notion where medical and sociological definitions intertwine. The World Health Organization (WHO) defines disability as resulting “from the interaction between individuals with a health condition, such as cerebral palsy, Down syndrome [...], with personal and environmental factors including negative attitudes, inaccessible transportation and public buildings, and limited social support” (n.d.). On the other hand, The Americans with Disabilities Act sets forth that “a person with a disability is someone who has a physical or mental impairment that substantially limits one or more major life activity” (Disability and Philanthropy Forum, n.d.). Similarly, the Turkish Law on Disabled People (2005; amended in 2014) describes people with disability as “individuals affected by attitudes and environmental conditions that restrict one’s full and effective participation in society on equal terms with other individuals due to various levels of loss in physical, mental, spiritual and sensory abilities”. As seen, all conceptualisations concentrate on certain restrictions in one’s life.

It is true that disability is a medical dysfunction, but that it limits one’s life depends on architectural, political and sociological factors. In this vein, Öztürel, who has conducted studies on disability in the Presidency of the Turkish Republic, criticizes media discourse that casts disabled people who “accomplish” certain things in life as the ones who have done the “impossible” as they might be depicted as “weak”, “dependent”, or “helpless”, or “heroes with ceaseless efforts” (Kasap, 2019). In this study, disability is used in a neutral way by acknowledging that the socially challenging conditions for disabled people should change to overcome the barriers they experience.

As for **blindness** as a sensory disability, it should be noted that the definitions of legal blindness may differ among countries. For instance, in the USA, it is described as follows (Medline Plus, n.d.):

Blindness is a lack of vision. It may also refer to a loss of vision that cannot be corrected with glasses or contact lenses. [...] People with vision that is worse than 20/200, even with glasses or contact lenses, are considered legally blind [...].

As seen in the Introduction, the legal definition of blindness in Türkiye is highly similar. However, this medical condition brings certain sociological repercussions, which makes MA a social notion affected by education, social life, entertainment, and so on, as broadened throughout the thesis.

(Media)accessibility has undergone certain perspective shifts throughout the history. In the post-2015 development agenda on accessibility and development by the UN, it was stated following (Zuijderduijn et al., 2016, p. i):

Accessibility usually embodies the special needs of a specific group, such as persons with disabilities. Accessibility is a precondition for an inclusive society for all, and may be defined as the provision of flexibility to accommodate each user's needs and preferences. [...] This publication proposes that accessibility be not only a means and a goal of inclusive development but also an enabler of an improved, participative economic and social environment for all members of society.

It then categorises accessibility as a human right, in policy and practice, and broadened inclusiveness in accessibility (Zuijderduijn et al., 2016, p. i). Furthermore, the Article 9 of the UNCPRD explicitly states the following:

To enable persons with disabilities to live independently and participate fully in all aspects of life, States Parties shall take appropriate measures to ensure to persons with disabilities access, on an equal basis with others, to the physical environment, to transportation, to information and communications, including information and communications technologies and systems, and to other facilities and services open or provided to the public, [...].

Evidently, current MA practices aim to enable disabled people to access media. However, Greco broadens the definition of MA as “access to media and non-media objects, services and environments through media solutions, for any person who cannot or would not be able to, either partially or completely, access them in their original form” (Greco, 2019, p. 18). Nonetheless, currently, MA has exclusively been designed considering disabled people globally. As individuals who have been excluded from media services for a long time, their needs have been prioritised. In this respect, Remael et al. state the following (2019, p. 3):

a society in which information is available only to those who have full access to written verbal and other visual information that is communicated via the Internet, is a much poorer society than one in which [MA], or forms of audiovisual translation (AVT) such as [AD] and audio subtitling, also provide access to population groups that must rely on auditory channels for information gathering and full participation in society.

Di Giovanni also argues that “media access services like [AD] are not a mere accompaniment to entertainment, but a tool for social and cultural inclusion” (2018a, p. 226). Nevertheless, making all media products accessible does not mean that every disabled person can really “access” them, considering technological, economic and political constraints. Those constraints are vital to be addressed, especially considering the media’s role in communication, information, social interaction and education.

Consequently, this dissertation acknowledges that access to media is a right for everyone, yet MA will be referred as accessible media services tailored for the disabled. Now that the base where AD will be placed has been constructed, AD will be situated as an AVT mode for MA in the following part.

1.1.2. Audiodescription as an Audio-Visual Translation Mode

First and foremost, AD is accepted as a form of translation under AVT in TS. The AVT definition by Chaume is both basic and comprehensive: “a mode of translation characterised by the transfer of audiovisual texts either interlingually or intralingually” (2013, p. 105), and it explicitly lists AD among its modes (Chaume, 2013, p. 105). Furthermore, AVT is considered a constrained translation (Braun, 2016), and each AVT mode has their own specific limitations. In [chapter three](#), those limitations are elaborated for AD. At this point, it is important to position AD in TS clearly since AD has been studied in different disciplines, especially for a decade, such as media and communications (e.g., Castle, 2020; K. Ellis, 2016; Haller, 2021), film/cinema studies (e.g., Avery, 2022; Devlies, 2017; Thompson, 2018;), computer and software engineering (e.g., Krejtz et al., 2023; Lee, 2017; Nakajima and Motebe, 2022;), and education studies (see Kleege & Wallin, 2015; Metatla et al., 2019; Zabrocka, 2021). Şerban et al. also examine the AVT research and state that it is expanding into “other subject areas concerned with languages and the media, including film and television studies, information processing, reception, language teaching, and language technologies” (2011, p. 2). However, it should be noted that the studies in those fields may not view AD as a form of translation, which is mostly the case. Indeed, AD is described merely as a practice (a sort of vocation) or a narration

technique to make AV products accessible for BVIP. To exemplify, the top online sources define AD as a form of narration without referring to AVT at all (see, e.g. the European Blind Union, Federal Communications Commission [FCC], Media Access Australia, University of Washington, Wikipedia, and many more). Kaya (2020) states that AD is a translation and must be conducted by translators, yet he also puts that it was one of the challenging aspects when RTÜK first consulted academics upon the recommendation and guidance of practitioners from SEBEDER. Kaya recounts that the presence of TS scholars was questioned then (2020). AD is now defined as a translation by SEBEDER. Moreover, SEBEDER's practices and inner guidelines are adopted as *de facto* standards in Türkiye¹⁷ (Okuyuz, 2019b), where there are no official standards different from many European countries such as Spain, Germany, and France (Rai et al., 2010). However, it is still hard to state that AD is known and accepted as translation by other fields, which could or could not be a drawback. I would like to stress that AD research by other disciplines is a natural consequence of interdisciplinarity, which could enhance the perspectives in TS. Nevertheless, the departure point is to recognise AD as a form of translation. Gambier tackles the position of AVT in this current interdisciplinary nature of TS as follows (2018, p. 61): "The challenge today for AVT is not so much its status in the academic and professional worlds (admittedly still to be improved in certain societies) as much as its competition with new fields dealing with multimodal and interactive texts." However, the convergence with other disciplines could give scholars many areas to explore (Gambier, 2018, p. 61). In actuality, AVT was initially discussed in terms of adaptation. Yet, it is now an independent discipline with its concepts, theories, improved practices and literature (Akseki, 2022, p. 15), which naturally draws attention from various disciplines in today's digital world where AV products are the most essential communication tools. Besides, the perspective of AD as a translation practice may undergo further changes with the recent

¹⁷ SEBEDER got a training on the principles of AD in 2014 by Snyder (SEBEDER, Hakkımızda, n.d.), who is the founder and coordinator of Audio Description Project (ADP, 2009-present), which aims "to promote and advocate for the use of high-quality Audio Description in television, films, performing arts, museums, educational materials and other venues where the presentation of visual media is critical to the understanding and appreciation of the content" (ADP, Mission and Goals, n.d.).

integration of artificial intelligence (AI), as emphasized by Yan and Lin (2025). Such technological *actors* not only automate the process but also could redefine the *network* itself by shifting the human and non-human *actors'* roles in the production process, thereby impacting the enjoyment of an AV product.

As seen in [the third chapter](#), AD is a multimodal AV translation mode (Okayayuz & Bozkurt, 2022). Gambier describes AD as “a kind of double dubbing in interlingual transfer for the blind and visually impaired” (2018, p. 52). Karantzi states that “to make films accessible for blind and visually impaired people (B/VIP), the content has to be adapted to another medium and another modality that is [AD]” (2020, p. 40). Hence, during those “double dubbing” and “adaptation” processes, the AV text is *rewritten*. Accordingly, I assert that AD is a form of “enlarging” translation that “empowers” translators (see Tymoczko, 2007).

In addition, AD might also be conceptualised as narration, yet then, it may differ in terms of emotions evoked in the audience (see Ramos Caro, 2016; Walczak & Fryer, 2017b/2018), which can be more effective in this regard. For instance, Kruger uses the term “re-narration” for making films accessible to BVI audiences by stating that “the text created from the initial audio(+)visual signs by a sighted audience and the text created from only the auditory signs by a blind audience will never be the same text” (2010, p. 232), and “re-narrativization will always be based on an interpretation of the visual presentation, presenting a coherent narrative that does not disturb the audience’s immersion in the story world with the voice of a commentator” (2010, p. 234). Consequently, Kruger’s approach can be likened to the concept of *rewriting*. However, it should be noted that AD and AN are not wholly distinct: “Every description has some narrativity, and audio narrations cannot be imagined without descriptions” (Dalaslan, 2021, p. 39). Dalaslan also stresses that “the use of language denoting the film narrative has emerged as a new type of [AD] style, namely, audio narration” (2021, p. 38). Therefore, the term “AD” might include narration, which may result in questioning objectivity and standardisation in AD, especially regarding films. At this point, it should be stressed that standardisation does not necessarily mean that mass production of AD is free from any subjective touching. Udo and Fels draw

attention to that point by stating “while guidelines exist, the actual execution of AD in the field may differ” (2010, p. 190). Indeed, the studies conducted in different languages and socio-cultural contexts demonstrate that there are differences even in the same language (see e.g., Orero, 2008).

To summarise, the definitions of AD mainly focus on its multimodality and need for an accessible and emotional adaptation for its target audience. Nevertheless, it is difficult to make a standard and/or objective definition of AD. Though the present study is not based upon AN, and films and TV series might be different in style, the ADs of Turkish TV series/films do have narrative aspects. TV series, and also films I would add, are embraced as a significant part of daily life (Dalaslan, 2021), based on the contextual realities of Türkiye. Additionally, TV viewers are a larger group than cinema-goers (Gambier, 2018, p. 54), so analysing TV series mainly means reaching a more representative and larger group despite the potential film viewers. Hence, in this study, the AD definition by SEBEDER, the main AD provider for the studied materials, acknowledging both its technicality and immersive nature is embraced (SEBEDER, Sesli Betimleme Nedir? n.d.).

As stressed before, the target audience of AD is BVIP. Thus, the notion of audience from the perspective of TS is addressed below.

1.1.3. The Audience of Audiodescription

To depict the intersection of TS, AVT, and reception, Gambier (2018, p. 54) puts three shifts in the accessibility field: firstly, as “a legal and technical issue” that concentrates on physical access; secondly, as “an important issue in the computer and telecommunications industries” which can be regarded as localisation services for the disabled to enable them to use that technology, and lastly, as a service that enables them to access “AV media.” Before defining the audience and reception in AVT in line with the last shift, he first portrays the concept of reader and reception in TS dating back to Nida (1964). Then, he displays the chronology of the perspective of the reader in TS from functionalist approaches (see, Gutt, 1991/2000; Reiss & Vermeer, 1984) to more cultural

ones, such as Polysystem theory (1990); Lefevere's perspective on "reception, acceptance and rejection of literary texts" (1992/2017, p. 45); Chesterman's (1993) "expectancy norms and process or production norms" and Scott (2012), who views the translator as a reader (Gambier, 2018, p. 54). The reader here can be interpreted as the viewer in AVT, as seen. Gambier states that there has been a breakaway "from a linear conceptualisation of communication - seen as the formal transfer of information from a sender to a recipient" in TS (2018, p. 44). Moreover, "[p]roduction is not disconnected from reception (reading and historical impact of translation), and reception (an ambiguous concept) is not necessarily and always explicitly linked to the mental and cognitive operations of the translation process itself" (Gambier, 2018, p. 45). Finally, by underscoring the "polymorphous" nature of the concept of the reader, he categorises the reader for reception studies in AVT as follows (2018, pp. 47-48):

- The ideal reader/viewer or intra-textual intended reader, encoded, built by and in the text/in the film
- The implied reader/viewer or the reader to whom a given work is designed to address. This shadowy figure is targeted by the translator, who has mental representations about the horizon of expectation of this implied reader/viewer. Any researcher will be careful not to derive conclusions about the implied reader/ viewer from certain data (sales figures, marketing material, book/film reviews, audience ratings, print runs of books, etc.).
- The empirical or actual reader/viewer, a member of an interpretive community and one who may be unable or unwilling to occupy the position of the implied reader/viewer. [...] They can be a part of networks with writers, directors, publishers, distributors, reviewers and critics (or tastemakers and gatekeepers), but also overshadowed by competing discourses [...] They are not necessarily passive dupes at the mercy of manipulation, market forces and the media.

The audience of AD can go in both the second and third categories because they can be considered *prosumers*. These *prosumers* actively participate in the production process with their feedback as blind editors. Even before the production process, they can trigger legal authorities, media services providers, NGOs, and all the other *actors* (human) to take actions for MA. However, their expectations and taste could also change as they are exposed to AD. Together with the changing concept of accessibility fostered by "[the] social dimension of AVT services", scholars should better understand "viewers' needs, reading habits, and reception capacity" (Gambier, 2018, p. 54). In this respect, Orero

stresses an important aspect: “Some audiences – such as the people exposed to TV reality shows and gossip programmes – may develop a taste and a tendency to copy the rhetoric and verb tenses commonly used in those programmes” (2008, p. 190).¹⁸ Moreover, for the present study’s context, the TV viewing habits of the Turkish end-users without AD may affect their judgement and enjoyment of AD.

1.2. MEDIA ACCESSIBILITY AND AUDIODESCRIPTION RESEARCH IN TRANSLATION STUDIES

1.2.1. The Initial Research Areas in Audiodescription

The history of MA rests on the principle “Nothing about us without us”. In this vein, MA research is highly characterised by audience reception, albeit product-oriented, as seen below. Di Giovanni states that AD research “has grown exponentially and, unlike other [AVT] techniques and the related research, it has very often placed the needs, priorities and preferences of the end users at its core” (2018a, p. 225). Moreover, Chaume highlights the four methodological turns in AVT, which are “the descriptive, the cultural, the sociological and the cognitive turns” (2018, p. 40), which makes it possible to see the repercussions in AD research. Those turns are parallel with the increased use of AV products around the world with advanced technology (Chaume, 2018, p. 41). Remael et al. also state that “AVT has been technology and industry-driven from the start and AVTS has incorporated technological and societal change as well as the forces that propel it from its inception” (2019, p. 1). However, the last decade has signed swift changes and advancements that force AV translators to be creative. Okyayuz and Bozkurt (2022, pp. 177-178) depict those AV products as “intertextual, intersemiotic, and intermedial”, and articulate that their translations must consider their unique characteristics such as using emojis or inserting texting screens, especially for the young generation. Hence, AD research should

¹⁸ Hence, the results of this not-product-oriented study demonstrating the enjoyment of AD in TV series/films in general might not apply to the enjoyment of reality shows or magazine programmes. Furthermore, the reception of films embodies dimensions such as genre, cinematic features, director’s style, and so on.

also be conducted considering those changes and changing expectations from translations by the audience.

The earliest traceable research on AD belongs to Frazier, who mentioned “TV for the blinds” (as cited in Erkazancı Durmuş & Yeşilırmak, 2021, p. 79). His thesis was written in 1957 and published as a book in 1975 (Di Giovanni, 2018a, pp. 228-229). Thanks to his work and later studies with August Coppola, AD was first introduced to Europe in the 1989 Cannes Film Festival (Poethe, 2005, p. 35; as cited in Tanış Polat, 2009, p. 2). Frazier was considered a “visionary who hit on the idea of providing simultaneous electronic audio descriptions for the blind so they could enjoy more than the dialogue of movies, television and theatre performances” (Mcg. Thomas Jr., 1996). He won an Emmy award for his work in 1990 (Mcg. Thomas Jr., 1996).

Another significant development is DTV4ALL (2008-2011), an MA project funded by the European Commission in Berlin-Brandenburg, Catalonia, Denmark and Italy “to facilitate the provision of access services on digital television across the [EU]” through two pilots (CORDIS, 2023, DTV4ALL Flyer). The project lasted 3 years, during which not only end-users were consulted for their evaluations but also the other *actors* in the supply chain such as stakeholders were contacted (Progress Report, n.d., p. 5). It is believed to unearth the relations of all *actors* in the MA *network* from the perspective of Latour’s ANT (2005).

Hybrid Broadcast Broadband for All (HBB4ALL, 2013-2016) is another project that has “subtitling, alternative audio production and distribution, user interaction, and signing services” (Orero, 2016, p. 261). Several reception studies were also conducted throughout this project to test the effects of AD in various aspects such as foreign language learning, or sound mix (Orero, 2016, pp. 262-266). HBB4ALL aims to converge IPTV (TV through the Internet) and broadcast TV, and the consumption of them through different platforms such as mobile phones, tablets, etc. (Orero, UAB, n.d.). Those projects help the dissemination, standardisation and professionalisation of MA practices such as AD (Orero, 2016). Nevertheless, they were preliminary studies that did not directly measure end-user enjoyment.

1.2.1.1. Audiodescription Quality and Training

In the literature, the quality of AD is heavily examined. To exemplify, Iglesias Fernández et al. (2015) discuss the quality of AD via a semi-structured interview with 15 participants. The quality criteria measured via a 5-point Likert scale in this research are the script length, music soundtrack, ambient sound, special effects, and audio describer's voice (2015, p. 80). The results demonstrate that the AD script is the most important aspect, yet special effects are the least important regarding quality (2015, p. 84). Overall, the participants are pleasant about AD, and "were very grateful that AD feature films were available in the first place" (2015, p. 90). The scholars warn the readers that their gratefulness, and the amount of time they have been exposed to AD might shadow their judgments (2015, p. 90), which should be considered in each reception study, I believe. However, exposure to AD is increasing day by day, and the audience could raise their standards accordingly. Yılmaz et al. presented standards in language use and end-user feedback as quality criteria regarding what has been done and how quality is provided and assessed in Türkiye at UMAQ (Understanding Media Accessibility Quality, 2018). Hence, quality is always in construction, which is indirectly connected to this dissertation, as seen below. Matamala and Orero (2013) put the standardisation initiatives and guidelines in Europe and America and highlight the consideration of local requirements and end-users' preferences via experimental research for quality. Ramos Caro (2016) examines the reception of emotions in objective and subjective ADs with 20 sighted and 20 non-sighted participants via a 5-point Likert scale questionnaire and heart rate response. This study stresses that whereas guidelines and standardisations essentially created for quality advocate objectivity, subjective descriptions/narrations might be needed to evoke emotions, especially in the cinema (2016, p. 1). Hence, she problematises the principle of "objectivity" and reveals contradictory issues about that principle in the guidelines (2016, p. 2). For a similar study employing heart rate response to test objectivity and subjectivity in AD, see Romero-Muñoz (2025). Remael (2012a) indirectly tackles the issue of quality from the aspect of sound in a qualitative study on the intelligibility of the sound, possible challenges of sound for audio describers, and the importance of sound in the overall AD

design. As seen, the questions regarding the “sound” in the present study are in line with the literature.

AD training is another much-needed area of study, and it is indirectly related to this dissertation. If AD is a still emerging field, or “enlarging” *network*, new competencies will emerge, too, and professional audio describers need to be trained accordingly. All in all, AD created by professionals and non-professionals can affect audience reception. Although professionalism is not necessarily a natural successor of training, and audio describers are currently self-trained ad-hoc practitioners, the comments of the blind editors in this study’s pilot run show their appreciation for training in the Turkish context. There have been various types and degrees of AD training in the literature: a module in an AVT course, a (vocational) course with certification, an elective graduate course, and so forth. ADLAB PRO (2016-2019) remains the most comprehensive training project funded by the EU, offering “**free access, flexible, didactic materials of a modular and customizable nature, for the creation of** extremely important yet little known professional figure” (n.d.; original emphases). Díaz Cintas and Orero (2003) lay on the postgraduate AVT courses in Europe, and it is clear from their study that there were no courses on AD then. Matamala and Orero (2007a) share the MA course on AD at Universitat Autònoma de Barcelona with its main competences, skills and sample materials. Remael and Vercauteren (2007) dwell on the film AD/AN and how to teach students what to prioritise by contextualising the exposition phase in films. Chmiel et al. (2019) put forth the entire course design procedure based on the ADLAB PRO case. A more up-to-date study also based on ADLAB PRO by Mazur and Chmiel (2021) reveals 192 courses on AD, at the university level and as in-house training, and the evaluations of 86 AD trainers. Korkmaz (2023) suggests a PhD course design on AD with a 14-week syllabus and specifies competencies, skill sets and assessment criteria based on both national and international standards and national regulations. All those studies justify the need for professionalisation and standardisation of AD, and their role in audience reception. However, the primary focus of these studies has been on production processes. Hence, end-users are positioned as passive takers rather than as active receivers *mediating* AD.

1.2.1.2. Other Forms of Audiodescription: Audiosubtitling and Live Audiodescription

Audiosubtitling (AST) accompanied by AD that is used to make non-dubbed foreign content accessible to BVIP is an area drawing attention for more than a decade (see, e.g., Benecke, 2012; Braun & Orero, 2010; Iturregui-Gallardo, 2018; Remael, 2012b; Szarkowska & Jankowska, 2015). However, its reception has scarcely been studied so far. Karantzi explores the linguistic challenges in AD and AST, and the reception of “linguistic choices, voice delivery, synchronisation and sensory engagement” (2020, p. 40), also the accompanying tactile descriptions, by end-users via three foreign animated short films. She states that AST “can be read by a synthetic (computerised) voice or by a “voice talent” or “voice actor”” (2020, p. 40). Regarding the voice and use of adjective, she concludes that “Voice talent’s intonation and gender seem to play an important role in the audience’s enjoyment, contributing to setting the mood and atmosphere of the scene” (2020, p. 53), which triggered the questions related to voice and adjectives in the present study. She further states adjectives are crucial since the BVI “rely on the touch to “measure” dimensions [...], forms [...] and other physical features of objects” (2020, p. 53; original emphasis). As seen, those (f)actors were shown as *mediators/intermediaries* enabling or spoiling enjoyment in the current study.

Live AD, as the name suggests, is conducted for live events, such as dance performances, sports competitions, award ceremonies, and so on, and scenic arts such as theatre and opera. Interesting it may seem, the first known live AD performance dates back to 1981 (Di Giovanni, 2018a, p. 229). In certain ways, such as time constraints and high cognitive load, it is similar to simultaneous interpreting. For instance, Pöchacker puts live AD in the category of media interpreting (2018, p. 257). Di Giovanni (2018b) shares the results of a two-year study based on the reception of live AD accompanied by ToTos in opera with a focus on the “empowerment” of the audience. That study reveals how AD is constantly reconstructed and reshaped with actors’ relationship with one another, mainly end users’ feedback for audio describers and service providers although

it does not refer to the roles of actors from a sociological perspective. Udo and Fels (2010) analyse live AD in theatre performances by concentrating on five universal design (UD) principles among seven. Similarly, their study demonstrates the role of actors, particularly theatre directors after the post-production of live AD, in guiding the AD process though it is not based on a certain sociological theory (but it evidently has a sociological perspective). They highlight that AD in all forms must be conducted by creative teams from the start till the end (2010, p. 200). Elsewhere, Udo and Fels examine the two audio describers' creative live descriptions of different theatre plays in a creative team of "blind, low-vision and sighted cast, crew and production staff" through a case study (2011, p. 5). They conducted semi-structured interviews with the describers, one of them is blind, which is a sociological methodology. Vander Wilt and Farbood deal with the technological aspect of live AD, e.g., the alignment of live AD and audio-transcription (2019), "time warping algorithm" for pre-recorded AD for musical theatre (2021a), and a software implementation "to automate the creation and deployment of [AD] of repeatable live theatrical events" (2021b, p. 771). "Technical" as they might seem, I assert that such studies prove the role of technology used in (live) AD as an *actor* in Latour's ANT, as clarified in the following chapters.

1.2.1.3. Less Explored and Emerging Areas in Audiodescription Research

(Self-)censorship in AD is one of the neglected aspects in AD research, especially given that there is a significant number of studies on (self-)censorship in AVT proper, namely dubbing and subtitling. Korkmaz (2023) performs a comparative analysis of the dubs, subtitles, and ADs of three films with obscene elements and reveals that obscene elements have been (self-)censored in dubs and subtitles but not in ADs. She attributes this to SEBEDER's "norm-setting power" (Hermans, 1996, p. 11) and to the MA providers' abstention from the reactions by the audience who might interpret censorship as a sort of "inaccessibility" (2023). (Self-)censorship may affect end-user enjoyment in a product rich with obscene elements, as commented by one participant in the present online questionnaire. Hence, the study is not only a comparative linguistic analysis but also proposes

a sociological perspective. Recently, Cutillas and Caro (2025) tackle this issue through the scenes depicting violence against women in *Game of Thrones* (Benioff & Weiss, 2011-2019) and note that students tend to soften such scenes in AD. Similarly, discourse in AD is one of the unexplored areas in AD research (see Braun, 2007). Braun examines discourse from both linguistic and social aspects and the effect of discourse on the reception and training of AD (2007), which coincides with the cumulative formation of perspectives in ANT.

The number of cognitive studies on AD such as eye-tracking (e.g., Di Giovanni, 2013, 2014a; Kruger, 2012; Mazur & Chmiel, 2016; Mazur et al., 2026; Orero & Vilaro, 2012) is increasing with the effects of advancing technology. Those studies are principally reception studies from cognitive aspects because of their methodology and background. For instance, Orero and Vilaro (2012, p. 297) draw our attention to the descriptive perspective of AD research based on the guidelines and/or recommendations by the practitioners, yet they assert that these can be determined based on experimental studies and scientific data derived from them. By stating that the perception of something “seen” varies from person to person because of not only personal but also scientific reasons, they problematise the basic principle in all AD guidelines, “describe what you see” (2012, p. 298), and they analyse the results of an eye-tracking study with a following questionnaire on comprehension. Their study demonstrates that there is an unavoidable subjective aspect of AD, and perception is not uniform (2012, pp. 313-314). Mazur and Chmiel, on the other hand, stress how eye-tracking and reception studies together “can help audio describers in their decision-making process” (2016, p. 97). AD supported by eye-tracking data seems to increase the perception of AD in their study (2016, p. 111). However, it should be noted that eye-tracking studies are conducted with sighted participants to fundamentally decide what and how to describe, and why. In this vein, the relationship between the eye-tracking method and AD might seem “oxymoronic” (Di Giovanni, 2014a, p. 151). Indeed, there are examples that show that this method should be used with caution like Kruger’s (2012), as stressed by Mazur and Chmiel (2016, p. 99): “The fact that sighted viewers look at a given element is not sufficient to describe it. Its importance for the story should always be considered before deciding to

include it in AD.” Besides, looking at something does not necessarily mean seeing it (Mazur & Chmiel, 2016, p. 104). Therefore, prioritising what is seen may become a (f)actor affecting AD reception.

Lastly, AD in museums has been being studied from increasingly various perspectives like artistic, linguistic, and social (see, e.g., Dalaslan, 2025; Hutchinson & Eardley, 2019; Marcus-Quinn et al., 2024; Norberto Rocha et al., 2025; Perego, 2019, 2024; Soler Gallego, 2018). The use of AI and large language models in museum contexts (see Eardley et al., 2025; Hutchinson & Eardley, 2024; Izsak et al., 2022; Önenç Şahin & Okyayuz, 2025; Önenç Şahin, 2026; Sun et al., 2026; Voichur et al., 2025 for a few) is especially a promising area that could improve BVI people’s experience in museums, which could increase their cultural inclusion.

Despite their huge contributions, those studies have not systematically examined enjoyment as a central reception outcome. They rather rely on small samples, experimental stimuli or indirect measures, and they seldom position enjoyment in a sociological framework.

1.2.1.4. Media Accessibility and Audiodescription in Academia: Books and Conferences

The theoretical and methodological course of MA and AD research can be traced through the books, and conferences on MA and/or AD in the last decade. To illustrate, Fryer (2016) authors a practical guide to frame the principles of this expanding profession in the educational context with its theories and practices. This guide has been fed with cumulative practices. As a next step, research that is closely related to training comes forth, or training brings forth research. For instance, in the same year, *Researching Audio Description: New Approaches* edited by Matamala and Orero (2016) was published. This volume spans various areas: G. Ellis problematises the notions of “normality”; there is an example of the cognitive approach to AD (Holsanova); Mangiron and Zhang handle an unexplored area: localisation and game accessibility, which is an increasing need in this digital/e-game era; Dávila-Montres and Orero study the reception of

advertising and brand names through AD, which could give sociological insights; Walczak examines the effect of AD on foreign language learning, which illustrates a fruitful exchange between adjacent disciplines. *Innovation in Audio Description Research* (Braun & Starr, 2021) is an up-to-date volume, in which Taylor and Perego examine the new approaches to accessibility and their reflections on AD in museums; Jankowska tackles with the role of technology in AD, and Braun et al. question human and automated approaches in AD. Evidently, there is a stress on “novelty” in both volumes, revealing the ever-changing and expanding nature of MA practices and research. In 2022, *The Routledge Handbook of Audio Description* (Taylor & Perego) was published, which theoretically and practically frames the discipline. The conferences where training and research come together can function as the litmus paper about the perspectives in MA. To exemplify, *TRADIT23: 1st International Conference on Didactic Audiovisual Translation and Media Accessibility* in Madrid demonstrates the highly increasing ties between AVT/MA and language learning (TRDILEX, 2023). However, *ARSAD: Advanced Research Seminar on Audio Description*, which has been going on since 2007 in Barcelona (UAB, n.d.), is significant as it is entirely allotted to AD. It shows a high range of topics, from the role of technology in AD to AD of video games; from professionalisation and certification to sociological aspects such as ideology and gender.

1.2.1.5. Audiodescription in Other (Related) Fields

The rising interest in the relationship between AD and (foreign/second) language learning/teaching is worth mentioning as they view AD as related to language. Hence, they can have a more common ground with TS than other disciplines. Indeed, TS scholars as trainers might be interested in this subject (e.g., see López, 2008; Moreno & Vermeulen, 2013, 2015; Walczak, 2016). Ibáñez et al. (2016) examine the effect of AD on oral competence for foreign language learners. Some studies also reveal the positive effect of AD on language learning in persons with learning difficulties (see Franco et al., 2015), dyslexia, autism, and second/foreign language learning of refugees. Such studies are valuable also because they can help raise awareness on AD and increase its quantity. As

the quantity increases, it would also be important to increase quality with such academic studies. Additionally, they give insights into audience-specific adjustments.

In this section, I have sketched the field I want to construct my overall perspective. For a detailed review of AD studies conducted in TS in categories, see Braun (2008). In the upcoming section below, the “reception” aspect is detailed.

1.2.2. Media Accessibility and Audiodescription Reception in Translation Studies

Similar to the perspective of MA in other disciplines, its reception also draws interest from various disciplines. Şerban et al. reserve a chapter on AVT reception research “through a qualitative study of viewers’ reception strategies followed by a quantitative analysis of film comprehension from the perspective of cognitive psychology” (2011, p. 7). Hence, it is important to put how reception is handled from the framework of TS in this study.

Di Giovanni reveals four main research strands in AD (2014a, p. 234; original emphases): “*what-to-describe*”, “*psychology-based*”, “*alternative routes*” and “*inclusive strand*”. The first strand, as the name suggests, focuses on linguistic aspects; the second one is characterised by experimental research; the third one examines different practices like “artificial voices and text to speech technologies”, and the last one features “comprehension, as well as users’ preferences and opinions” (2014a, p. 234). From this perspective, the present reception study belongs to the inclusive strand as it deals with end-users’ enjoyment. Elsewhere, Di Giovanni locates AD “within a universal design framework, highlighting the importance of inclusion of all agents involved, from creators to primary and secondary receivers” (2018b, p. 194) as UD forefends the idea that production and creation processes should consider disabled people at the very beginning (Udo & Fels, 2010). Similarly, based on his differentiation of “access to content” and “access to creation”, Romero-Fresco takes part in an experimental Accessible Filmmaking Project where the deafblind participants are the co-directors (2018a, p. 195). The project can be considered a part of activist

translation, as stressed by himself as similar to activist non-cinema movements characterised by “collective productions” (2018a, p. 196). However, in the current situation in Türkiye, media products, especially the current research materials are not universally designed, but disabled people are included in the design later. To my knowledge, there are no experimental projects like Accessible Filmmaking in Türkiye. More recently, Romero-Fresco et al. experimented an accessible production of a documentary and its creative AD, which is far from standard, objective AD (2026). They then conducted a reception study through an online survey with 116 sighted and BVI participants, which reveals that creative and subjective AD was highly appreciated by the viewers (2026). As seen in [Chapter 5](#) and [6](#), subjectivity may also be preferred over objectivity by the present study’s participants.

Even though a general category, TV series/films, is used in this dissertation, it is important to note that it is still not a heterogenous category. For films, Gambier states the following (2018, p. 49): “There are differences between narrative, mainstream films, and avant-garde or art films. The emotional component of film perception is a challenge in reception studies involving AVT.” Enjoyment poses a similar challenge as numerous factors hinder enjoyment. Thus, the results of that reception study would apply solely to the context outlined here. As stated before, reception investigates viewers’ processing, consumption, absorption, acceptance, appreciation, interpretation, comprehension and remembrance of AV products “under specific contextual/socio-cultural conditions” (Gambier, 2018, p. 56). Although Gambier’s categorisation of reception (2018), adopted by Chesterman’s *response*, *reaction*, and *repercussion* (2007), is based on subtitling for the D/deaf and HoH, it can be adopted in this study as it aims to explore “the viewers’ preferences and habits [...], and the sociocultural dimension of the non-TV context which influences the receiving process”, which is *repercussion* (Gambier, 2018, p. 57).

Although reception is an inseparable and almost innate aspect of MA, the number of studies is considered to be still inadequate. Frazier’s above-mentioned study is the first in AD with reception implications. What is also stimulating is that his

design is for sighted and non-sighted people to watch TV together (Frazier, 1975, p. 2), which is highly inclusive. He does not use the term AD but adaptation: “a written script consisting of the audio portion of the original television program, together with the ‘adapter’s’ inserted audio material” (1975, p. 7). Still, his methodology and perspective are similar to current significant AD research in TS. He states that before the Talking Book, there were available media in the braille form, yet a small portion of the blind population in the USA could read the braille alphabet (1975, p. 13). In that sense, sound can reach more people. Accordingly, Frazier analyses the reception of a television film “adapted” by himself based on the criteria he previously determined (1975, p. 32). He edited the script “several times” following the blinds’ comments to increase the “aural comprehension” and concludes that “what, where, and who” are essential three points for the listeners (1975, p. 35). Those three aspects are now among the five essential questions to be answered in AD according to both national and international standards, which reveals the researcher’s vision.

Secondly, the AUDETEL (Audio Description of Television) project (1992-1995) is one of the most comprehensive reception studies in AD based on interviews with 200 visually impaired participants over audio-described clips and focus groups with 100 over a trial period with AD on TV (Mazur & Chmiel, 2016, p. 100). This project “helped the Independent Television Commission produce its guidance for AD” and revealed the heterogeneity of AD users with “varied expectations, experience, and needs”, which “has to be accommodated in AD” (Mazur & Chmiel, 2016, p. 100). As seen, the methodology of this project is the one mainly applied in reception studies. Among the earliest reception studies in this context, Rabbit and Carmichael (1993) show elderly people with normal vision short TV segments and the entire program with and without AUDETEL and ask them comprehension questions afterward. They conclude that comprehension is better in the short segments, and “AUDETEL descriptions did not detract from the enjoyment or interfere with the comprehension of the program” (Peli et al., 1996, pp. 378-379). I would like to take this conclusion further and assert that AD could increase enjoyment. Nevertheless, Rabbit and Carmichael’s study draws attention to a significant limitation of AD for end-users: most AD users are elderly

people with low vision and hearing loss, so they cannot benefit from AD as much as intended (Peli et al., 1996, p. 384). Another early reception study with both sighted and non-sighted audiences following the presentation of the short segments of two TV programmes with and without AD reveals that AD is beneficial for the non-sighted audience to understand the visual information, yet it can be “redundant” with the audio portion of the segments for some audiences (Peli et al., 1996, p. 384). The questions about the “degree” of information that needs to be rendered in AD in the present study were added considering this “redundancy” aspect.

The study by Schmeidler and Kirchner (2001) is one of the limited studies that show similarities with the present study design. They conducted interviews with 111 legally blind adults over TV science programmes and documentaries with and without AD to reveal the audience’s “attitudes, usual television viewing patterns and demographics” (2001, p. 197). In this dissertation, and reception studies of a sort using questionnaires and/or interviews, there are fixed questions like demographics, enabling to reach generalisable results for that specific group at a specific time. However, the results of Schmeidler and Kirchner’s study can give insights into the very nature of AD for audiences even though they are a heterogenous group: “Respondents reported that description makes programs more enjoyable, interesting, and informative; and that they are more comfortable talking with sighted people about programs that had been described” (2001, p. 197). Although what evokes “enjoyment” varies depending on the audience, context, genre, and so on, that AD increases audience enjoyment could be a generalisable result. The scholars refer to a prior study by Katz and Turcotte (1993), which examines the effect of AD on comprehension for sighted people (2001, p. 198). Subsequently, Frazier and Coutinho-Johnson (1995) also conducted a comprehension study with sighted and non-sighted students. They conclude that the latter group “who viewed a program with description scored at least as well as did the sighted students, but that the visually impaired students who viewed programs without description scored much lower than did the sighted students” (as cited in Schmeidler & Kirchner, 2001, p. 198). The study by Peli et al. (1996) is also the comparison of comprehension with and without AD by

sighted and non-sighted participants and confirms the positive effect of AD on comprehension (as cited in Schmeidler & Kirchner, 2001, p. 198). As seen, the early studies mainly concentrated on a comparison between sighted and non-sighted people. It is understandable for a newly developing field that was trying to understand its requirements and establish its principles. Whether the criteria for comprehension should be sighted people or not could seem debatable, yet an evaluation criterion is required either this or that way to guide the practice. However, this criterion was not only adopted in the early studies. To exemplify, Ramos states that “blind and sighted participants should feel similarly when presented with the same version of a stimulus” (2015, p. 71) by referring to several studies on the issue (e.g., Goldman, 2006; Plantinga, 1999; Smith, 2006). Mazur and Chmiel (2016) interrogate if AD should “reflect the way sighted viewers look at films” through an eye-tracking and reception analysis. Though the scholars reserve that it is a small-scale study, the results are significant: “AD that reflects the way that sighted viewers look at films is received by the visually impaired in a similar manner” (2016, p. 114). However, apart from plenty of personal and contextual reasons, the enjoyment of AD by sighted and non-sighted people could differ.

Although AD has generally been examined through screen-based products, Matamala (2005) and Orero (2007) broadens the picture by examining the reception of AD at operas in Catalonia. Whereas Matamala shares the results of an innovative live AD experience of 13 BVIP, Orero explores AST as an alternative to AD through a questionnaire posed to the attendants following a performance. Those two scholars’ individual and collective work on the principles and reception of opera AD has been remarkable (see Matamala, 2022; Matamala & Orero, 2007b, 2008; Orero & Matamala, 2007; Matamala & Wandel-Brannigan, 2023). Catalonia is now a leading region in opera AD, which proves the role of academics as *actors* in the dissemination of AD, I believe. Orero also examines the receptions of the same film by three cultures, Spanish, US and Greek (2008). That study is significant to note the different expectations from AD and different traditions among countries. She states that “[o]wing to different rhetorical conventions, shaped by time and historical circumstances, different cultures tell

events in different ways” (2007, p. 180). She used a visual story without dialogues as the research material (2007, p. 181) and compared the reception of 20 students from Spain with two previous studies at the universities in Greece and the US (2007, pp. 184-185). As a result, “the Pear Stories Project has offered a unique opportunity to undertake a systematic analysis of how the same event is transformed from [AV] to written narrative” (Orero, 2007, p. 190). Such studies could enable us “to explain how and why an audio-described text can be translated into other languages” (Orero, 2007, p. 190), which could remedy time and money constraints.

Chmiel and Mazur (2012) reflect upon the methodological aspects of reception studies. Among the studies they refer to, three of them are worth mentioning here as they posit the methodology of the dissertation. One of the large-scale reception studies, the project “Bollywood for all” (Rai, 2009) by the Royal National Institute of Blind People, aims “at identifying the existence of potential demand for audio-described Bollywood films in the UK and India and the best medium to offer accessibility to such productions” through a mixed- method design (2012, p. 60). Moreover, Cabeza-Cáceres (2011) examines the effects of “speed, explication and intonation on the comprehension of AD” (as cited in Chmiel & Mazur, 2012, p. 62) through interviews with 30 blind persons reached via the Spanish Association of the Blind and Catalan Association for the Integration of the Blind, justifying this dissertation’s recruitment channels. Moreover, Mączyńska and Szarkowska (2011) consult an online questionnaire with 54 participants and three open-ended questions to reveal the end-users’ preferences in text-to-speech AD (as cited in Chmiel & Mazur, 2012, p. 63). Lastly, in a large-scale project called AD-Verba (2009-2014) by Chmiel and Mazur (2014), the aim was to develop the Polish AD standards in line with end-users’ expectations and preferences (as cited in Chmiel & Mazur, 2022). Accordingly, 50 “visually impaired respondents (including 70% blind persons, half of whom were congenitally blind) participated in interviews, watched film clips with AD and answered preference and comprehension questions” (Mazur & Chmiel, 2016, p. 101). That study demonstrates that Polish guidelines meet the expectations of the Polish audience (ADLAB Project, Documents) in terms of language use. In their pilot study, 18

blind participants were asked “the major obstacles in AD reception and their preferences as regards the description of places or characters [...] [and] subjective interpretation in AD” through a face-to-face questionnaire immediately after exposure (Chmiel & Mazur, 2012, pp. 67-68). That study’s content of the questions is akin to the present study. Although the scholars suggest asking objectivity and subjectivity indirectly via two alternatives instead of a yes-no question (2012, p. 68), in this study, the audio-described content is too broad to give specific examples. Besides, the pilot run did not indicate any results to reword the question regarding objectivity and subjectivity.

Furthermore, Fryer and Freeman (2013) conducted a reception study on the closing sequence of the film *Brief Encounter* (Lean, 1945) with AD based on the UK guidelines, without AD, and with cinematic AD with 18 blind, 18 partially-sighted, and 18 sighted people to test the effect of AD on presence, i.e., spatial presence, ecological validity, engagement and negative effects, through ITC-Sense of Presence Inventory (ITCSOPI) on a 5-point Likert scale. This study reveals a striking result: the levels of presence can be higher for people with visual impairments than sighted people thanks to AD (2013). Additionally, blind persons preferred cinematic AD, which the scholars relate to AD familiarity (2013). That result fed my hypothesis regarding AD familiarity and enjoyment. The scholars adopt a critical stance against the reception studies in the literature by stating that they concentrate on the reception of the specific AD through questionnaires, but the overall experience must be measured (2013, p. 2). However, small-scale studies can understandably examine descriptions, and I suggest that such studies can cumulatively give clues to the overall AD experience. In studies analysing overall AD experiences, I share the scholars’ concern: “[...] visually impaired people do not go to the cinema or the theatre to listen to the AD, rather AD is simply a secondary means of mediation” (2013, p. 5). It was also confirmed by a blind individual’s comment in their study: ““rather than just listening to the story, AD makes it feel more real”” (2013, p. 5). There could be numerous different reasons or underlying (f)actors, yet in daily life, people watch TV series/films mainly to have a good time. That is why enjoyment was chosen as a criterion in this dissertation to assess the effect of AD.

Elsewhere, Fryer and Freeman explore the effect of AD on conveying fear and sadness and “the impact of AD on dimensions of social presence (affect and empathy) as well as spatial presence, ecological validity and engagement” (2014, p. 98) with 19 sighted and non-sighted participants “recruited through Royal National Institute of Blind People’s social media channels and personal contacts” (2014, p. 101), which is methodologically similar to the present study. The comparisons of the clips with and without AD, and also AD by a human and an electronic voice demonstrate “major differences in response between [...] Fear and Sadness” (2014, p. 103). Additionally, the study suggests that “the more the participants identified with the characters’ situation and empathised with them, the more present they felt themselves to be” (2014, p. 104), which is reflected in a question in this dissertation (see Appendix 3, Q40). Overall, AD has a positive impact on experiencing emotions for BVIP (Fryer & Freeman, 2014, p. 106), which was also revealed in the present study through the participants’ comments, as seen in [Chapter 5](#).

Another empirical reception study was designed by Fresno et al. “to explore how the amount of information included in the [AD] of characters and its presentation have an effect on users’ recall” (2014, p. 170). The quantity of information is also important for enjoyment, which is reflected in the present study’s online questionnaire (see Appendix 3, Q35). However, it should be noted that the results would be hard to generalise because of the uniqueness of each audio-described product, and the connection of relevancy and/or essentiality that are the two standards in the literature and “most of the guidelines” with perception and comprehension (Fresno et al., 2014, p. 170). The scholars hypothesise that “providing very detailed descriptions might not be the best strategy if we want users to remember them” because of the increased cognitive load resulting from detailed descriptions (2014, p. 173). As seen in [Chapter 5](#), cognitive load was referred by the present study’s participants in terms of documentaries in a foreign language.

Ramos also examines the impact of AD on film experience, namely the emotions of “disgust, fear and sadness” (2015, p. 68), through 15 film scenes with AD,

without AD, and without images with 70 sighted and visually impaired people. To do this, “a Likert questionnaire (PANASX) and heart rate measurement” were used (2015, p. 68) to compare both the effects of three ways of conveying emotions and the emotional responses of the viewers. To get the “socio-economic information and previous emotional state”, they consulted two pre-questionnaires (2015, p. 76) and concluded that AD significantly makes a difference for both the sighted and non-sighted (2015, p. 86). Although certain emotions like fear can be triggered by cinematic features such as a soundtrack, it was shown that AD increases the effect of fear (2015, p. 86). However, for sadness, AD reveals no statistically significant differences (2015, p. 86).

When the scholarly work on AD reception is scanned, it is clear that cognitive framings are increasing. Holsanova states that the cognitive aspect of AD reception deals with “how people attend to, process, understand and remember information that others convey and how people integrate information from various sources, including spoken language, written language, images, sounds, music, mimics and gestures” (2016, pp. 49-50). For instance, the results of a Swedish study based on interviews with end-users (Strukelj, [2016], as cited in Holsanova, 2016, p. 56) show that “descriptions of facial expressions, glances, gestures, body movements and emotions create a better context for understanding, imagination and empathy”, yet a balance must be created “between conveying a high amount of visual information while not spoiling the mood which is often created by pauses filled with music” (Holsanova, 2016, p. 56). Indeed, this aspect is at the very core of AD enjoyment, as indirectly shown in the present study.

A more recent study by Baños and Díaz Cintas examines recently emerged AVT forms, *cybersubtitling* and *cyberdubbing*, and it foregrounds “audiences as active participants, socially networked and deeply engaged in digital media consumption, production and distribution, which may involve translation” (2023, p. 6). The scholars stress that those activities can make someone get “social recognition or cultural capital (Bourdieu, 1973/2018), which reveals a sociological perspective in AD reception.

The latest reception study is on the supplementary content of AD that is called audio introduction (AInt)¹⁹ through semi-structured online focus group discussions and individual interviews with 12 BVI participants (Ghaffari et al., 2026). It demonstrates that AInts increase end-user comprehension and enjoyment (Ghaffari et al., 2026). As seen in [Chapter 5](#), comprehension and enjoyment are innately connected for the present study's participants, too.

I have summarised the reception studies in AD above. Now, I will refer to the studies conducted in Türkiye since the result of a reception study in a country would not be the same in another country, as confirmed by Orero (2008) above.

1.2.3. Media Accessibility and Audiodescription Research in Türkiye

In this section, MA research in general with a focus on AD in the field of TS conducted in Türkiye by Turkish scholars and researchers is examined. The other disciplines were only included if they do not handle AD as a translation practice.

The first film audio described by the student group that later founded SEBEDER was an awarded short movie, *Çarpışma* (Aral, 2005), which was shown in different cities (Tanış Polat, 2009, p. 3). After that, a feature film, *Cenneti Beklerken* (Zaim, 2006), was audio described by the same group and presented on DVD (Tanış Polat, 2009, p. 3). After the foundation of SEBEDER, the first audio-described mass medium was *Öyle Bir Geçer Zaman Ki* (Becerren & Durmaz, 2010-2013), a TV series on Kanal D, in 2011 (SEBEDER, Hakkımızda, n.d.). To my knowledge, the first research on AD in Türkiye belongs to Tanış Polat (2009), who conducted a linguistic analysis of *Çarpışma* (Aral, 2005) from the perspective of TS. She first describes AD as an intersemiotic translation and states that AD can be likened to radio theatre that was very popular when radio was the only mass medium in the absence of TV (2009). However, the difference between visual and linguistic perception at the cognitive level should be noted in AD, which would determine its principles (Tanış, 2009, pp. 3-4). By referring to Benecke (2007, p. 2), Tanış highlights the role of the audio describer as the actor

¹⁹ Although the abbreviation of AI is used in the literature, so as not to confuse it with the abbreviation of artificial intelligence, AInt was preferred here.

who “sees” the details, which can be different for everyone, and the challenge of what to prioritise because of time and space constraints (2009, pp. 4-5). After the linguistic analysis, she concludes by stressing the importance of AD for disabled people’s social inclusion, and the promising future for AD in line with the EU negotiations (2009, pp. 8-9).

Baş is also one of the early AD researchers in Türkiye. She conducted a comparative linguistic analysis of the Turkish and German ADs of the film *Goodbye, Lenin* (Becker, 2003), also audio described at Mithat Alam Film Centre in 2008, with a focus on the transfer of the linguistic and cultural items (2016; as cited in Dalaslan, 2021, p. 56). She describes AD as “a type of re-creation that should be a part of film and it shouldn’t get ahead of the film narration” (2016, p. 225; as cited in Dalaslan, 2021, p. 56). I think it is significant to note the creativity aspect of AD, similar to the “enlarging” translation perspective at that time. By increasing sighted people’s awareness of what is missing in a film for BVIP, Baş (2019) also conducted an experimental reception study in which she suggests an alternative AD training model and tests the applicability of the American AD guideline published by the ACB (ACB, n.d.). She discusses certain relevant results also from the covert gender perspective, which increases the interdisciplinary nature of her study, as she suggests (2019, p. 37). In the first stage, the first 20 minutes of the AD of the Turkish film *Değirmen* (Yılmaz, 1986) were only listened to by her 12 students without watching it, and they were asked to write what was heard (2019, p. 41). In the second stage, they watched it without AD and were asked to write about the film again (2019, pp. 41). In this way, the trainer aimed to create “empathy” with the target culture, so to say, BVIP (2019, p. 41). The gender interpretation and word choices of the students in their summary after they heard the AD were significant; 50% considered the child a male (2019, pp.47-48). The exclusion of BVIP as *actors* in the process of AD may be problematic in the study. In reality, sighted people do not decide what and how to audio describe a film alone; they collaboratively work with BVIP during the process. She also suggests that it would be good to include BVIP students in such a training module (2019, p. 57). This study is significant in creating awareness among students at the Department of TS.

Similar to the development of TS from a linguistic angle towards a more broadened and interdisciplinary one, the above-mentioned early studies mainly concentrate on the linguistic aspect of AD. In line with the shifting viewpoints in TS, so-called “turns” (Snell-Hornby, 2006), and the increasing need and awareness of (media)accessibility for the disabled globally, it has been possible to see research articles, master’s theses (e.g., Çakıcı, 2023; Kuşgöz, 2023), and doctoral dissertations (e.g., Dalaslan, 2021; Çevikoğlu Yıldırım, 2025; Önenç Şahin, 2026) on MA and AD from different viewpoints in Türkiye.

Dalaslan (2021) functionally analyses the AD associations, namely SEBEDER and Moroğlu Film, through the selected audio-described products by those associations and their *paratexts* (Genette, 1991). To this end, she conducts semi-structured interviews with different actors from the associations and elaborates on the “actors” in AD, including commissioners, target audiences, and describers’ self-perception (2021). Hence, it represents a sociological perspective though the author did not directly express it. Indeed, she states that the study is based on Skopos Theory (Reiss and Vermeer, 1984) and *patronage* (Lefevere, 1992/2007) (2021), which could be considered the starters of the sociological perspective in TS.

Though it is based upon the reception of SDH, Akseki’s MA thesis (2022) using a face-to-face and online questionnaire with 237 d/Deaf participants closely reflects the current dissertation’s perspective and methodology. She states that “Data gathered from the end users themselves, especially from samples representative of the community would be beneficial in guiding the stakeholders of MA services” (2022, p. 8). The point that should be stressed here is that there is no blind community²⁰ with its language, manners, and culture as in the Deaf community. Nevertheless, as can be seen in what follows, and stated by Erkazancı Durmuş & Yeşilirmak (2021), it is possible to talk about a “blind culture” albeit different than the “Deaf culture”. With “blind culture”, it is referred to the

²⁰ Yılmaz, one of the blind editors in SEBEDER and an accessibility expert, states that he embraces the “identity” of blindness (2025). The future of the accessibility field may hold the discussions of identity formation and blind community as in the Deaf community.

associations BVIP are affiliated with, their viewing habits and expectations and the technological infrastructure they use to access visual/AV products. Hence, it is important to know the target audience, and questionnaires should include questions regarding those issues. Accordingly, Akseki adapts a foreign questionnaire, the one used in the project DTV4ALL (2008-2011), and she runs a pilot of that questionnaire (2022). She discusses the results from the perspective of Descriptive Translation Studies (DTS) and norms (Toury, 1995/2012); hence, it can be said that it is a highly comprehensive study yielding significant results for the reception of SDH by end-users.

Kuşgöz (2023) conducts a comparative linguistic analysis of the Turkish and French ADs of *Perfume: The Story of a Murderer* (Tykwer, 2007) according to the ADLAB guideline. In the MA thesis by Çakıcı (2023), the author descriptively and comparatively analyses the “extralinguistic cultural references” suggested by Díaz Cintas & Remael (2007) in the Turkish and English ADs of the series *Rise of Empires: Ottoman* (Şahin et al., 2020-2022) according to the strategies proposed by Bardini (2020). Evidently, both studies are based on a linguistic analysis.

The most recent empirical study by Çevikoğlu Yıldırım proposes a taxonomy for creative SDH to increase end-user enjoyment (2025). The author concludes that the enjoyment of this novel mode of AVT mainly depends on the genre of the AV product, and the viewing habits of end-users may collide with the novelties in MA (2025), which is also the case in AD for this study’s participants.

Okyayuz is one of the most prominent TS scholars in Türkiye, who is mainly known for her studies in AVT and MA. With Sancaktaroğlu Bozkurt, she contributed to a SEBEDER’s project (2020a, August - October) to increase the quality of SDH for children on TV, which was finalised with the preparation of a guideline for translators (2020a). Elsewhere, the scholars give insights into conducting MA projects to inspire researchers through this example project and the “AVT and Projects” seminar at Hacettepe University in April 2021 (Okyayuz & Sancaktaroğlu Bozkurt, 2021). The principles of conducting focus group projects in their study (Okyayuz & Sancaktaroğlu Bozkurt, 2021, pp. 215-216)

inspired and guided me during the production of the questions and performing the pilot run in this dissertation. Furthermore, with Oral, Okyayuz comparatively analyses two translations (one is by the state, and the other is by an NGO) of 14 Rules, which aimed to inform people about the protection from Coronavirus, into Turkish Sign Language by pointing to the Deaf community who “experienced additional difficulties in accessing information obtained from reliable sources during the pandemic” (2020, p. 118). That study is significant in revealing the interaction of end-users not only with the NGOs providing accessibility services but also the state institutions. In a more up-to-date study, she and Sancaktaroğlu Bozkurt examine the AD and SDH for children as “the intertextual, intersemiotic and multimodal translation of the cartoon of the character Nasreddin Hodja, which was originally based on an oral literary tradition and then became part of written literary canon” (2022, p. 176). In this case, translation has played a role in the intra-transference of cultural heritage for children, which enables the sustainability of that transference (2022, pp. 188-190). I suggest that it unearths an unexplored and/disregarded role of AD. Like all AVT modes, AD also enables cultural transference, which could be neglected when the focus is on accessibility.

Okyayuz has also conducted a significant number of interdisciplinary research ranging from AD training (2017) to gender aspect in AD (together with Sancaktaroğlu Bozkurt, 2020b), from AD traditions (2016) to AD reception (2021; together with Erkazancı Durmuş, 2023). Two of her studies are especially significant for this dissertation. To depict the MA practices in Türkiye, she employs Latour’s ANT (2005) to analyse an MA project implemented before the COVID-19 pandemic but forced online afterward and the New Normal (2021). The purpose of this project is to increase the quality of MA services in Türkiye with the participation of NGO representatives, translators/interpreters, editors, and researchers, who form the “core research group” (2021, p. 69). The other groups include the experts’ group, namely child development and children’s literature experts, “CODA interpreters” and “technical staff”, and lastly, focus groups with the end-users and their parents (2021, p. 69). She summarises constantly changing *networks* in MA with constantly shifting relationships with a focus on conducting research projects during the pandemic and the New Normal,

e.g. the role of technology as an *actor* in becoming even more noteworthy during those times (2021, pp. 71-76). The second up-to-date reception study is on Turkish audio describers' perception of quality through a semi-structured focus-group with SEBEDER, analysed with the appraisal system (Erkazancı Durmuş & Okyayuz, 2023). The scholars state that appraisal impacts both the production and reception of audio-described content, which also reveals the "interaction between the audio describer and the audience" (2023, p. 210). As seen in [Chapter 2](#), that interaction is also reflected in Latour's ANT (2005). The most recent research by Önenç Şahin and Okyayuz linguistically analyses the human generated, AI generated and trained AI generated ADs in museums through a corpus (2025). Authors reveal that trained AI can remedy the costly production process of AD and insufficient trained AD professionals (2025, p. 156).

Kaya, among the academics who contributed to the organisations of RTÜK's studies on MA, has also carried out various studies on MA. In an interview, the scholar states that he, Okyayuz, Kanık and Oral had already started to study MA as intralingual and intersemiotic translation practices when they were initiated in 2007 by RTÜK (Yorgancı, 2020). Okyayuz and Kaya could be considered the scholars who introduced AD to Turkish academia with their article in which they put the national and international trajectory of AD development, conceptualisation of AD within TS and MA, its principles and training (2016). The scholars also hold the patent of the notion of *coaccessibility*, which could have "political, social, educational and other implications" that would eventually create equal access to not only media but also life (Okyayuz & Kaya, 2020, p. 987). I assert that it is a sociological perspective as it refers to the constantly changing *networks* and relationships in Latour's ANT (2005), which is based on load sharing not on asymmetrical power relations (see [Chapter 2](#)).

Güven, who has conducted research from different angles, is among the early researchers in MA with a focus on AD, as well. In her earliest study, she examines the rendition of referential elements in Turkish AD texts through a syntactic and pragmatic analysis (2017). In her next study, she puts the up-to-date studies conducted on AD production, transference and consumption (2018). AD

consumption refers to reception at perceptual and cognitive levels here (Güven, 2018, p. 121). She stresses the enlarging interdisciplinary perspective in AD research at that time (2018, p. 123). Elsewhere, she discusses the development of MA on TV in the world and Türkiye by portraying the context (2020). From a socio-linguistic perspective, she advocates the use of plain Turkish for accessibility following a corpus-based analysis (2021). This study is significant in demonstrating the effect of language use, which would eventually affect enjoyment. In her latest study, she scrutinizes the content of TRTHaber's *News Bulletin for the D/deaf and HoH* through a corpus to see how they can meet end-users' expectations and needs (2022). It is evident that Güven's research perspective is socio-linguistic.

From a sociological reception perspective, Dalaslan and Şulha (2019) examined how the [Accessible Film Festival](#), which has been organised in Türkiye since 2013, is received by the blind through a questionnaire with 21 participants, 16 of them are children. They also asked 10 sighted visitors a question to find out their perception of cinema for the blind (2019, p. 74) since the motto of the festival is "it is possible to watch films together". The interview with the foreign organisers of similar festivals revealed that not only finding an accessible venue but also sighted people's perceptions of and prejudices against BVIP makes the festival organisation challenging (2019, pp. 74-75). Among those 21 BVI visitors, 20 of them said they use AD in their daily lives and 18 of them watch Engelsiz Kanal D (2019, p. 77). According to the scholars, that there were few viewers at the festival demonstrates that MA practices are still not known and/or not followed by the majority (2019, p. 84). The scholars interpret its possible reasons as the lack of socialising for BVIP because of the prejudices against them in society and as the opportunity to access those festival films through GETEM (Boğaziçi University, Technology and Education Laboratory for the Visually Impaired) upon subscription (2019, p. 84). Given that the study was conducted in 2018, the situation could be different now. Also, considering the higher number of TV viewers compared to cinemagoers, AD could be used more for TV series. The study is also significant for this thesis as it portrays the Accessible Film Festival

as a network²¹ in constant development with end-users' feedback and the *actors'* cooperation.

Şulha is a highly productive researcher in AD (see, e.g., 2021a, 2021b, 2021c, 2022a, 2022b, 2023). As an example, she examines visual effects in AD through the animation *The SpongeBob Movie: Sponge out of Water* (Tibbitt & Mitchell, 2015) in Turkish (2021a). That study is noteworthy in demonstrating the genre-specific characteristics of AD (2021a, p. 987). Because of the visually-intense feature of that genre enhanced with technologically advanced visual effects, AD must be conducted in a way prioritising the imagery of the viewers (Şulha, 2021a, p. 987). However, another remarkable aspect of this study, I believe, is that the AD was conducted as a part of the AD Support Project supported by Dokuz Eylül University Scientific Research Projects Coordination Unit (2017-2019), revealing the institutional *actors'* power strengthening the AD *network*. This project contributes to the MA initiatives for BVIP (Şulha, 2021a, p. 991). In a later study, she inquiries into character descriptions in period TV series by using Vercauteren's functional model (2014) from the perspective of narratology (2022a), and she demonstrates that the characters' emotions are rendered in integrity with setting, time and action (2022a, p. 647). Her more recent study (2023) is based on a semiotic analysis of the AD of the emotions in a popular TV series, *Mucize Doktor* (Bülbüloğlu, 2019-2021). The study dwells on the deductive and inductive approach to AD of icons into symbols through subjective and objective descriptions (2023, pp. 1378-1380). Şulha reminds us that we watch "to experience different emotions" (2023, p. 1386), which was reflected in the present study's online questionnaire (see Appendix 3, Q49).

GİMEK (Quality in Audiovisual Media Accessibility Services), organised in 2019 with the scholarship of TÜBİTAK at Bilkent University with the participation of the MA practitioners, academics and end-users, posits a significant example for the initiatives and/or studies to create quality translations in the field of MA (Oral,

²¹ It should be stressed that the scholars do not use the notion of *network* or do not explicitly refer to any sociological theories. However, the way the study was conducted, and the results were analysed is implicitly sociological.

2021, p. 246). The way this event was organised itself posits a good example of *actor-network* relationships. No matter how different their motivations were, all the *actors* worked together for this event.

The last reception study I would like to mention is an MA thesis from the field of English Language Teaching by Zengin Temirbek Uulu (2019; also see Zengin Temirbek Uulu et al., 2021). Although the scholar uses the terminology, references and definitions of TS, she does not directly mention AD as a translation mode but as a “tool”, “practice”, etc. (2021). However, it is a reception study on the AD’ effect on the comprehension of 4 sighted (experimental group) and congenitally blind (control group) persons (2021). Additionally, its results are significant as it demonstrates that AD increases visually impaired people’s comprehension (2021).

Overall, it is evident that those studies have been mainly conducted with mixed methods which enables triangulation. Furthermore, it is seen that interdisciplinarity, which has been dominant in academia, especially for a decade [two decades] (Gambier & van Doorslaer, 2016), prevails in AD research. At that point, it should be noted that “a kind of cultural transfer” is what makes a discipline interdisciplinary (Gambier & van Doorslaer, 2016, p. 7), which I read as a sort of *aggregation* in Latour’s sense (2005).

1.3. THE SOCIOLOGICAL PERSPECTIVE IN AUDIODESCRIPTION (RECEPTION)

Despite the sociological inclination in TS and the increasing number of sociological studies in AVT, the sociology of AD has attracted little interest. It could stem from the applied nature of AD, and an urgent need for production in great numbers. In that case, the inherent sociological development of that “urgent need” and the increasing demand for quality AD can be neglected or deferred.

In this regard, Chaume examines the sociological perspective in AVT and states that “that audiences now have become agents of production shifts the debate towards the concepts of empowerment and intervention” (2018, p. 47). It is safe

to state that AD receivers are “empowered” to govern the AD process. However, without questioning, it cannot be interpreted if what they want has been materialised. On the contrary, the relationship of end-users with the other *actors* is based on mutual work and/or compromises, if necessary, as all *actors* in the AD *network* have something to say and/or do. For instance, in opera and ToTos contexts, Eardley-Weaver investigates “the fundamental link between audience and translator [...], which reveals a merging of roles of these two agents in the highly collaborative network of opera ToTos” (2013, p. 288). Also, what Chaume puts about sociological research (2018) can be adapted to AD, as well. He states that questionnaires, interviews and/or focus groups, a mixed-method, and critical discourse analysis can be used to investigate agency and structures, and resistance and activism strategies in AVT (2018, pp. 50-52). For instance, Perego (2022) interrogates the sociology of the AD profession by referring to ADLAB PRO (2016-2019), which demonstrates a similar perspective because of how and why it was conducted.

While Bourdieu’s theories, particularly the notions of *habitus* and capital (1973/2018) has drawn a huge interest in TS (see, e.g., Erkazancı Durmuş, 2020; Inghilleri, 2005; Korkmaz, 2018; Sapiro, 2008; Sela-Sheffy, 2005; Simeoni, 1998; Wolf, 2007, to name just a few), (Latour’s) ANT (1987, 2005) has been less utilised. When it comes to AVT, the number is even lower. However, as Şerban et al. assert, “[ANT] can help researchers to detect the dynamics of production networks” (2011, pp. 3-4). As evidence, they refer to Abdallah’s study (2011) in which she examines the quality problems in AVT production networks in Finland through subtitling from the perspective of ANT. That ethnographic study is based on in-depth interviews, a survey, testimonies and discussions, and the author’s own experiences and observations (Abdallah, 2011, p. 174). Eventually, the actor-network failed in her study “as there was no collective, jointly agreed upon definition of quality, there was no real alignment of interests of the actors” (2011, p. 185). For the present study, I had hypothesised that it would be the opposite in AD, which was both confirmed and disproved as seen in the analyses. Okyayuz and Sancaktaroğlu Bozkurt also state that multimodal translations like AD should be studied from a social perspective as they are created on a social common

ground in the first place (2022, p. 181). Despite having different expectations and viewing habits, the current study's participants have found significant common grounds, especially in the focus group (see [Chapter 5](#) and [6](#)).

Buzelin highlights the “hybridity” stress and “complex processes of ‘translation’ by which actors, which can be either human or non-human, speak ‘the language’ of others as a way to enrol them in their projects” (2013, p. 189). The metaphorical notion of *translation* here refers to “the strategies actors use to enrol others and fulfil their objectives” (2013, p. 189). She states that ANT's methodology and concepts can apply to “inter-lingual and intersemiotic translation processes” (2013, p. 189). What she suggests about the use of ANT can also be interpreted from the reception aspect of AD; ANT is beneficial as “by directing our attention towards processes of production, this approach reminds us how very little is actually known about the way translations as products are made” (2013, p. 202). Kurt Uçar's doctoral dissertation (2025) can be indirectly related to the above-mentioned “unknown” process. In this study, Kurt Uçar examines the digitalisation of the translation profession through ANT, mainly through Callon's seminal four moments of *translation* (1984/1986a) by conducting both qualitative and quantitative analyses. She reveals the very formation of the digitalised *network* through all the (f)actors with translators with a varying degree of experience, expertise and working environment (2025). Similarly, very little is known about how AD is socially received from an abstract perspective, which is enjoyment in this study. The reception and production processes are intertwined in AVT in general, and AD in particular, possibly more than the other translation practices. Hence, the more is illuminated about its reception, the more will be improved about its production and *vice-versa*. Examining the production process in detail with an active participation of end-users can enhance the reception of that production. Hence, AD could give researchers a plethora of sociological perspectives.

1.3.1. The Actors in Audiodescription

The notion of “actors” has been defined by different sociological schools, but the actors in AD, particularly end-users and translators, have always been an interest

in TS. Remael et al. (2019) summarise the technology-driven process during which “actants” have become inseparable aspects of AVTS by concentrating on prosumers and their activist demands for MA (p. 5):

[...] As AVTS aims to keep pace with these developments it must also turn increasingly to the study of these actants, to understand the types of translation they demand and produce. [...], translation, and TS more generally, are now facing similar challenges as the demands of the translation industry appear to be catching up with the traditional theoretical frameworks of translation. One could even say that the growing connections between different types of translation and translation research relying on technology [...], have moved AVT and its development into [MA] from the periphery into the centre of TS concerns.

That perspective can be adapted to AD, as well. Chmiel and Mazur (2012) address another aspect of actors by calling BVIP as “customers” (p. 71). That notion could sound “irritating” in the first place, especially for Turkish audiences because of its negative connotation in the social context. Nonetheless, it is technically true since MA is a service provided by TV channels/digital streaming platforms. Besides, as stated before, audiences are not only customers who passively use services and/or buy products but also active producers as *actors* affecting the production process. For instance, Matamala and Orero (2022) demonstrate the impacts and roles of actors in artistic co-creation in opera through Traction project, which is collaborative work in AVT and accessibility. During the project, they conducted 19 interviews with various actors from professionals to non-professionals (2022, p. 49). They also refer to the role of technology in that process (2022, p. 56), which could be considered that technology is embraced like an actor though the scholars do not use that notion:

[AD] is often carried out by a team of describers to speed up the process and meet the tight deadlines required by studios. The idea of one single professional behind the production of one piece is increasingly detached from reality. This is more poignant when translators these days use Internet resources not only for documentation, but also for troubleshooting with peers through specialised blogs. Technology allows for participatory creation processes [...].

Holsanova also states that “end users can provide useful feedback regarding the assessment of AD and play an important role in the dialogue between sighted audio describers and the blind and partially sighted audiences” (2016, p. 69), which reveals the productive relationships of *actors* in ANT (Latour, 1987, 2005). Besides, conducting cognitive studies is possible by using certain technology and

technological equipment. Thus, it is safe to assert that technology is an inseparable *actor* in the cognitive studies of AD.

1.3.2. The *Negotiations* Between Sociology and Audiodescription Reception

Reception of AVT proper (subtitling and dubbing), and more creative and up-to-date practices such as *fansubbing* and *fandubbing* have been sociologically studied so far (see, e.g., Božović, 2019; Enríquez-Aranda & García Luque, 2018; Fakharzadeh, 2022). Among MA practices, it is seen that the reception and sociology of SDH are more commonly studied in TS (see, e.g., Akseki, 2022; Aleksandrowicz, 2020; Gürkan, 2019; Iriarte, 2014, 2017; Romero-Fresco, 2018b). Nevertheless, they do not adopt an ANT perspective.

For the applicability of reception studies to media audiences, Di Giovanni (2011) states that “media audiences are indeed the driving force behind the success or decline of the media themselves; they are a dynamic, increasingly diverse and demanding force, whose specific identity and requirements are also extremely relevant for the translation process” (p. 10). Hence, in MA services, their effect could be more significant because of the sensitivity of the notion of “(media)accessibility”. Gambier (2018) states that in sociological reception studies, “[t]he risk is that frequently the perception and reception is limited to the micro-level, forgetting larger cultural factors and the preconceived ideas and expectations prompted by the personal history of the readers/viewers” (p. 48). The limitation here is not about the sample size but about the analysis. Hence, the results were analysed and discussed from a macro-level perspective in this dissertation (see [Chapter 5](#) & [6](#)), which is one of the rationales to use a sociological theory.

Even though she does not refer to sociology or Latour, Holsanova’s following perspective seems to be sociological and uses Latour’s terminology (2016, p. 65):

Our vision has also been to create networks and allow exchanges between parties who are engaged in AD: audio describers, teachers of AD, end users of AD, those who conduct research on AD and representatives of government agencies and interest groups concerned with accessibility. This network of professionals provides

a unique platform where scientific advances can be directly implemented in training programmes and interpreting practices.

As seen, she views AD as a *network* and elaborates on the unique roles of each *actor* in that *network*. Although technology or any other non-living *actors* without which AD cannot be produced and disseminated are not referred to, Holsanova seems to recognise their active role. Merely, our starting point and emphases are different, but I assert that our perspective is similar. I would like to take this claim further and state that reception studies concentrating on the *actors* of MA are inherently sociological as MA's worldwide development is ontologically sociological, characterised by the cooperation of various *actors*: the disabled, in the first place, NGOs, governments, describers, scriptwriters, legislation, sound technology, etc. Those relationships are always in construction regarding technological advancements, changing political balances, amended legislation, budget, etc.

In a nutshell, studies in AD sociology are still scarce; the ones combining reception and sociology are almost absent. Besides, to my knowledge, the reception of AD from the perspective of ANT is represented by a single study. Eardley-Weaver (2013, 2014) examines the reception of AD, accompanied by ToTos, SLI and surtitles, in opera in the UK through interviews with translators, and preliminary and post-performance questionnaires with end-users by using Latour's ANT (2005). Though the aim, motivation, methodology and theoretical framework of that study *align* with this dissertation, two main differences stand out. Firstly, Eardley-Weaver's questionnaires are face-to-face, before and after a live performance. Another difference is that I concentrate on "enjoyment" as a reception criterion, while she deals with the whole opera experience not only for BVIP but also for the D/deaf and HoH.

In her article based on her dissertation, Eardley-Weaver highlights "the sociocultural aspect of the translator's role which determines the social impact of the research" as a contribution to "social inclusion" and "collective awareness" as it allows a "shared experience" (2013, p. 275). The scholar also stresses the role of the BVI as translators since they *translate* tactile information into a mental

image (2013, p. 278). In this case, their roles merge, which is rare in TS (2013, p. 278). She discusses as follows (2013, p. 286):

AD and ToTos form part of a translation network. For example, this notion is tacitly understood by BPSPs, as demonstrated by comments referring to the involvement of various agents in the translation processes of AD and ToTos, including companions, cast members, the set, and the BPSPs themselves.

Furthermore, she asserts that consequent to such reception studies, the feeling of belonging to the network could develop thanks to increased dialogue, shared experiences, and clarified actors and mutual relations (2013, p. 288).

As seen, Latour's ANT (1987, 2005) could offer a conceptual lens to analyse the *aggregations* of *actors* without reducing them to linear causal relationships. In this way, *mediation* and the distributed nature of *agency* may be highlighted.

1.3.3. The Originality of This Study

Despite its limitations, this study is believed to have certain strengths methodologically and theoretically. As seen in this chapter, it shows both similarities and differences considering the literature.

As evident above, there is currently one study (a comprehensive one like a dissertation) in TS at the intersection with MA, reception and sociology, to be more specific, ANT. In Türkiye, there is no such study either in a research article, or dissertation form. Hence, it is safe to assert that this study is the first in its field. Nevertheless, it is not claimed that each original study is groundbreaking. Whether a study conducted based on end-users is groundbreaking or not is believed to be judged by end-users themselves. Besides, the reception of such studies and their groundbreakingness are contingent on shifting political, economic and technological developments.

The more reception studies on AD are conducted, the more awareness and enthusiasm will hopefully arise. As stated by Eardley-Weaver (2013), reception studies improve “the collaborative, complex, and dynamic nature of the network” (p. 288). It is not asserted that the whole AD *network* can be revealed from theatre to museums, from live conferences to bale performances as each genre has its

own characteristics. Furthermore, even on screen-based AD, the platform through which AD is listened to, the genre of the AV product, etc. have an impact on enjoyment. To unveil those links, appropriate questions were asked in the study. It is expected to shed light on what hinders enjoyment, and on how far and how many people AD can reach. Also, since enjoyment is adopted as the main quality criterion of AD in this study, its results could give insights into how to improve quality in AD. Nevertheless, conducting such studies is not enough *per se*, yet many different *actors*, human and non-human, and *networks* of relations are at stake, as illuminated in this dissertation. Mazur and Chmiel (2016) stress the importance of reception studies to confirm AD's effect on the blind, regardless of their limitations, "so they should by all means be continued, but perhaps with more focus on objective testing of comprehension at the expense of the subjective preference questions (p. 116). The term "objective" emphasised by the scholars might not be stable, like the reception of AD by the audience, because of the subjective interpretation of the results by human *actors*. As the researchers and authors of their study, scholars could reflect their background in their analysis. Even though their arguments are based on previous studies in the literature or the way of scientific analysis, those studies have also been conducted and analysed by *actors* with their own educational, political and sociocultural backgrounds. Moreover, I am a trainer of AD at an associate department, so I also have some educational and professional baggage full of "things have not gone as planned" situations. If training is also an *actor* in the AD *network*, the results of enjoyment would give trainers an idea about their curricula or adjust them appropriately. Fryer and Freeman (2013) also highlight the limitations of reception studies based on questionnaires: "[they] are subject to demands of social desirability: respondents report what they think the researcher wants to hear" (p. 4). To minimise that limitation, an online channel was preferred for the questionnaire so that participants would not feel the presence of the researcher, which is also suggested by Fryer and Freeman (2013). However, for the focus group interview in which the results of the questionnaire would be discussed, the researcher's presence is inevitable because of the nature of this method, and also necessary to guide the discussion in line with the study design.

Overall, this dissertation addresses a gap in the literature by placing enjoyment as a key reception outcome and by examining end-users' experiences through a sociological translation lens.

CHAPTER 2

THEORETICAL FRAMEWORK

In this chapter, the theories implemented in this dissertation are elaborated in detail. The main pillar is a theory from TS, which embraces a broader perspective of translation inherently covering the theories/hypotheses of the field. Departing from Tymoczko's "enlarging" translation perspective (2007), the course of TS towards a sociological perspective will holistically be depicted. As demonstrated by Susam-Saraeva (2006), implementing a theory does not necessarily mean referring to clear-cut theories/hypotheses. Hence, in this dissertation, the TS perspective is that translation is constantly being "enlarged", and translators are continually "empowered" (see Tymoczko, 2007). Secondly, ANT as the sociological pillar of the study will be briefly explained, and Latour's perspective will be elaborated. As it is a participant-oriented research, Reception Studies (RS) constitutes the third pillar of this study with the focus on "response, reaction, and repercussion" (Chesterman, 2007), implemented into AVTS in general (Di Giovanni & Gambier, 2018), and AD in particular (Matamala & Orero, 2016) will be of paramount interest. At the end, TS, AD as an MA translation, and RS will be conjoined with Latour's ANT (1987, 2005).

2.1. TOWARDS THE PERSPECTIVE OF "ENLARGING" TRANSLATION

The notion of translation has been debated since its nominalisation. Though Holmes recognized its broad concept that was getting scholarly interest from many different and adjacent disciplines, he also highlighted the "models, methods, and terminology" of the previous disciplines still prevailed (1972, p. 173). Framing the different areas TS is interested in, he constructed the basis of the fields such as translation sociology, cognitive TS, machine-(aided) translation, and so forth back then. Be it as it may, he also stated that TS "can serve to explain and predict all phenomena falling within the terrain of [...] translation" (1972, p. 178). Hence, he actually constrained TS, which is understandable given that his aim was to define the borders of the discipline, by

dismissing many existing “theories” as “an array of axioms, postulates, and hypotheses [...] both too inclusive (covering also non-translatory acts and non-translations) and too exclusive (shutting out some translatory acts and some works generally recognized as translations” (1972, p. 178). As opposed to what he criticised, studies have demonstrated that non-translations can also be part of TS (see, e.g., Di Giovanni, 2008; Ferreira Duarte, 2000), which would inevitably “enlarge” the “borders” of this quite young field. Indeed, the trajectory of TS has proven that these borders are inherently fluid, and they are constantly redefined by global shifts in power, ideology and technology. To explain, it is agreed that the World War II, and the subsequent Cold War, created a milestone for the paradigm of translation by triggering its visibility and scholarly work on it around the world as “the culture of the other” had to be understood in those periods (Tymoczko, 2007, p. 25). Moreover, Tymoczko states that “the war brought greater clarity about the role of power in shaping and defining culture and about the reciprocal role of culture in establishing and consolidating power” (2007, p. 25). During the post-war period, the “Western imperialism” was defeated, which resulted in “geopolitical shifts and realignments, and a widespread rethinking of ideologies”; The Vietnam War triggered serious protests around the world, which politicised people, especially the youth creating the generation of 68, and in that context, human/civil rights and the movements of individualised groups such as feminism rose (Tymoczko, 2007, pp. 42-43). As translation is inherently affected by socio-political, cultural and technological developments in the world, it was both a structured and structuring means during those critical periods. Indeed, “the disintegration of the Soviet Union, the end of the Cold War, the rise of postcolonialism, and the globalisation of the economies and cultures of the world” triggered that so-called “cultural turn” in TS (Tymoczko, 2007, p. 43). Thus, the “cultural turn” in humanities and social sciences in the 1980s-90s affected the emergence of the “cultural turn” (Bassnett & Lefevere, 1990) in TS (Snell-Hornby, 2006), giving rise to post-colonial and gender perspectives (see, e.g., Bassnett & Trivedi, 1998 and Castro & Ergun, 2017, respectively). As evident, “power” (im)balance is the key notion in the cultural perspective.

Nevertheless, for the late 1990s and early 2000s, it is possible to mention a sociological paradigm shift in TS (Wolf, 2010) which concentrates on the hierarchical and/or non-hierarchical relationships of agents/actants and their “observable behaviours” (Chesterman, 2006, p. 9). In this regard, as stated in the [Literature Review](#), Bourdieu’s theories have been one of the most popular sociological theories adopted in TS. However, Latour’s sociology alone or together with Bourdieu’s started to be adopted in the mid-2000s, as well (see, e.g., Abdallah, 2014; Bogic, 2009; Buzelin, 2005; Lang, 2019, to name just a few).

Furthermore, in today’s rapidly changing contexts of viewing and streaming, certain practices in AVT like *fansubbing* (Chaume, 2013, p. 114) in which fans are *prosumers* (Chaume, 2018, p. 47), are increasing and getting more scholarly notice in sociological TS day by day (see, e.g., González, 2007; Lee, 2011, Massidda, 2015). Truly, Chaume (2018) examines *prosumers* discussing the four turns in AVT under the title of “sociological studies” since they relate to “empowerment and intervention” (Chaume, 2018, p. 47). I argue that end-users can be considered *prosumers* since they actively guide the AD production as *mediators* although they do not produce AD texts. Hence, it can be stated that the sphere of “actors” and “their observable behaviours” in the current sociological perspective in TS has also “enlarged”.

Evidently, Tymoczko’s “enlarged” perspective of translation is particularly *aligned* with the rapidly changing socio-cultural structure of today’s globalising world. As an “open concept” (Tymoczko, 2005, p. 1091), translation has always evolved and will always evolve. By referring to this concept, Eardley-Weaver states that “the translation process, viewed as a network, is cyclical” (2014, p. 2). Moreover, just as Tymoczko suggests that translation must be “de-Westernised”, I assert that it must be “de-disabled” through that cyclical network. Similarly, Taşgin claims that the “perfect” world constructed by the “abled” and “European” must be reconstructed (2025, pp. 10-14). Namely, the different translational needs and expectations of the disabled bring the need to reconsider translation from a broader perspective. As Tymoczko highlights, meaning is “constructed” (2007, p. 7); thus, I argue that the traditional concepts of translation do not fully embrace

the translation practices enabling MA despite Jakobson's early classification, which goes on *intralingual*, *interlingual* and *intersemiotic* translation (1959). According to this classification, AD can be analysed under intersemiotic translation first, and then interlingual and intralingual depending on the language pair. However, as seen in this study, AD exceeds semiotic and lingual translation. While the visual input is conveyed through the audial one, it is not only semiotically transformed but also conveyed idiolectically (each audio describer's idiolect); culturally (from the seeing/abled culture to blind/disabled culture, from a foreign culture into Turkish or *vice-versa*, and also from Turkish blind culture into a foreign blind culture or *vice-versa*, as if there were a homogenous blind culture in any culture), and medially, from text to various forms of the screen such as smartphones, laptops, etc.; that list can go on more. Hence, the "traditional" sociological perspective in TS also seems to need an "enlargement", which guides me toward Latour's sociology (1987, 2005). By doing so, my goal is to "enlarge" translation and "empower" all translatorial *actors* who have a role in AD enjoyment even more to explain how the AD *network* in Türkiye operates through the *actors'* constant *aggregations*. I base my perspective on Tymoczko's enlarged translation perspective highlighting "the agency" and "empowerment" of translators, recognising their "potential and power" (2007, p. 189). By "enlarging" this perspective, I consider all *actors* "empowered" in the AD *network* as the agency in AD is not even bilateral let alone unilateral, yet multilateral. When Latour's ANT (1987, 2005) comes to the forefront, the agency is so multiplied and heterogenized as to be untraceable. Besides, what Tymoczko states about the shifts in TS characterised by the considerations of "the perspectives of diverse cultural groups and diverse individuals" (2007, p. 191) can be applied to the AD *network*. The BVI can be considered a heterogeneous cultural group consisting of diverse individuals, as seen as follows. Tymoczko's "empowering translators" also include translation scholars (2007, p. 191), which again finds its connection with Latour's ANT (1987, 2005) in this dissertation, which will reveal my role as an *actor* (as a scholar, trainer, practitioner, commentator, etc.). The "enlarged" translation "does not merely reflect existing knowledge: it can precede knowledge and create knowledge" (Tymoczko, 2007, p. 197), which gives AD, and

consequently audio describers, the power to be transformative, and creative, over enjoyment. Hence, in this dissertation, the broad perspective of Tymoczko is shared philosophically. In the MA context in general and the AD *network* in particular, translation can be a mode of alliance and collaboration to make media abled for disabled people. However, in principle, an audio-described product becomes an “act” as well, just as “in many cases [where] a translation is not only a text but an act, where the cultural function of the translation can be as important as the product of translation” (Tymoczko, 2007, p. 199). What Tymoczko puts regarding power being “exercised by those seeking empowerment” is evident in the AD *network* where end-users have gained power, which has created *prosumers*. Tymoczko demonstrates that “the world is such that we cannot merely look and observe, but that we are also called upon to act and to join with others in action” (2007, p. 205), which is how MA has developed in the world. Although Latour (2005) would argue the “urge” (see [below](#)) to define something and put it into a perfectly drawn framework, MA can be “framed” into the “enlarging” perspective of TS. It is believed that his approach to society as not constant yet constantly constructed through both human and non-human *actors* which are constantly on the move to different times and places (2005) is aligned with Tymoczko’s view of translation as constantly “enlarging” and meaning as constantly constructed (2007). Then, in this study, enjoyment gains meaning and becomes a *network*, both constantly “becoming.”

Positioning MA practices in TS also *aligns* with the “enlarging” perspective of TS, as revealed also by Remael et al. (2019, p.2):

As early as 1972, James Holmes indicated [...] that an increasing number of disciplines were becoming involved in the then very young paradigm of TS: linguistics, philosophy of language, literary studies, but also information technology, logic and mathematics. By now that number has grown exponentially, and has led to discussions about TS being either multidisciplinary or an “interdiscipline” (Snell Hornby, Pöchacker and Kaindl 1994). In addition, TS has seen many ‘turns’, and new ones, such as the ‘technological turn’.

Nevertheless, this dissertation does not aim to position itself in any “turn” of TS. Instead, it aims to give a broader perspective. Okyayuz and Bozkurt (2022) also state that translation should not be reduced to interlingual, or intralingual transference, but it should be viewed from a broader perspective, which is

believed to be in line with Tymoczko's perspective (2007, p. 178). Hence, this study represents an "enlarged" interdisciplinary framework, as detailed below.

2.1.1. "Enlarged" and "Empowered" Sociological Perspective in Translation Studies

There is no clear-cut period when the sociological perspective started to prevail in TS as the boundaries of the "shifts", or "turns" (Snell-Hornby, 2006) have never been sharp. However, as seen above, certain events steered the focus more toward power and actors, more specifically, "empowered" actors against power. The cultural turn enabled DTS to profoundly analyse "the positionality of the translator, the source culture, the target culture, the translation product, and the researcher" (Tymoczko, 2007, p. 44). That being the case, it can be stated that the "cultural turn" and social and/or sociological turn/shift in TS are intertwined. Tymoczko and Gentzler call the momentum gained with the cultural turn, especially in the 1990s "the power turn" in TS (2002) with the focus on "agency, the ways translation can effect cultural change" (Tymoczko, 2007, p. 44). In this perspective, "power is not simply "top down" [...] but exercised as well by those [...] engaging in resistance" (Tymoczko, 2007, p. 45). Furthermore, power is not "polarized", namely it is not believed that some have power, and some do not, and "translation **negotiates** power relations" (Tymoczko, 2007, p. 45; added emphasis). She also contemplates that "each person has an inherent responsibility for social conditions, a fundamental conception that each person is accountable for the state of society, the maintenance of the social contract, and justice at home and abroad" (Tymoczko, 2010, p. 14), which aligns with *network* formation and maintenance in ANT, as seen [below](#). Moreover, the development of MA and AVT modes enabling MA like AD, SDH, etc. has occurred thanks to the movements of "empowered" *actors*. Nevertheless, not only disabled people as end-users of MA but also many other *actors* ranging from governmental and non-governmental organisations to legislators and academics, and "non-human actors" (Latour, 2005) have held power in the process. The process may not seem as political as the other civil rights movements characterised by protests, yet it does not mean that it is not activist or political. Indeed, accessibility rights

became visible in the political atmosphere of the 1960s. To illustrate, the first standard regarding accessible design of buildings, American National Standards Institute (ANSI) A117.1 Accessible and Usable Buildings and Facilities, was released in 1961, and the Civil Rights Act passed in 1964 (The WBDG Accessible Committee, n.d.). Although there is no exact and definite definition of activist translation, any translation that initiates, maintains, transforms, guides, and/or shapes a significant change in society, namely “social change” can be considered an activist one (see Gould & Tahmasebian, 2020; Tymoczko, 2000, 2010; Wolf, 2012). For the last two decades, studies have been conducted to reveal the activist role played by AVT (see Chaume, 2019), MA (see Albin, 2023), and AD (see Fryer, 2018). Chaume renders that AVT “has always been dominated by a balance between respect for the original contents and, at the same time, fluent domestication” (2019, p. 321). Besides, the development of new genres in line with the technological advancements in media “also create[s] new [AV] transfer modes, new ways of becoming localized” (Chaume, 2019, p. 322), such as free commentary, fandubs/gag dubbing, creative subtitling, fansubbing (2019, pp. 322-324), and “transcreation” (Mangiron & O’Hagan, 2006, p. 20), adaptations, remakes, and finally, AVT practices like AD and SDH tailored not only for the disabled but also for the migrants, elderly and children (Chaume, 2019, pp. 326-327). According to Chaume, these last localisation modes are “ethical and supportive” (2019, p. 327), thereby forming an activist base. Additionally, accessible filmmaking characterised by access to creation (see Romero-Fresco, 2018a), sets an example of an activist translation (Chaume, 2019, p. 328). Hence, Chaume asserts that *prosumers* reflect the activist turn in AVT (2019, pp. 328-329). The way how the AD *network* is established and maintained in Türkiye makes the blind editors at SEBEDER “co-creators” in Chaume’s sense (2019, p. 329) as they shape the end product even though they do not write the description in the first place. In this regard, Chaume utters the term “empowerment” (2019), notwithstanding referring to Tymoczko, which still unveils my motivation to use it in this dissertation. As a matter of fact, Chaume emphasises the activist role of “political dubbing and subbing” as they are “changing the traditional way of localizing [AV] content and **stretching the boundaries** of the old notions of

equivalence, faithfulness and ethics of translation” (Chaume, 2019, p. 329; added emphasis). He further states that “translation, adaptation, and localization processes [...] make changes to and diverge from the original product, recreating and modifying the original contents and intentions” (2019, p. 330). AVT, especially the modes enabling MA thereby may feature with their adaptability to their target audiences, namely end-users, which also stretches the “power” relations of the *actors* inducing *negotiations*.

As seen below, the fact that translation, in this study AD, “negotiates power relations” can be related to Latour’s ANT (1987, 2005), which does not deny power asymmetries and/or hierarchies but suggests that *actors mediate*, not *intermediate*, to get the *network* going. An *actor* without necessary equipment needs the other one holding that equipment to get what is desired, or aimed (Latour, 1987). Hence, “researchers may need to check actors’ power shifts constantly in order to update networking dynamics” (Luo, 2020, p. 16). In the context of power shifts, Tymoczko’s interest in “multiplicity, semiotic openness, and permeability rather than convergence of meaning” (2007, p. 46) can implicitly be associated with the constant formation of *actors* and *networks* creating heterogeneity in Latour’s ANT (1987, 2005), as seen below, which eventually affects end-user enjoyment of audio-described products.

Contrary to what Șerban et al. account for imported research designs from the descriptive branch of TS (2011, p. 1), this study does not belong to DTS as it does not study either process, or product, but the *network* including everything. In this vein, the sociological perspective can fill the “empty spot[s]” or “voids” (Latour, 2011, p. 802) the descriptive branch leaves.

Correspondingly, Remael et al. (2019, p. 3) explain the relation between sociology and translation by giving specific reference to Latour’s ANT:

whereas translation has an impact on society, society has an equally strong impact on translation. The movement between the two is fundamentally dialogical, and in order to understand the forms translation takes today, it is crucial to understand the dialectics that produce these different forms as well as the actors that cause change: “society” is too abstract a concept. According to the sociologist Latour (2005), the father of [ANT], society does not actually exist. It is forever “becoming” and, similarly, one might say that translation does not exist. Some form of translation is no doubt

at the core of many forms of communication but as such it seems to have lost its traditional identity. There is no such thing as Jakobson's (1959) "translation proper".

From this perspective, translation is a never-ending phenomenon. An audio-described product is constantly translated before, during, and after the "actual" translation by all the *actors* involved, not solely the humans that would probably come to mind like audio describers, commissioners, end-users, etc. but *everything*, in line with the "enlarged" perspective in translation. Below, I will briefly present the sociological perspectives that have featured "actors" understood as "humans" so far before deepening Latour's ANT (2005).

2.1.2. Bourdieu, Luhmann, and Latour in "Enlarged" Translation Studies

This part focuses on the sociological perspective of each scholar, Bourdieu, Luhmann, and ANT, mainly Latour's perspective, adopted mainly in MA-driven AVTS. Although the number of studies using different sociological theories or a combination of two different theories, like Bourdieu's and Latour's (see Bogic, 2009, 2010; Buzelin, 2005; Hekkanen, 2009), or the different interpretations of the same theory (see Tahir Gürçağlar, 2007) in TS is increasing, Bourdieu's theories lead AVTS, as well. To my knowledge, reception studies of MA-driven translation practices based on Bourdieu or Luhmann are still scarce (e.g., see Taşkın & Bogenç Demirel, 2019). Nonetheless, the studies in AVTS can give insights into the sociological perspective adopted.

Bourdieu examines hierarchies and domination in societies by considering both individuality and sociality without degrading individuals to passive agents structured by society (Jourdain & Naulin, 2016). However, the structuring role of society on individuals is equally important in his sociology (see 1977, 1983, 1986, 1989, 1993a, 1993b, 1999, 2008; Bourdieu & Wacquant, 1992). *Habitus*, as one of the key notions in Bourdieu's sociology, "is the basic psychological-emotional disposition of agents (in a field), including notions of role model, self-image and group identity" (Chesterman, 2006, p. 14), and has drawn a lot of scholarly interest in (AV)TS. To exemplify, Krasnopeyeva (2018) adopts Bourdieu's sociology to explain user-generated translations on YouTube as "crowdsourcing",

and it was concluded that translation is a socially-governed practice both shaped by the characteristics of the field and shaping the field.

The social systems theory (STS) by Luhmann (1995, 2000, 2002), on the other hand, views society as consisting of “systems” surrounded by an environment (Tyulenev, 2009, p. 148). There are mainly two systems as psychic and social ones, and “the latter, although composed of human beings with consciousness, do not have consciousness” (Tyulenev, 2009, p. 149). Among those three sociologists, it can be stated that STS by Luhmann has been the least adopted in TS so far (exceptions include Hermans, 1999; Tyulenev, 2009, 2012). In AVTS, there is only one example by Zhang with a focus on art (2024).

While Bourdieu centres people, as agents, Latour, as seen below, emphasises the interaction between human and non-human *actors*. Then again, Bourdieu, like Latour, does not accept the fossilised dichotomies, e.g., “micro/macro, material/symbolic, empirical/theoretical, objective/subjective, public/private, structure/agency” (Power, 2015, p. 48). Even though Bourdieu acknowledges that agents and society are reciprocally constructed, Latour (2011) problematises the idea of “construction” in the first place, holding that “the notion of networks points to a transformation in the way action is located and allocated. What was invisible becomes visible, what had seemed self-contained is now widely redistributed” (pp. 797-798). The relationship of entities is interpreted in its reversibility as follows in ANT: “an actor is nothing but a network, except that a network is nothing but actor” (Latour, 2011, p. 800). Luhmann also has a different view regarding the society and social: “society as a system goes beyond the individuals of whom it is composed. Rather, the social system is a system whose self-reference is based on communication (implying conscious participants, however), which makes society a communication system” (Tyulenev (2009, pp. 149-150). In this way, it has some common grounds with Latour’s ANT (1987, 2005) by viewing society beyond actors, and by including non-human actors into the frame. Also, the notion of *translation* in ANT that refers to *actors’* constant assembling, through *interessement*, *problematisation*, *enrolment* and *mobilisation* (Callon, 1984/1986a), can be linked to Luhmann’s notion of

communication. However, Latour's ANT (1987, 2005) also differs from Luhmann's sociology with its unusual approach to society: Society does not even exist in Latour's ANT. Also, as one of the "systemic thinkers, Luhmann seems to like binary codes: thus the legal system organises itself on the basis of the difference between legal and illegal; science works on true vs. false" (Chesterman, 2006, p. 14), which contradicts with Latour's non-binary sociology.

To put it simply, the main difference in those theories lies in their definition and conceptualisation of the social, actors, the interaction between social and actors, the relationships of actors with one another, and how society is formed and maintained. The decisive difference in ANT is that there are no *a priori* assumptions regarding all socio-/social- related concepts, which provides this dissertation with a more suitable theoretical framework because of the distinctive formation and continuity of MA practices.

2.2. ACTOR-NETWORK THEORY (ANT)

2.2.1. An Overview of the Theory

It can be stated that ANT is groundbreaking due to its inclusion of non-living things as *actors* in the social construction by demolishing the traditional dichotomies in sociology. Originally, it was developed as "the new sociology of science and technology" (Callon & Law, 1997, p. 168). Latour is one of the founders of ANT together with Callon (1984/1986a, 1986b, 1987, 1991, 1999) and Law (1986a, 1986b, 1992, 1999). Although those scholars share the main principles regarding how to "study" the social, they have been characterised by certain applications depending on their purpose. To illustrate, while Callon (1984/1986a) features the "sociology of translation" through the four steps to be explained below on the network construction or failure (see, e.g., Kurt Uçar, 2025), Law focuses on the "heterogeneous engineering" mostly in operational contexts. This dissertation specifically adopts Latour's perspective in ANT (1987, 2005) on "reassembling the social" through *actors*. That being the case, the *actors'* current *aggregations* and accounts and the descriptions of them in the AD *network* in Türkiye form the skeleton of the study. Accordingly, Latour's "follow

the actors” principle was adopted to try to understand how their movements impact on end-users' enjoyment.

In addition to the ontological reason above, as applied by Abdallah (2011), Buzelin (2006, 2013) and Eardley-Weaver (2014), and as stated by Remael (2019), Latour's methods and theorisation have been proven to be useful in TS, especially for reception studies. Nonetheless, it should be surmised that the understanding and application of Latour's ANT by TS scholars might also be different, as stated by Luo: “ANT is in constant development theoretically, meaning that different researchers may have given different definitions of some of the concepts in various scales of application” (2020, p. 8). Luo also states that Latour's ideas include “practical guidelines and are hence more methodological, Callon's principles are, however, more generalised and more theoretical” (Luo, 2020, p. 11). Moreover, Latour (2005) argues that a researcher does not necessarily fit the social into a pre-defined template but to describe the *associations* as they perform. As this study focuses on the reception of AD, which is a process emerging from constant interactions among various human and non-human *actors*, it adopts Latour's “tracing” strategy to reveal how enjoyment is collaboratively produced in the AD *network*. However, below, Callon and Law's perspectives will be briefly shown.

The notion of *actor* in ANT seems to be interpreted in the more or less same way by its creators. Namely, an actor is anyone and anything that determines the present and the future of a network. However, while Latour differentiates actors as *mediators* and *intermediators* in accordance with their transformative (*mediators*), and non-transformative (*intermediaries*) roles in acting (2005, p. 39), Callon asserts that *intermediary* passes through actors in a network formation; so, “an actor is an intermediary that puts other intermediaries into circulation” (1991, p. 141). Circumstantially, actors could become intermediaries, or *vice versa* (Kurt Uçar, 2025, p. 94). Furthermore, Law views objects, i.e., non-human actors, as mediators that enable interactions of human actors (1992, pp. 381-382). In line with the hyphen used in the theory, Law also sees actors as networks (1992, p. 384).

In *Reassembling the Social: An Introduction to Actor-Network Theory* (2005), Latour problematises the taken-for-granted definitions of the terms social, society, sociology, and even fact and science, and he reformulates the social relations as “aggregations” and “assembles”. He views social as “a substance [...] also a *movement* between non-social elements” (2005, p. 159; original italics). Sociology is the “science” (though he does not use this notion) of “tracing of associations” to him (2005, p. 5). By justifying the need to “reassemble”²² what is deemed as “social” based on the changes in the “relations”, he states that “neither science nor society has remained stable enough to deliver the promises of a strong ‘socio-logy’” (2005, p. 2; original emphasis). Those changes are neither “solid” nor “fluid” but constantly modified (2005, p. 159). Similarly, Law states that “no agent is ever complete, autonomous, and final” (1992, p. 386). Contrary to traditional sociology which views society as strong and undestroyable, in the sociology drawn with ANT, the society “is so weak that it has to be built, repaired, fixed and, above all, *taken care of*” (Latour, 2005, p. 204; original italics). In this vein, Latour invites researchers to dissolve certain uncertainties (2005). I assert that this perspective can also be *aligned* with Tymoczko’s “enlarging” translation perspective as both the theory and practice of translation are given flexibility (2007). If translation, as a social/sociological entity/phenomenon, is “enlarging”, then the methodological and theoretical approaches to translation should be “enlarged”, as well. Thus, a new perspective should be constructed instead of starting with *a priori* assumptions. ANT in general, and Latour’s perspective in particular can provide that “enlarged” perspective TS needs. However, neither Tymoczko’s nor Latour’s perspectives could “solve” everything; in any case, it is not their aim. Rather, they can show us alternative ways and “enlarge” our scholarly perspectives. Latour also puts forth that “‘social’ is not some glue that could fix everything including what the other glues cannot fix; it is *what* is glued together by many *other* types of connectors” (2005, p. 5; original italics). To put it differently, it is a more flexible and compassing angle to reflect upon

²² It should be noted that what Latour tries to do is not “deconstruction” as stressed by himself (2005, pp. 11) but to reveal the essence of what is known as sociology. In other words, he rediscovers sociology.

“heterogeneous associations” (Latour, 2005, p. 8), and upon how *networks* operate. In a field constantly changing with swift developments in technology like MA, increasing official initiatives and awareness, one needs a theory as flexible as possible. Additionally, ANT recognises society as human and non-human *associations* constantly *reassembling* without “no hidden social force” (Latour, 2005, p. 11), as in the concept of “enlarging” translation and “empowering” translators without reducing them into passive actors. Accordingly, Latour encourages an analyst to interrogate what is “*in between* and not made of social stuff. It is not hidden, simply *unknown*”, whereas s/he should consider that “interpretations, flexibility, and fluidity” are not peculiar to humans, yet they are necessary for actions to take place (Latour, 2005, pp. 244-245; original italics). Latour takes it even further by stating that “the social can only be revealed “through *non-social* agencies” (2005, p. 194; original emphasis). Objects are “compatible with social skills during certain crucial moments”, yet they become total strangers afterward (Latour, 2005, p. 194), as experienced in MA where technological tools are changing entirely our way of access to media and entertainment. MA has become possible and widespread thanks to technological objects in the first place. Latour highlights that local interactions are “the assemblage of all the *other* interactions distributed elsewhere in time and space” and can be traced through objects, i.e., non-human actors (2005, p. 194; original emphasis). An actor is defined “*any thing* that does modify a state of affairs by making a difference” (Latour, 2005, p. 71; original italics). It is believed that human *actors* are self-explanatory, and as stated by Kurt Uçar, they seem not to hold any controversies (2025, p. 95). However, to explain the role played by non-human *actors*, Luo refers to Callon’s study (1984/1986a) on sea scallops that “refused to anchor despite efforts made by fishermen and researchers to domesticate them” (Luo, 2020, p. 15). In this study, those scallops “could also determine the success, or failure, of a fishery/scallop domestication project” with their agency (Luo, 2020, p. 15). To illustrate the determining role of non-human *actors* on human interactions at a specific locality, Latour gives an example of the design of a university amphitheatre designed by an architect at a different place and time so that lectures can now be conducted well both for lecturers and

students (Latour, 2005, p. 195). Here, he does not mean that the design and designed materials determine the course of a lecture, but the windows and doors that keep outdoor noises away, the budget provided by the university for the construction, the materials, and the regular maintenance of the amphitheatre all enable the lecture (2005, p. 195). By analogy, the time-code software designed by SEBEDER to determine silent intervals for AD has a determining role in the course of AD from the onset till the end. Similarly, other software not designed for this specific purpose but used by many practitioners including me like Subtitle Edit can determine AD's locality. Apart from such software being an *actor*, many other *actors* allow the creation and maintenance of AD. Thus, face-to-face interactions among human *actors* do not concretely demonstrate localities; they are just the final stop of the constant journey of many agencies (Latour, 2005, p. 196). Here, there is no "underlying hidden structure", but there are "*structuring templates*" revealing "the inter-subjective relation between [the actors]"; take the relation between the audio describer and BVI audiences, but also "the inter-objectivity that has dislocated actions so much that someone else, from some other place and some other time, is still acting in it through indirect but fully traceable connections" (Latour, 2005, p. 196; original emphases). This means the reveal of "another circuitry through which masses of entities begin to circulate" as in his example of "the architect's studio and this classroom today" (Latour, 2005, p. 196). Therefore, an analyst should trace the "circulation" first and "the landscape 'in which' templates and agents of all sorts and colours circulate" second (Latour, 2005, p. 196; original emphasis). This leads to the confusion of "the circulation of the social" and "the emergence of a society" (Latour, 2005, p. 196). By referring to Strum's book about baboons (1987), which are called "almost humans" because of the emergence of their society, Latour warns us that the difference in tools used in the process of that emergence is significant (2005, pp. 197-198). For instance, the social tools, as being the only tools baboons have, demonstrate the "more complex social interactions" they have to make than humans. In contrast, humans actually "use interactions that are slightly less social and in a way slightly less complex, even though they may be more *complicated*, that is, made of even more *folds*" (Latour, 2005, p. 198; original emphases). I

believe that this is one of the reasons for local and national differences in AD though the social job they do is basically the same, which is making AV products accessible. The emergence of the MA society could differ across nations because of the perspective adopted, official regularities, technological infrastructure and screen preferences, and so on. Latour gives the sociology of the social credit for the power it holds with standards that have had a huge impact on “helping actors to define where they stand, who they are, whom they should take into account, how they should justify themselves” (2005, p. 230). Thus, it can give fruitful insights into the formation, “empowerment”, and continuity of Turkish AD audiences. Furthermore, Latour asserts that nothing can be sustained without various connected chains (2005, p. 231), which sets an example of the AD *network* since AD audiences cannot sustain themselves without AD script writers, broadcasting channels or the technological infrastructure that facilitates AD, or the montage crew that makes AD available on the viewed materials, and so on. By referring to human actors only, Tymoczko states that translators can be a part of a “social change” only if their work “can be made public, heard, and read”, through collaboration “with publishers, people who control or have access to the media, and people who can find ways to fund the production and distribution of the translated material” (2007, p. 214). This also reflects the collaborative operation of the AD *network*. From the perspective of ANT, it applies to every one of the *actors*, human or non-human. Indeed, as noticed by Luo, the concept of non-human actors is not novel to TS; textual elements such as *paratexts*, *peritexts*, etc., or “computer-assisted translation tools, machine translation, and interpreting equipment” have always been research interest, yet they function as adjacent tools in the hands of human actors (2020, p. 18). Below, the notion of *network* in ANT is explained.

2.2.2. The Construction of (Actor-)Networks: Through *Translation* and *Aggregations*

Although the ANT scholars state that networks cannot be considered separately from *actors*, they also have had some concerns regarding the use of “actor-network” or “actor network”. To illustrate, Callon acknowledges that the actor

network is distinguished because *actors* include the “nonhuman component” and networks include “a series of heterogeneous elements, animate and inanimate” (1987, p. 87). To explain the construction process for an actor network, he forms the framework of the “sociology of *translation*” (1984; 1986a), which can illuminate how *actors* align or do not align with a particular goal in a network. As stated before, he outlines this process through four distinct phases based on the study on the sea scallops and fishermen, which is summarised below.

The first phase is *problematization*, where the primary *actor* defines a problem in the network and identifies the other *actors* that can find the solution (1984/1986a, p. 196). During this stage, an *obligatory passage point (OPP)* is established by that *actor*, suggesting that the problem can only be solved if all the other *actors* negotiate through this *OPP* (1984/1986a, p. 196). SEBEDER’s foundation as the pioneer of AD in Türkiye can be given as an example of *problematization*. Initially, SEBEDER identified the lack of institutional and professional AD as a primary barrier to “enjoyable” MA. By defining “quality AD” through specific guidelines and professional training, it positioned itself as the *OPP*. Consequently, other *actors*, such as broadcasters (TRT, Kanal D), translators, and even end-users, were compelled to align their interests and practices with the standards defined by SEBEDER if they want to be the part of this “quality and enjoyable” AD network.

The second phase is *interessement*, where the primary *actor* attempts “to lock the other actors into the roles” (1984/1986a, p. 196). Additionally, the *actor* tries to keep those *actors* away from the competing networks by taking their interests in the newly forming network (1984/1986a, pp. 206-211). While SEBEDER was the sole AD provider in the past, the number of the providers has been increasing for a couple of years. In this case, Netflix, which does not seem to take the current study’s participants’ interests regarding the language use, can be claimed to “fail” (in Callon’s words; 1984/1986a) at this stage.

The third phase is *enrolment*, which can succeed as long as the *interessement* stage has been successful and where all the *actors* start negotiating over their roles in the network (1984/1986a, pp. 211-214). On a voluntariness base, human *actors* would be “ready to make any kind of concession” against both human and

non-human *actors* to enable the network to reach the ultimate goal determined in the *problematization* stage (1984/1986a, p. 212). Considering the constraints of AD, if Turkish end-users show “understanding” to audio describers for a lack of details in action films, it can be considered an endeavour to *enrol* them into the network.

The last phase is *mobilisation*, which determines the representatives of the primary *actors* for the whole network, so it could result either in *stabilisation* or *dissidence* (1984/1986a, pp. 214-221). If this stage is *stabilised*, the network becomes *black-boxed* (Latour, 2005), functioning as a single and stable entity. If not, *dissidence* occurs (Callon, 1984/1986a, p. 219-221). The “lack of interest” in AD by end-users as shown in Dalaslan and Şulha (2019) and also stressed by the present study’s participants, can be attributed to *dissidence*.

Consequently, those stages are called *translation* since “there are lots of displacements and transformations of both the human and non-human actors, and also interests and goals” (Kurt Uçar, 2025, p. 101). Callon states that “translation is a process, never a completed accomplishment, and it may [...] fail” (1984/1986a, p. 196). However, failure does not stop the network formation; on the contrary, *actors* start collaborating again by revising the stages.

Since the present study aims to trace the current *aggregations* in the Turkish AD *network* and their impact on end-users’ enjoyment, it prioritises Latour’s descriptive methodology (1987, 2005). By focusing on how *actors* currently *associate* and perform, it seeks to capture the “streaming” experience of reception through enjoyment as the principal criterion.

Furthermore, Latour states that interactions among actors are not *isotopic*, *synchronic*, *synoptic*, *homogenous*, and *isobaric* (2005, pp. 200-202; original italics). Firstly, they are not *isotopic* as each actor comes from different places, times and actors; secondly, they are not *synchronic* as no action is visible at the same time; thirdly, they are not *synoptic* as different agents are visible and inactive each time; fourthly, they are not *homogenous* as “the crowd of non-human, non-subjective, nonlocal participants [...] gather to help carry out the course of action

and transport it through channels” and lastly, they are not *isobaric* as *mediators* and *intermediaries* exert different pressures, and also as one of the intermediaries can mutate into a mediator, leading “the whole set up” to become “unpredictable” (Latour, 2005, pp. 200-202). Indeed, it is one of the aspects giving scholars flexibility in ANT. I also believe that it is suitable for the construction and operation of the AD *network*. For instance, objectiveness and subjectiveness of AD, projected to be a *mediator* that directly affects the construction of end-user enjoyment, yet it may also be a passive *intermediator* that does not concern end-users, as seen in [Chapter 5](#).

I assert that the depiction above complies with how AD operates, as well. According to Latour, an actor-network is created by stretching an “inter-action” after local sites are dislocated through inter-objectivity by noting that nothing is fully global or local and these two always move back and forth, and forth and back again, but side-but-side (2005, pp. 202-204). Gambier also highlights that “the boundaries between public and private, local and global, digital and real worlds are becoming increasingly blurred” (2018, p. 56). To act, *actors* need one another, just as in the example of a perfectly designed lecture hall, and human *actors* need “to interpret what is given” (Latour, 2005, p. 206). During the movement of global and local, “*subjectifiers, personnalizers, or individualisers*” circulate as “*plug-ins*”, metaphorically referring to the need to download certain “*layers*” for “‘complete’ human actors” (2005, p. 207; original emphases). Indeed, many *actors* circulate outside shaping our idiosyncrasies, and a lot of acts we perform are based on what we have read, seen, heard, etc., namely constitute *plug-ins* (Latour, 2005, p. 209). For instance, when we do shopping as a competent consumer “with an ability *to calculate* and *to choose*”, we benefit from numerous *plug-ins* we “*subscribe*” to, such as “labels, trademarks, barcodes, weight and measurement chains, indexes, prices, consumer journals, conversations with fellow shoppers, advertisements, and so on” (Latour, 2005, p. 209; original emphases). Similarly, I assert that AD “consumers” download many *plug-ins* that affect their enjoyment of AD, such as labels (inserted AD symbol), trademarks (audio-described by SEBEDER), language use (Turkish vs. Netflix rules), *no-prices* (when AD is free for end-users), studies, like this one, that claim

to show how AD is received, conversations with fellow end-users (e.g., “AD Discussions” mail group), advertisements, the state (like RTÜK making MA compulsory and possible), etc. Thus, it can be stated that to be competent AD “consumers”, they should be equipped with those constantly floating *other* actors, which is clear in Latour’s following utterances: “Cognitive abilities do not reside in ‘you’ but are distributed throughout the formatted setting” (2005, p. 211). Hence, outside is the essential loci for the cognitive and competence building; however, it is important to clarify what is meant by “outside” since *actors* are not seen as passive, like puppets so to speak, shaped and controlled by outside *actors* (Latour, 2005, p. 213). From Latour’s perspective, outside (f)actors are replaced with “the circulation of plug-ins [...] [that] can simply *make* someone *do* something”, which requires a lot of attachments and *mediators*, which is the more the better (Latour, 2005, p. 214-217). Also, “[t]he more influence, the better” and “[t]he more ‘affluence’, the better” (Latour, 2005, p. 237; original emphasis). Consequently, there are no objects “turning around social aggregates” anymore, yet “various social aggregates are emanating out of the many attachments” (Latour, 2005, p. 238). This brings us to the definition of an actor-network (AN) in a nutshell: “what is made to act by a large star-shaped web of mediators flowing in and out of it” (Latour, 2005, p. 217). Hence, ANT is not exempt from puppets, but how those puppets act is different, i.e., through “*well-attached*” bonds (Latour, 2005, pp. 217-218; original italic). Latour states that he carefully chooses the notion of “network” as “nets, networks, and ‘worknets’ leave everything they don’t connect simply *unconnected*. Is not a net made up, first and foremost, of empty spaces?” (2005, p. 242; original emphases). Then, *networks* are constantly created, which constantly create *associations*, namely “the society”. ANT is used as an alternative to “society” that “needs new associations in order to persist in its existence. And of course, such labor requires the recruitment, mobilization, enrollment, and translation of many others—possibly of the whole universe” (Latour, 2005, p. 218). Despite its certain limitations, this study can be possible to reveal many *actors* circulating in the AD *network*, especially through the conversations in the focus group, as seen in [Chapter 6](#).

The last move to create an AN is connecting sites. Latour explains the movement of those sites as follows (2005, p. 220):

Whenever a locus wishes to act on another locus, it has to go through some medium, transporting something all the way; to go on acting, it has to maintain some sort of more or less durable connection. [...] Sites, now transformed into actor-networks for good, are moved to the background; connections, vehicles, and attachments are brought into the foreground.

If the AD of the Turkish TV series/films is considered a “locus” here acting on end-user enjoyment through the Internet medium, it can be seen that it has to create and maintain connections between various *actors*, including government regulations, AD associations, the Internet connection, awareness of MA, etc.

2.2.3. How to Trace *Aggregations* and *Emerging Networks*?

According to Latour, the displacement of sites in the process of making connections is possible through forms, understood in a material sense, so forms become “types of *translations*” (2005, p. 223; added italic). Similar to Callon’s four-phased *translation* process (1984; 1986a), Latour uses the term *translation* in ANT in a metaphorical way by calling ANT also the “sociology of *translation*” (2005, p. 106; added italic). He refers to that term to re-postulate the causality between social entities: “there is no society, no social realm, and no social ties, *but there exist translations between mediators that may generate traceable associations*” (2005, p. 108; original italics). Luo interprets the *translation* in ANT as “the process during which some inputs, including people and materials, are displaced, re-assembled, and transformed into very different output(s).” (2020, p. 10). As seen, distinctively, non-living things as *actors* playing roles in *assemblies* are connected when something is constructed, and they can only be separated again when the work is done. However, methodologically, ANT poses a challenge to analyse those *actors’* relationships (Latour, 2005, p. 77; original italic):

an ANT study has to tackle both continuity and discontinuity among modes of action. We have to become able to follow the smooth continuity of heterogeneous entities and the complete *discontinuity* between participants that, in the end, will always remain incommensurable.

However, it is believed that this dissertation will reveal how enjoyment is constructed in the AD *network* regardless of the incommensurability of the *actors*.

Latour suggests that “we have to take nonhumans into account only as long as they are rendered commensurable with social ties and also to accept [...] their fundamental incommensurability” (2005, p. 78). In this regard, Latour warns us that ANT should not be defined “as a sociology ‘extended non-humans’” by ignoring the transformations those non-humans have undergone (2005, p. 109; original emphasis). In the meantime, we should not reduce those non-humans to nature and explain them by society (Latour, 2005, p. 109). In brief, Latour defines ANT’s aim as follows: “ANT is not interested only in freeing human actors from the prison of the social but in offering natural objects an occasion to escape the narrow cell given to matters of fact” (2005, p. 114). In this vein, he reinterprets the division between nature and society and views “matters of fact” as “*matters of concern*” in which agencies are not objects but “*gatherings*” (2005, p. 114; original italics). Hence, the philosophical approach “is still real and objective, but [...] is livelier, more talkative, active, pluralistic, and more mediated than the other” (Latour, 2005, p. 115; original italic). Nevertheless, he also states that this paradigm shift is not as “radical or revolutionary” as it might seem, yet it is something performed every day by scientists and engineers (Latour, 2005, p. 115). Therefore, one should look for non-humans who can create unexpected gatherings and/or associations or undergo certain transformations irrespective of human interventions as in computers (Latour, 2005, p. 116), or I would add, in current circumstances that we discuss the identity development of human-made AI or the creation of a new universe like metaverse. Latour asserts that “There are simply more agencies in the *pluriverse* [...] than philosophers and scientists thought possible” (2005, p. 116; original italic). To this end, one should question the ever-believed multiplicity and symbolic reality of social sciences and the unity and objectivity of natural sciences in ANT, which aims to provide a shift towards “a highly complex and highly controversial set of mediators” through assemblages (Latour, 2005, pp. 117-118). I claim to reveal those unknown and overlooked non-human *actors* in the AD *network* which could have huge impacts on Turkish end-users' enjoyment.

Since Latour’s sociology is the “sociology of associations” (Latour, 2005, p. 9), and the AD in Türkiye has developed based on the *assemblages of associations*,

it could be referred to scrutinise how and why AD is a *network* with his own statements: “Group formations leave many more traces in their wake than already established connections which, by definition, might remain mute and invisible” (2005, p. 31). As stated before, AD in Türkiye has been a recently established connection. The visible connections started at Boğaziçi University by a group of students, yet their gatherings had roots in the “already established connections”; i.e., the international guidelines those students referred to, or the personal acquaintance with AD for each BVI person. Also, all groups need “spokespersons” (Latour, 2005, p. 31), which is a tricky point when it comes to the AD *network* as I assert that there is more than one leader. Indeed, there are, I would say, “**spokesactors**” (human and non-human) to make AD possible. I make that claim by positioning myself as a sort of scientist in Latour’s sociology (Latour, 2005, p. 32): “Actors do the sociology for the sociologists and sociologists learn from the actors what makes up their set of associations.” Hence, *actors* in the AD *network* enabled me to make the inferences I made throughout the dissertation. Also, as an individual being part of some groups in a society, I am not free from the group dynamics. As a researcher, trainer and practitioner in AD, I am also an actor of this *network*. Latour recognises this as follows (2005, p. 34):

[...] sociologists are also ‘social members’ and have difficulties in ‘extracting themselves’ out of the bonds of their own ‘social categories’. It is simply because they are on par with those they study, doing exactly the same job and participating in the same tasks of tracing social bonds, albeit with different instruments and for different professional callings.

That may sound like an already-known fact in sociology. However, according to Latour, what differs in ANT is the view on “the relationship between the product and the “reproducer”” (2005, p. 37; original emphasis). Contrary to the sociologists of the social, *actors* are not “passive intermediaries” in the reproduction process where there is always a stable “social order” (Latour, 2005, p. 37). Latour’s sociology is based on performance, and continuity of that performance; so, if there is no performance, there is no social formation (2005, p. 37). Based on the distinction between *mediator* and *intermediary*, the former “facilitates [the group’s] cohesion”, and the latter enables a group to exist in the first place (2005, p. 38). As might be guessed, Latour gives *mediators*

significance: “without symbols, social sentiments could have only a precarious existence But if the movements by which these sentiments are expressed are connected with something that endures, the sentiments themselves become more durable” (Durkheim (1915/1947; as cited in Latour, 2005, p. 38). That being the case, symbols are considered *mediators*. In Latour’s sociology, without *mediators*, there is no continuity of a group’s existence, and there is an “endless number of mediators” (2005, pp. 39-40). According to him, they “transform, translate, distort, and modify the meaning or the elements they are supposed to carry” (2005, p. 40). Indeed, without the *mediators* between audio describers and end-users; officials and media providers; trainers and practitioners, or technological infrastructure and the Internet, the existence of AD is of no use and cannot continue to exist.

Another reason how and why AD can be a *network* in Latour’s sense is the constant formation of the groups in AD. As groups are constantly (re)made, and their “traces” can be followed, any analysis regarding the social *aggregates* must be “performative” (2005, p. 34; original emphasis), and groups must have “another quality than that of being ‘social’” (2005, p. 35; original emphasis). That AD has been constantly changing and performing around the world since its onset perfectly suits Latour’s perspective in ANT (1987, 2005).

An important point should be made regarding *actors’* constant *assembling* to create *networks*. That *assembling* is not exempt from controversies; on the contrary, it is based on controversies themselves, and it is the controversies that form “social connections” (Latour, 2005, p. 30). Although reconciliation is not guaranteed in the end, those controversies will naturally end up with the *network’s* functioning thanks to the *actors’* full immersion. In other words, it is easier to reach a negotiation if and when all *actors* freely and clearly express their own controversies and demarcate them, which “is also the labor of the actors themselves so this too produces empirical traces and so it can be thoroughly documented” (Latour, 2005, p. 161). Chesterman stresses the relation between *translation* and controversies, “without which the project cannot move forward: at some stage, debate stops after adequate consensus is reached, and issues are

considered “closed” simply for the practical reason of making some progress” (2006, p. 22). During that *translation* process, consequently, hierarchy occurs, as well, yet “if you wish to go from one site to another, then you have to pay the full cost of relation, connection, displacement, and information” (Latour, 2005, pp. 176-177; added emphasis). According to him, if power asymmetries are clearly visible, they are generated by the researcher and are not revealed as they are felt by the *actors* operating in their localities (2005). Those asymmetries are wished to be revealed in the focus group discussion and the critical analysis of the results of the study. However, as Latour states, “[I] won’t try to discipline [the end-users], to make [them] fit into [my] categories; [I] will let [them] deploy [their] own worlds, and only later will [I] ask [them] to explain how [they] came about settling them.” (2005, p. 23).

As stated earlier, (Latour’s) ANT (1987, 2005) is getting a more scholarly interest day by day in TS, especially to analyse the group formations (though Latour would warn researchers about that, as stated below). By referring to Abdallah’s study (2011), Remael et al. draw our attention to how useable Latour’s ANT is to analyse and explain the relations in a union: (2019, pp. 3-4):

[He] opposes traditional sociology that starts from the idea that the existence of specific social groups can help explain societal phenomena. He considers these social aggregates as what should actually be explained. In ANT, a structure or institution, such as a union, is not predetermined but seen as emerging from the actions and the relations of its actors.

Latour also problematises the view of “construction” as something not real, or fact but “fabricated”, so “artificial” by social and natural science scientists (2005, pp. 90-91). At this point, he draws our attention to the contradiction in that view by referring to the laboratory conditions where artificial and objective are the same thing (2005, p. 91). Then, in parallel with his redefinition of the social as an *assemblage*, he also redefines the term “construction” by holding that “non-human entities have to play the major role” (2005, pp. 91-92). In other words, social construction refers to “heterogeneous realities entering into the fabrication of some state of affairs” (Latour, 2005, p. 92). Hence, the AD *network* of Türkiye is not predetermined but viewed as still/always “emerging”, or “enlarging”.

At this point, Latour criticises sociologists of the social as they tend to interpret the roles of *mediators* as social connectors, and by doing so, form superficial connections that cannot be explained with anything but social (2005, pp. 106-107). On the other hand, “Social is *nowhere* in particular [...] but may circulate *everywhere* as a movement connecting non-social things”; that is to say, social means “association” here (Latour, 2005, p. 107; original italics). Hence, all *actors* constantly form associations that “*make others do things*” by constant “*transformations*”, and not each connection generates the same association all the time (Latour, 2005, p. 107; original italics). The focus group discussion itself as an *association* is believed to reveal those different *associations* and *transformations* through actors making one another do things.

While tracing *aggregations* and *networks*, the position of the researcher regarding objectivity (Latour, 2005, p. 95) and the dichotomy between “the local interaction and the global context” (2005, p. 165) are also reconsidered in ANT, which is one of the (f)actors that make ANT suitable for this study. Although this study does not concentrate on the global context, its results can be beneficial for the global context as local and global could be intertwined, and according to Latour, one must trace local first (2005). As seen before, the development of AD in Türkiye is connected to the development of MA in the world, but through local being the departure point, Latour highlights that “any given interaction seems to *overflow* with elements which are already in the situation coming from some other *time*, some other *place*, and generated by some other *agency*” (2005, p. 166; original emphases). The reason for this is the constant displacement, verbalisation, designation, and *translation* of action (Latour, 2005, p. 166), as in SEBEDER’s time-code software developed based on the knowledge to create such software that has come from, in Latour’s words, other *time*, other *place*, and generated by some *other* agency (2005, p. 171; italics added). However, while looking at local and global places in which we can trace *actors*, it should be decided “whether the actor is ‘in’ a system or if the system is made up ‘of’ interacting actors” (Latour, 2005, p. 169) as action “is so clearly ‘dislocated’” (2005, p. 192; original emphasis). Hence, the local must be “*re-dispatched and redistributed*” (Latour, 2005; original italics) to be able “to concentrate on the ‘connectors’ that will then,

and then only, be allowed to freely circulate” (2005, pp. 192-193; original emphasis). Accordingly, the local results of this study may be enlightening for the global, as well.

It must be forewarned that the analyses and discussions of the online survey and focus group would not provide a “perfect” explanation for the AD *network* in Türkiye. As Latour states, if a social theory can explain everything perfectly smoothly, there must be a problem with it (2005, p. 101) as collectives are constantly *assembled*. Nevertheless, ANT can still yield fruitful insights into how *actors* are constantly *assembled* and what it signifies for the development of MA from the perspective of “enlarging” translation and “empowered” translators.

Once Latour has constructed the foundation of ANT, he defines the *network* notion through a good social account (text): “a string of actions where each participant is treated as a full-blown mediator” (2005, p. 128), which was aimed in this study design, as revealed in [the Methodology chapter](#). Hence, a “good” social text reveals *networks* consisting of *actors* with constant relations with one another, yet the goodness depends on the high number of *actors* treated as *mediators* (Latour, 2005, pp. 128-129). Namely, the *network* in ANT is “an indicator of the quality of a text about the topics at hand. [...] It qualifies its objectivity, that is, the ability of each actor to *make* other actors *do* unexpected things” (Latour, 2005, p. 129; original italics). As stated earlier, in ANT, *actors’* relations are defined as “translations” that can be revealed through *networks*, and those “translations” refer to “transformative” relations of all *actors* that make a difference (Latour, 2005, p. 130). Although this dissertation studies the BVI as the main *actors*, it aims to reveal that the enjoyment of AD by those *actors* has been constructed thanks to the transformative relations of all the *actors* in the *network*. It is not important who or what triggered the construction as what enables the *network* to survive is those relations of all *actors* (Latour, 2005). Latour also states this aspect of ANT as a possible “weakness” or “contradiction” since it does not try to reach the very essence and principle of the aggregations, yet he transforms that “weakness” into the “power” of his theory by stating that the *network* replaces social (2005, p. 131). Hence, he argues that network “is a tool to help describe

something, not what is being described”; it enables the account through “actors as mediators” (2005, p. 131). Accordingly, the enjoyment *network* is revealed through the end-users' accounts in this study.

To this end, AD in this dissertation, to use the metaphor of perspective painting by Latour, is viewed as a flat canvas onto which the lines are drawn first “to give [the painter] the impression of depth before they are erased” (2005, p. 131). Then, a *network* is “a point-to-point [traceable] connection”, leaving unconnected and requiring “effort” (2005, p. 132). As this study revealed, the AD *network* in Türkiye sets an example of those features. Furthermore, it is always on the move and traceable through those exact movements of *actors* (Latour, 2005, p. 132). However, Latour warns us to be careful when drawing and tracing a *network* through his mapping analogy: “the map is not the territory” (2005, p. 133); one does not believe “that the world itself is made of points and lines” because they see the map, yet “social scientists too often seem to believe that the world is made of social groups, societies, cultures, rules, or whatever graphic displays they have devised to make sense of their data” (2005, p. 133). Then, an *actor-network* can be traced through “the many traces left by the social fluid” where *mediators* outnumber *intermediaries* (Latour, 2005, p. 133). Every *thing* said and unsaid in the present online questionnaire and focus group leave their traces to be followed to “understand” what hinders enjoyment in AD. It should be noted that the aim is to manifest that the “laws” of the AD reception “circulate, they format, they standardize, they coordinate, they have to be explained” (Latour, 2005, p. 246). Trying to comply with Latour’s imperative, I am not trying to “*fill in the blanks*” (2005, p. 246, original emphasis). Rather, the study itself, by its theoretical and methodological framework, is talking.

2.2.4. Audiodescription Reception and Latour’s ANT (1987, 2005)

Giving actors the utmost importance, Latour’s ANT could be perfectly utilised in RS, as clearly revealed from his following words (Latour, 2005, p. 12).

[...] you have ‘to follow the actors themselves’, that is try to catch up with their often wild innovations in order to learn from them what the collective existence has become in their hands, which methods they have elaborated to make it fit together,

which accounts could best define the new associations that they have been forced to establish.

It is important to pay attention to Latour's non-pedantical perspective while analysing actors' (end-users in this dissertation) sayings and actions: "The task of defining and ordering the social should be left to the actors themselves, not taken up by the analyst" (2005, p. 23), which was realised by the use of a post-questionnaire focus group in this study. Furthermore, the analyst, as one of the *actors* in the AD *network*, is also constantly shaped during the analysis like the other *actors* in the AD *network*. Hence, I will "follow the actors' own ways and begin [my] travels by the traces left behind by their activity of forming and dismantling groups" (Latour, 2005, p. 29). At that point, it should be stressed that the BVI do not constitute a homogenous group in this sense. Latour states that "there is no relevant group that can be said to make up social aggregates, no established component that can be used as an incontrovertible starting point" (2005, p. 29). Another aspect that needs to be highlighted is that ANT does not intend to say positive things about anything (Latour, 2005, p. 196), which prepares the study for possible "unexpected" results and to explain things based on the unexpected. Hence, ANT can only guide a researcher to look for the links made among *actors* but cannot explain "the link"; instead, it gives *actors* the chance to explain themselves freely (Latour, 2005, pp. 141-142). That is why it forms a good match with this study. AD reception has always been and should continue to be based on actors' free expressions of themselves. Additionally, this study reserves the right not to succeed in line with Latour's statements: "If a study is really scientific, then it could have failed" (2005, p. 155). As seen, some hypotheses were challenged in the present study.

On account of not limiting oneself with frameworks, giving *actors* a place to explain things, the dissertation is based on a perspective that could be modified during the study process. As Latour asserts, "There is no in-formation, only transformation" (2005, p. 149; original emphases), and texts function like laboratories in ANT (2005, p. 149). To put it another way, conducting a "sociological" study is like experimenting in a lab. Just as it is possible not to get a satisfying, or an expected result in a laboratory, or impossible to fabricate evidence to manipulate

an experiment, the same is also true for social studies. If there is no trace left, the author should not try to fill the gaps but should just describe and leave them there without further explanations (Latour, 2005, p. 150). The key feature here is to get *actors* to move the other ones, and the researcher is the one who learns from those movements, whether they are visible, or not (Latour, 2005, pp. 150-151). However, no text, no matter how comprehensive it is, can produce more than the studied *actors*; the essential question here is whether to produce “*different*” knowledge, or not (Latour, 2005, p. 152; original italic). To Latour, an actor is “what is not substitutable. It’s a unique event, totally irreducible to any other, except, that is, if you render one commensurable with another one by some process of standardization—but even that requires a *third* actor, a third event” (2005, p. 153; original emphases). Thus, actors have always been there as *actors*, not “placeholders” (Latour, 2005, p. 155). Thus, this study can illustrate what has been happening in the *network* so that it will be possible to learn things from those *actors*.

Lastly, what Chesterman states regarding Bourdieu’s and Luhmann’s models’ applicability “to the study of factors influencing translation and translators, and to the distribution of different kinds of translations in society” (2006, p. 14) can also be stated for ANT. Eardley-Weaver advocates her use of ANT by stating that ANT “is conceptually simple to grasp, providing a user-friendly explanation of the translation process” (2014, p. 10). The present study may not seem a process-oriented research at first, yet in Latour’s perspective, it reveals the constant *aggregations* of human and non-human *actors* to invoke enjoyment in end-users, which is a never-ending process.

2.3. SOCIOLOGICALLY “EMPOWERED” RECEPTION PERSPECTIVE IN MEDIA ACCESSIBILITY-DRIVEN AUDIO-VISUAL TRANSLATION STUDIES

As evident from its impact, the aim of MA is not solely to make an AV product accessible, yet it carries sociological and cultural motivations; it enables persons with disabilities to be a part of social life. In Türkiye, for example, entertainment products like national TV series are watched with the entire family in the evenings

and are talked about. Therefore, like cinemas that enable inclusion “through interaction in person and through access to culture” (Hättich & Schweizer, 2020, p. 1), national TV series can also allow enjoyment and inclusion. Accordingly, this study treats MA as “a tool for social and cultural inclusion” (Di Giovanni, 2018, p. 226). To this end, it is placed in “the inclusive strand, whereby comprehension, as well as users’ preferences and opinions, are elicited” (Di Giovanni, 2018, p. 234). Hence, the AD reception is viewed “(1) [...] as part of wider, multifarious entertainment experiences, and (2) AD as an element among many, a brick in the wall of universal design” (Di Giovanni, 2018, p. 244). As seen below, the presence of AD is not solely enough to create enjoyment, but the lag in access time is a significant (f)actor for its enjoyment.

In Tymoczko’s “enlarging” perspective, “the media must be acknowledged as significant factors in the modern exercise of power” (2007, p. 207). The effective use and initiatives of MA by the government in Türkiye can be evaluated from this perspective. I assert that such initiatives may be based on current necessities the globalising world has brought. Besides, the commerciality of AD could increase considering the expanding use of AD by different audiences such as “language learners, individuals with additional cognitive needs, multi-taskers, educators” (Braun & Starr, 2021, p. 4). Nevertheless, commerciality may negatively affect the AD quality. In this regard, the constant quality assessment of AD products by end-users has the utmost importance in rerouting the “power” of the media Tymoczko addresses for good. Moreover, Fels (2019) states that “as AD is ultimately a creative exercise, the concept of ‘quality’ must be subjectively assessed by users and will relate to expectations, genre, entertainment value, etc.” (as cited in Braun & Starr, 2021, p. 15). Though this study does not aim to measure the “quality”, it is one of the aspects that affect enjoyment. As stated by Braun and Starr (2021, p. 15), “If emotional engagement, enjoyment and narrative understanding can be shown to be constituent parts of presence, then it follows that measuring presence is one way of measuring quality.” Simply, the use of appropriate voice in AD considering the tone, genre, etc. was found to be one of the quality criteria for the end-users in this study (see [Chapter 5](#)).

That media “power” can be realised through its effect on people, namely the “target audience” of AV products. Accordingly, how they receive those products has always been an interest of research. In AVT at the intersection with MA, the target audience can be defined as end-users who are presented with an integrated modality of AV products through both AVT proper, and AVT tailored for the needs of disabled people. However, Di Giovanni and Gambier draw attention to the difficulty to spot media audiences as they “often cannot be seen at all, as consumption of media texts very frequently happens in private settings that can hardly be handled for research purposes” (2018, p. VII). In the same volume edited by the scholars (2018), Gambier also stresses the “collective identity” of audience including “different types of viewers: citizens, consumers, fans, users, retired people, children, gays, females, etc., all with different viewing practices” (p. 55). Additionally, by referring to Fryer (2019), Fryer and Walczak draw attention to the difference between consumer and audience: “AD users cannot be regarded as customers, as they are not given a choice between different products and suppliers. Their only choice is whether to listen to a product with AD or without” (2021, p. 14) although they are now presented more options. Thus, in reception studies, the perspective from which “target audience” or “end-users” is defined is significant as its definition “is in itself an interesting challenge” (Matamala & Orero, 2016, p. 2).²³ Although the International Organization for Standardization (ISO) has made a taxonomy (ISO/IECTR 29138-1) and the UN has used the term “persons with disabilities” in UNCPRD (2006), different terms are still in use around the world (Matamala & Orero, 2016, pp. 2-3). In this study, the term “end-users” simply refers to BVI audiences who use AD to watch TV series/films. Additionally, the definition by RTÜK is important since it governs and audits all MA services in Türkiye, and its final declaration (January 15, 2019)

²³ The scholars point to the taken-for-granted use of the term “end users” and state that “there is a need to create a taxonomy of end users and their needs, regarding access to information” (2016, p. 2), and whether they should be called “‘persons with disabilities’ [...] ‘handicapped’ [...] ‘persons with special needs’” (2016, p. 3). This issue is discussed and elaborated in [Chapter 3](#). It is believed that such taxonomy would inherently be created as such reception studies conducted in different contexts can also guide the legislative process.

defines the BVI as the “legally” BVI (p. 43) without a particular definition of blindness.

At this point, comprehension as a variable significantly affecting end-user reception should be conceptualised. As one of the participants of the pilot run stated, one can “enjoy” an AV product only if s/he can understand it. Hence, AD first enables audiences to understand, namely follow, what is happening on the screen. Nonetheless, comprehension is based on the cognitive aspect, which is not one of the foci of this study. Besides, Fryer and Walczak put forth that although audiences can “answer comprehension questions successfully”, they “switch off [...] because they are not engaged” (2021, p. 18; original emphasis). By acknowledging reception as “an ambiguous concept”, Gambier also puts that it “is not necessarily and always explicitly linked to the mental and cognitive operations of the translation process itself” (2018, p. 45). As a scholar who has conducted many studies on cognitive aspects of translation, particularly AVT, Holsanova states that the cognitive approach examines “how we process and integrate information from different senses, how we perceive, attend to, understand and experience complex messages that others convey and how we remember these messages” (2022, p. 57). She treats film “as a *complex multimodal text*, an organised arrangement of various semiotic resources [...] created [...] to tell a story and achieve a certain communicative effect” (2022, pp. 57-58; original emphases). Those various resources are “also called modes of expression” contributing “to the overall meaning of the text” (Holsanova, 2022, p. 58). This study limits itself to the social reception of enjoyment. However, the cognitive factors that can affect enjoyment were considered in the questions, as in the ones regarding end-users' preferences of the audio describer's *voice*; the genre of the TV series/films with *aural and non-verbal* effects, and their *visual memory* (see Appendix 3). Holsanova identifies the enjoyment aspect of reception though she concentrates on cognition and empirical studies more (2022, p. 61; added emphases):

Reception of audio-described films concerns the way BVI audiences process and understand AD, create meaning and **enjoy** and remember the story. [AD] is both about conveying the content [...], and about *mediating* experience in order to elicit mental images and stimulate **emotional responses** in the target group. Thus, even

the vocal delivery is important since both voice quality and prosody (rhythm, pace, intonation, emphasis, pausing) can carry meaning, highlight certain information and affect comprehension and **enjoyment** during reception [...], the critical issues involved in the reception of AD concern information processing, comprehension, **emotional response**, engagement, immersion, mental imagery, cognitive load and memory.

Clearly, the online survey questions were formulated with these aspects in mind (see Appendix 3). Among the research questions Holsanova suggests, this dissertation reveals whether the Turkish end-users can “follow and enjoy the story”; whether “they feel involved”; and whether “the intended emotions come across”; their preferences in the “kinds of descriptions”, and finally, the “most relevant [descriptions] to them” (2022, p. 61). According to her classification, this study answers these questions by focusing on the results of the AD *product offline* as it examines “the results of the AD process” as opposed to AD *process online* based on “audio describers’ thought and meaning-making processes” (2022, p. 58; original italics). She states that end-users’ reception “can be viewed from these two perspectives – either *offline*, as a reflection of [their] comprehension, experiences and memory of the film, or *online*, as a dynamic process [...]” (2022, p. 58; original italics). It should also be highlighted that the production of AD can be affected, shaped, and transformed by the reception of it, or they “are on the move” (Hill, 2018, p. 3), especially in an area that end-users have constantly constructed. Thus, they are participants “of the action of the process” (Eardley-Weaver, 2014, pp. 2-3), as similarly asserted by Hill that the performance of media audiences is understood “both as a practice and an experience, [and it] is integral to understanding contemporary media audiences” (2018, p. 6). Furthermore, all *actors*, as seen below, human and non-human, have active roles in the meaning creation and reception, despite being in different densities. Although Gambier states that Nida (1964) is one of the first to remark the role of the receivers, i.e., readers, of a translated product (2018, p. 44), the sociological perspective in TS tended to focus more on the role of translators at first. Nonetheless, with the effect of technological advancements, globalisation and increasing awareness of accessibility issues, the role of media audiences, particularly people with sensory disabilities, “in the making, reviewing and disseminating of accessible media texts” has drawn scholarly attention (Di

Giovanni & Gambier, 2018, p. VIII). Holsanova also stresses the intertwined process of meaning creation and reception by taking the film production for the sighted audience as a starting point, making the audio describer both receiver and producer during which the AV product is produced and received at least twice (2022, pp. 58-59). In an audio-described film, the construction of the whole storyline for the producer and reconstruction of it for the audio describer, and the reconstruction of it and creation of the meaning for the receiver is complex (Holsanova, 2022, p. 60). The AD production and reception of TV series may not seem that complex because of the slower development of the storyline and characters. Still, in line with Latour's ANT (1987, 2005), many (f)actors govern this process ranging from legislation to the Internet connection, which will be detailed in the discussions.

Overall, "The increased recognition of the social dimension of translation coupled with technological innovations and constantly changing expectations from society are causing the boundaries in the definition of translation and accessibility to shift" (Eardley-Weaver, 2014, p. 11). In accordance with that "enlarging" perspective, the integration of reception perspective in AVTS points the way to a "user-centred translation (UCT)", which "offers practical tools and methods to **empower** translators to act for their readers" (Gambier, 2018, p. 61; added emphasis). Below, the reception framework theoretically embraced throughout the thesis is given.

2.3.1. The Three "Rs" of Reception

Based on the difference and correlation between reception and perception drawn by Gambier, reception studies in AVT examines "what viewers do with the AVT products" (2018, p. 56). For instance, a reception study can assess end-users' "satisfaction (in relation to the quality of translation) and their evaluation (in relation to their comfort)" (Gambier, 2018, p. 56). In this regard, the three aspects of reception can be revisited: *response*, *reaction*, and *repercussion* (Chesterman 1998, 2007; Gambier, 2009; Kovačič 1995, as cited in Gambier, 2018, p. 56). Those three "Rs" of reception are summarised as follows (Gambier, 2018, p. 57):

- Response or the perceptual decoding [...] mostly investigated by experimental psychologists, who have given answers to questions such as: How is attention distributed between images and subtitles? Do we read subtitles word-for-word? Can viewers avoid reading subtitles? When do they start re-reading the subtitles? [...]
- Reaction or the psycho-cognitive issue (readability): What shared knowledge must be assumed by all the partners to allow efficient communication? What is the inference process when watching a subtitled programme? To what extent is there comprehension of the translation, for example the condensed information in subtitles? [...]
- Repercussion, understood both as an attitudinal issue (what are the viewers' preferences and habits regarding the mode of AVT?), and the sociocultural dimension of the non-TV context which influences the receiving process [...].

In this vein, as stated before, this study is based on *repercussion* as it aims to reveal the (f)actors that govern enjoyment, and the social *network* of AD that can also affect end-users' enjoyment. However, it can be indirectly linked to *reaction* regarding the "comprehension of the translation", namely the audial density of AD. As end-users, they can be considered a part of "[t]he empirical or actual reader/viewer" since they are "visible with direct expressions on websites, forums and blogs. They can be a part of networks with writers, directors, publishers, distributors, reviewers and critics (or tastemakers and gatekeepers)" (Gambier, 2018, p. 47), which reflects the AD end-users' position in Türkiye. Furthermore, Chaume states that the theories applied in the reception of AD, "focusing on how the BVI audiences perceive, imagine, understand, remember and **enjoy** the audio-described film" are the ones "on mental imagery, information processing, cognitive load, engagement, immersion and memory" (2019, p. 65; added emphasis). Accordingly, this study draws on those of engagement and immersion because of its focus on how *actors* interact with one another for an immersive, i.e., enjoyable, AD experience.

2.3.2. Enjoyment as an *Aggregated Reception Criterion*

To start with, what I mean by "enjoyment" should be clarified further. This notion does not have an exact definition in the literature. Evidently, it can be understood and experienced differently by audiences. Apart from this inherent individuality *actor*, it also includes socio-technical *actors* that also affect those individual tastes and preferences. Naraine et al. state that "What makes a film or video entertaining is not simply the visuals or dialogue, but rather the **aggregate** of complementary

sensory elements” (2018, p. 4; added emphasis). Hence, in this study, in line with Latour’s ANT (1987, 2005), enjoyment is a generic and broad criterion conceptualised as an overall viewing experience emerged out of *aggregated* human and non-human *actors*, including immersion (see Hättich & Schweizer, 2020; Karantzi, 2020; Walczak, 2017), satisfaction (Ferziger et al., 2020), accessibility (Greco & Jankowska, 2020), comprehension (Holsanova, 2022), participation/inclusion (Fresno, 2017), and social engagement (Fryer & Walczak, 2021).

Those *actors* are interconnected *nodes* in the AD *network*. To illustrate, **immersion** is mainly based on the idea that “Films only become meaningful by taking shape within the person, through connecting with their own experiences, needs, thoughts, and fantasies” (Hättich & Schweizer, 2020, p. 2). There is no exact answer to the question of why we watch films, TV series, or theatre plays. However, in this study, I share the perspective proposed by Fresno (2017, p. 13; added emphases): “Readers and film viewers **engage** with books and movies to **participate** in an experience that will provide some kind of gratification.” I would also claim that each genre harbours specific requirements as non-human *actors* which impact the enjoyment of AD. For instance, a recent reception study on the horror genre (Stefanini, 2025) highlights that for AD to be truly inclusive, “enjoyable” as understood in this study, it must integrate immersive soundscapes and creative descriptive strategies. Hence, those *actors align* with the third approach in the sociological map created to study media audiences by Abercrombie and Longhurst (1998, as cited in Hill, 2018): “the spectacle/performance paradigm that draws on ideas regarding diffuse and active audiences in late modern society” (Hill, 2018, p. 5). Those “active” audiences can also be regarded as “empowered” *actors*.

As also shown in this study, **comprehension** is a *mediator* of enjoyment, and when it fails to be *translated*, the enjoyment *network* may collapse. Holsanova also *aligns* AD’s cognitive effects with its enjoyment (2022, p. 61). Although no homogenous community exists (see Chmiel & Mazur, 2022), and BVI audiences may have different comprehension, perception, and consequently reception of

audio-described products, as stated by Braun and Starr, “AD reception research has sought to understand the preferences of the visually impaired community as a whole” (2021, p. 3). Accordingly, the present study’s results could still be valuable to test if they apply to different users, genres, media, etc.

Enjoyment is considered within **accessibility** by official *authors*, too. The UNCRPD wants the countries to “recognize the right of persons with disabilities to take part on an equal basis with others in cultural life, and [...] take all appropriate measures to ensure that persons with disabilities enjoy access to cultural materials in accessible formats” (2008, p. 22). This enjoyment should be understood in a broad sense, as an overall enjoyment and **satisfaction** also enabling **inclusion** (Ferziger et al.). To explain, the scholars state that the disabled “are part of society and as such should be able to participate in all services and settings just as any other person” (2020, p. 10). I would like to stress that the “equality” aspect here should be handled carefully. All media products should equally be accessible, yet the way they are enjoyed by end-users is not necessarily the same. Fryer and Walczak refer to the term “**engagement**, which is itself a multi-construct concept that is often used interchangeably with interest, enjoyment and immersion” (2021, p. 18; added emphasis). However, enjoyment is merely one of the variables affecting engagement with many others: “a sense of transportation, memorability, enjoyment, intensity, emotion and immersion as well as a desire for the experience to continue” (2021, p. 18). It should be noted that unlike those theories built on certain, isolated audio-described products, in this study, enjoyment is understood from a broader, “enlarged” social perspective, and it is associated with the whole operation of the AD *network* through human and non-human *actors*.

To wrap up, by referring to Braun (2007), Fresno et al. (2014), and Holsanova et al. (2020), Holsanova highlights the importance and necessity of reception studies “as an empirical basis for formulation of linguistic and communicative strategies that would lead to an effective [AD]” (2022, p. 71). Although the present study does not claim to create a guideline for AD, the results and findings can

affect the decision-making processes of describers and MA providers for a more enjoyable AD experience *aligned* with end-users' expectations.

2.4. COMBINING ALL

It is now acknowledged that TS is inherently interdisciplinary. Not only does it affect and is affected by adjacent sciences, i.e., social disciplines like sociology, psychology, etc., and loosely-adjacent ones like cognitive sciences, computer sciences, etc. but also it undergoes changes *ab intra*. Tymoczko also states that “Within social systems as a whole, translations ground cultures, establish affiliation, construct identities, and enable appropriation” (2010, p. 6). One of the recent “enlargements” in TS, particularly AVTS, is the integration of MA into TS. The theory and practice of MA have been emerging since its onset and will continue to emerge and/or “enlarge” and transform in the future. As a discipline that has witnessed all turning points in history, TS triggered some constructions (see, e.g., Tahir-Gürçağlar, 2008 for the Turkish context), or it restirred some of them like in Postcolonial and Gender/Queer TS. Also, it is at the heart of MA not only as an *actor* to technically make MA possible but also as an *actor* to shape and reshape it (see the UD perspective in [Chapter 3](#)).

Then, studies using different methodologies and theories from various perspectives contribute to the “enlargement” of TS and “empowerment” of translators, as Tymoczko states: “Research that changes the concept of translation will therefore change how translators, translation scholars, and translation teachers habitually act with reference to that concept” (2007, p. 314). Nonetheless, Luo states that “nonhuman actors have seldom been examined as active participants in translation production” (2020, p. 3), despite the ample studies on textual elements existing “outside” of translated texts such as peritexts and paratexts. Hence, this study is not only interdisciplinary as it uses a sociological theory but also “enlarged” interdisciplinary as it uses an “enlarged” sociological theory like Latour’s ANT (1987, 2005).

However, the implications of ANT can actually be traced to earlier times, as suggested by Eardley Weaver (2014, p. 5):

Holz-Mänttari's theory of translatorial action, including the notion of the collaborative translation process involving a series of players (1984), provides a basis from which to develop the application of [ANT] (Latour, 2005) to the examination of the translation process.

This is because of the cumulative nature of the knowledge, and again, ANT provides a solid base to trace that cumulative knowledge. Each new perspective is based on *actors* that have assembled at other times, places and conditions.

Based on the perspective of “Nothing about us without us”, MA gives end-users the utmost importance. Hence, expectedly, reception studies prevail in AVTS when it comes to translation modes enabling MA. However, those studies embrace “actors” by considering end-users mostly, then translators, and commissioners and/or service providers. The role of non-human “actors” is only pragmatically examined as the tools to ease MA, as secondary and adjacent ones that can only become meaningful at the hands of human actors. The fact that different *actors* have got different roles because of the qualities and capabilities they have does not mean that one of them can be renounced. The roles of non-human *actors* in MA, such as all software used by *prosumers* in the subtitling context and crowdsourcing platforms like [YouDescribe](#) have often been neglected. The effects they create in the hands of human *actors* are appreciated, yet they are not passive *actors* waiting to be used by humans; they have been acting at another place and time since their creation.

Lastly, I would like to stress that my aim as a scholar is to examine the audience reception without commercial interests, and to demonstrate how the AD of the national TV series/(inter)national films is “understood, appreciated, dismissed by local audiences” (Di Giovanni & Gambier, 2018, p. XII). Such studies can indirectly feed the commercial concerns, which again is a social benefit rather than a commercial one because I advocate that until each and every one of AV products is accessible for everyone in a quality way, all *actors* should constantly *aggregate*. Even though each actor's concerns, capabilities, tools, motivations, methods, etc. are different, the common point is accessibility and inclusion.

CHAPTER 3

AUDIODESCRIPTION

This chapter focuses on AD from various angles. The concept is first defined as a translation practice under the subfield of AVT. To this end, AD's multimodal, intermedial, and intersemiotic nature and what those features stand for in AD practices is illustrated. Afterward, AD is conceptualised as a translation mode for MA, which requires clarifying all related notions, such as disability, impairment, social inclusion, accessibility, MA, UD, and so forth. Moreover, the translation principles for AD are demonstrated since this study's enjoyment criterion is one of the aspects of AD quality based on those principles. Lastly, the course of AD frames the innovations in AD and its future.

3.1. AUDIODESCRIPTION AS A (SUB-FIELD OF AUDIO-VISUAL) TRANSLATION

As an onset, whether AD should be placed under AVT, or it should be considered independent is better to be examined. To some scholars, AD is categorised as a sub-field of AVT because of its audial and verbal modes (e.g., see Chaume, 2019; Fryer, 2016; Jimenez Hurtado & Soler Gallego, 2013; Vermeulen & Escobar-Álvarez, 2021). Snyder puts all those ideas in a nutshell by stating that AD is simply “the visual made verbal” (2014). However, it also differs from the other modes of AVT like subtitling because of its focus on “dialogue” (Kruger, 2012, p. 232). Moreover, Maszerowska et al. (2014) see AD as “one of the younger siblings of AVT” (p. 3) despite its lack of “terminology, practice and training” (p. 5). More than a decade has passed since the scholars' called AD “young”. Recently, AD has been so developed that there is a greater amount of terminology and practice despite the lack in training. Taylor and Perego even note that AD is recently considered “an independent field of study” with an increasing scholarly interest in the field, scholarly books entirely devoted to AD (e.g., *The Handbooks*), conferences on AD, established guidelines and standards, growing number of professionals, and so forth (2022, p. 1). In this study, AD is also viewed

as an AVT practice because of the intricate relationships between different AVT practices and the notion of *coaccessibility* (Okayuz & Kaya, 2020), which all concretised at the end of the chapter.

To conceptualise AD under AVT, the definition of AVT should be remembered. It is basically the translation of audio/visual (AV) materials interlingually, intralingually and/or intersemiotically; i.e., the translation of images into words, words into words, audio into words, or audio into images. In *The Palgrave Handbook of Audiovisual Translation and Media Accessibility* (Bogucki & Deckert, 2020), AVT is defined as the “interlingual transfer in a multimodal context” overall, and AD is framed within AVT as one of the new forms emerged with the advancements in technology, and raising awareness of accessibility issues (Perego & Pacinotti, 2020, p. 35). Moreover, Chaume situates AVT within localisation, which is “an overall term used to describe any kind of *audiovisual translation practice* [...] such as dubbing, subtitling, voice-over, [SDH], [AD], surtitling, respeaking, videogame localization, etc.”, and also to describe “*media adaptation*, such as [...] adaptations, transcreations and remakes” (2018, pp. 3-4; original italics). Describing AVT as a localisation practice, Chaume encompasses both traditional and innovative forms of AVT. Matamala and Orero feature the different modalities merged in AVT, and its inherently “interdisciplinary and multidisciplinary habitat” because of constantly advancing technology and ever-growing digitalisation of viewing habits (2013, p. 2). An overall conclusion that can be drawn from those referred definitions could be the fact that any definition may be outdated in a short time. Hence, Chaume’s definition which seems to embrace the possible future forms were adopted in this study for the sake of inclusiveness.

As for the particular definitions of AD, ACB, a pioneering organisation that has formed the fundamentals of AD around the world, describes it as “either live or recorded information, [...] that provides descriptions of visual components of an event to become accessible to those who are blind or of low vision” (as cited in Taylor & Perego, 2022, p. 1). The expression “those who are blind or of low vision” could be seen as somewhat limiting since as known, various users may benefit

from AD for different reasons. Additionally, Audio Description International (ADI) defines AD as “the art of turning what is seen into what is heard; the visual is communicated through the human voice and descriptive language” (2001). The focus on “art” in this definition is capturing as it demonstrates the creative aspect of AD (for creativity in AD, see Rizzo & Spinzi, 2023; Snyder, 2021; Szarkowska, 2013; Zabrocka, 2018), which does not refer to the AD of the “artistic” products such as films, operas and theatres *per se*, but it refers to the translation practice itself independently of the genre. Drawing pictures with words in a limited time and space would require creativity. Thus, I believe that ADI’s perspective combines a more practical approach to AD with an artistic one, which might provide end-users with a more enjoyable experience. Lastly, The FCC, “responsible for implementing and enforcing America’s communications law and regulations” (The FCC, n.d.), defines AD as “audio-narrated descriptions of a television program’s key visual elements” (The FCC, n.d.). As seen, that definition based on TV is quite limited yet understandable if TV is the most common type of entertainment. What needs to be understood from “key visual elements” is not specified in that definition, yet it has to do with the elements in the heart of comprehension and enjoyment of an audio-described product.

Within TS, AD is defined in parallel to the definitions by the legislative bodies. To illustrate, Braun utters a simple description as the “translation of visual images into verbal text” (2008, p. 2). Szarkowska “enlarges” the definition by including the process and states that “just as is the case with the term translation, [AD] can refer to both product and process. The former stands for a special type of narration directed at spectators who are blind or visually impaired” (2011, p. 142). When the literature is reviewed, it can be seen that AD is recognised as a translation practice aimed at BVIP, yet its increasing use by other users (or everyone) is also acknowledged. As seen following, narration refers to more artistic and creative aspects of AD. Taylor and Perego offer a “catch-all term that refers to the live or recorded description and presentation of visual elements of performances, visual arts, film, television etc.” (2022, p. 634). This definition seems to encompass diverse products and methods. All those definitions share a common ground: AD is a verbal translation of (audio-)visual materials to make

them accessible to BVIP, recorded or live, by a human voice or text-to-speech software.

As seen in the definition by the FCC above, the definition of AD by different institutions may vary depending on the contextual needs and their roles. In the Turkish context, SEBEDER views AD as “drawing the pictures of things, or events with words” and acknowledges the accessibility aspect of AD for BVIP and SDH for the d/Deaf (SEBEDER, Sesli Betimleme Nedir? n.d.), which implies *coaccessibility* (Okyayuz & Kaya, 2020). The perspective embraced by SEBEDER is noteworthy as an authority in AD in Türkiye, but not from a commanding angle; on the contrary, it is from a participatory and cooperative angle, as depicted in the analyses of the AD *network* in Türkiye.

Moreover, the previously mentioned final declaration by RTÜK describes AD as “a translation practice in which the setting, time, characters, silent events, etc. in an audio-visual product is voiced over in silent intervals where there are no dialogues” (2019, p. 43). As seen, it is an objective description that briefly summarises the practice itself. Even though it does not mention the BVI as the target audience, it can be inferred that it is seen as a practice directly aimed at them as the declaration was published upon the workshop (2018, December – 2019, January). Additionally, the participants of the workshop and authors of the declaration were the BVI, academics, MA translation practitioners and NGOs working on accessibility. The significance of that matter will be explored below.

When all the definitions above are considered, AD in this study encompasses recorded and screen-based descriptions of series/films on TV and/or digital streaming platforms. In this way, it can be called “AD proper” (Mazur, 2020; Remael & Vercauteren, 2010). As for the target audience in AD, while appreciating AD's wider audiences, this study treats end users as the target audience, consistent with current MA practices nationally.

3.1.1. Multimodality/Transmodality/Intermodality/Cross-Modality, Intersemioticity and Intertextuality in Audiodescription

AD is defined as a **multimodal** translation since it transfers through various modes, i.e., visual, aural, and textual, or all of them at the same time during its production and reception. Jimenez Hurtado and Soler Gallego (2013) view audio-described films as multimodal because of the numerous modes they encompass such as “image, language, sounds, music, camera language, montage” (p. 578). Multimodality means that audio-described products gain meaning through “the composite product/process of the ways in which different resources are co-deployed” (p. 577). For instance, “subtitles and other translations of verbal text including images” (Braun & Starr, 2022, p. 398) can be examples of multimodal translations. In today’s streaming, instant messaging screens are highly used in AV products. Hence, the AD of such products should also consider those screens including the emojis, if any, the font or colour of the display, etc. as they constitute the visual meaning together.

Relatedly, AD is also seen as **transmodal** since it transfers through those “multi” modes. Chaume defines transmediality as “a narrative that expands into several media forms: generally audiovisual (born-digital), multimedia, interactive, episodic, and shaped in multiple formats” (2019, p. 327). Those several modes interact with one another to create the whole meaning and effect of the product. For example, as one character talks to another one, s/he might also be talking to herself/himself with certain gestures that make it obvious. In the meantime, it might be a dream, which is generally shown viewers through a fade colour. Together with audial materials available to BVIP, all those verbal signs are transferred into one another for the whole viewing experience.

AD in some forms is described as an **intermedial** translation, e.g., in theatres and operas where surtitles are generally used, and in museums and/or exhibitions where even one more medium, i.e., ToTos, can be included (Remael & Reviers, 2022, p. 145). Furthermore, Holsanova notes the intermedial nature of AD by stating the transference of images into words (2022, p. 57). During this

transference, intermodal coherence is sought across the source text (an audio/AV/visual material), and the target text (the audio-described material).

Furthermore, Braun and Orero (2010) state that AD is “**cross-modal**” by stressing the tangled mediation of AD, such as the abundant details in the visual mode on the one hand, and the “succinct” verbal mode because of the requirement of using silent intervals on the other hand (p. 176). Hence, audio describers benefit from the aural components which films can present to BVI audiences and which those audiences can utilise to get immersed in the film experience (Braun, 2011). The effect of music is widely known, but I assert that sometimes even silence can be “louder” than words. That silence may accompany a character’s inner thinking or indecisiveness, or the awkwardness in that scene. It can also give audiences time to process what has just happened. These are the aspects audio describers should consider in the production process.

Even though AD can be considered a relatively new research area in TS, its seeds were spread in 1959 by Jakobson’s categorisation. AD is inherently **intersemiotic** as it transforms visuals and/or AVs into audio (see Benecke, 2007; Jankowska 2008, 2015). However, I believe the phrase “from (A)V into audio” should not be taken for granted when various underlying (f)actors ranging from viewers’ idiolects to genre features with impacts on comprehension and enjoyment of an AV product are considered. During AD, it is not only the audio and/or AV transferred into audio but also all those referred (f)actors into viewers’ worlds. When a statue is audio described, for example, there is knowledge about the statue, its importance, what it stands for, etc. for the audience to enjoy its AD. Hence, AD is multilayered and complex, just like translation, and it is inter-many things at the same time. Figure 1 below (Figure 0.1 in the original text) demonstrates the intersemiotic nature of AD (Braun & Starr, 2021, p. 2):

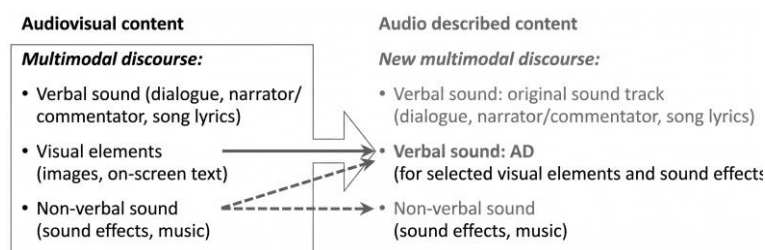


Figure 1. The Intersemiotic Nature of AD

As seen, AD can convey only visual, or visual and verbal content. During this process, non-verbal sounds are also aided, so complement the AD. It can be stated that multiple signs are utilised in AD, which makes it an intersemiotic translation. Matamala and Orero (2007a) also put forth that AD “transform(s) images into vivid narration” (p. 329). The intersemiotic nature of AD is significant because of the difference between visual and linguistic perception (Nöth, 2000, p. 490; as cited in Baş, 2019, p. 39). Hence, AD draws images in end-users’ minds by using spoken language effectively. In this regard, it should be highlighted that spoken language not only consists of the actual spoken language but also implies social, religious, cultural and political backgrounds, which may help AD script writers and describers draw those images.

Last but not least, AD encompasses a great deal of **intertextuality**, which is the reference to other texts, the connectedness of different texts and dependence of these texts on one another (Taylor, 2014, p. 29). Especially in today’s ever-advancing digitalisation where AV materials are shaped by plenty of references to online phenomena, intertextuality could sometimes make the AD process more challenging or easier. Taylor asserts that a scriptwriter and describer should be aware of all those relationships in the described material (Taylor, 2014, p. 31). Mazur and Chmiel manifest that intertextual references are likely to be appreciated by the blind audience (2011, as cited in Mazur & Chmiel, 2016, p. 104). Those references may increase end-users’ comprehension, and consequently their enjoyment of audio-described materials.

As can be understood from those various notions used to describe AD with the suffixes *trans-*, *cross-*, *inter-*, *media-*, etc., AD is an intricate phenomenon and practice. Apart from its formative features, the production process of AD is based

on observation, editing, language and vocal skills (Snyder, 2008), which can also be considered non-human *actors* in Latour's sense (2005). The features of AD mentioned above are requirements for an AD production for both service providers and AD script writers, describers and montage crew, namely human *actors*. Additionally, those features can be determinants in the reception process of AD since they affect the comprehension and perception of the BVI, as demonstrated by several studies referred to in the [Literature Review](#).

3.1.2. Audiodescription: A Constrained Translation

AD is viewed as a constrained translation for various reasons. Erkazancı Durmuş and Okyayuz state that “it must be designed within the limitations of the silent slots, the importance of what needs to be relayed and also the reception abilities of the receivers; the text needs to be clear and concise” (2023, p. 226). As can be inferred, reception is used in the sense of comprehension by the scholars. Similarly, Fryer highlights that “describers should reflect the casual observation of the average member of the sighted audience but develop their writing skills and grasp of language so as to be able to convey that visual information effectively” (2016, p. 60). Thus, AD should be tailored according to the specific needs/expectations of BVIP. There is also a limitation regarding the number of words that can be used in silent slots. It is conveyed that two words, consisting of around six letters each, are used in a one-second-silent slot (Erkazancı Durmuş & Yeşilirmak, 2021, p. 103). Recognising the limitations of AD is essential for both describers and end-users to set expectations accordingly and enhance enjoyment.

In AST, audiences simultaneously hear the original dialogues, the subtitles, and the descriptions. Orero et al state that AST is common in certain subtitling European countries such as Sweden, Norway, and the Netherlands (2019, p. 248). Although it is not common in Türkiye, AST is also performed, especially at film festivals via the mobile application Turkcell Hayal Ortağım (see Bostanoğlu, 2023; Turkcell Medya, 2022). While AST allows BVIP not to depend on dubbing, it may create a burden on their perception and comprehension (Li & Chmiel, 2024), which may affect their enjoyment. That is one of the aspects considered

in the online questionnaire, which yielded its result about the participants' comments about the AD of documentaries in a foreign language ([see Chapter 5](#)).

With all these challenges, AD requires enhanced awareness and creativity, as also acknowledged by Holsanova (2022) by calling it a “creative activity” because of its complexity (p. 70). Even though many constraints are specific to the AD of AV products, visual products are not free of constraints, too. As stated by one of the participants of this study, the AD of a visual product should be concise; otherwise, it is tiring to follow the AD, especially if it is heard through a screen reader, which is most of the time the case. Additionally, what to prioritise is another significant constraint in all sorts of AD. Karantzi (2020) states that scripts are generated “from scratch, but editing and prioritisation are of paramount importance both before and after recording the script” (p. 41). Hence, it can be stated that one of the hardest steps during AD script writing is deciding what to prioritise. It may seem that each detail in a visual product a sighted person can see should be audio described, yet some details might be too small to catch by sighted audiences, too. Deciding which details are more important than the others should be reconciled by describers and audiences jointly through multiple research studies. It is also important to prioritise something and exclude another thing while integrating AD into the (artistic) atmosphere of an AV product. Erkazancı Durmuş and Yeşilirmak, by referring to SEBEDER's guidelines, state that an AD script should not sound isolated from the AV material; on the contrary, it should complete it (2021, p. 96). Hence, AD script writing requires expertise on different genre features, ability to analyse discourse, target text, and culture.

3.1.3. Where to See Audiodescription?

AD is performed for all kinds of (audio-)visual products on screens like TV, cinema, digital tubing, streaming platforms, video/computer games, and all sorts of mobile applications; at venues like theatres, operas, bales, and museums that may be accompanied by ToTos; as AInts at live events like sports competitions, award ceremonies, and inaugural speeches; and of visual products like books, course books, billboards, signs at public buildings, paintings, etc. Each form has its own features that need to be considered during the AD production, which may

affect the reception and enjoyment of the related products. Thus, I hypothesize that the more end-users are exposed to various forms of AD, the better they will be acquainted with it, which may affect their overall reception. Accordingly, the areas where AD is utilised are briefly put forth below.

What is called AD proper is the traditional and widespread AD on screens in which all visual elements, and also certain audial elements, if the source of the audio is not clear and may be confused with something else (SEBEDER; as cited in Erkazancı Durmuş & Yeşilırmak, 2021, pp. 97-98), are conveyed in silent intervals. Apart from Engelsiz Kanal D and TRT Engelsiz, [NOW TV](#) and [Show TV](#) have also accessible websites, and yet they include only closed caption subtitling for the d/Deaf and HoH. [From Your Eyes](#), in which people can find AI-generated and human edited AD of pictures, videos, documents, webpages, and online shopping content, is a mobile application providing convenience in BVIP's daily life. SEBEDER's Betimleme Kumbarası (Audiodescription Bank) also provides a plethora of AD for pictures, signs, sculptures, buildings, certain scenes from certain films, and TV series, mythological characters, recipes, etc. AD proper may also be understood as audiobooks which are very common not only among BVIP but also for general audiences (see [Storytel](#)). However, Starr (2022) notes the significant difference between “*audiobooking*” and “*audio book*” by stating that the former is accompanied by AD, and “is likely to place a greater burden on the media consumer than an audio book” as the latter is just the conveyance of a written text “designed as a piece of audio performance from inception” (p. 479). It can be asserted that middle-aged or elderly audiences could be more accustomed to audio books due to radio drama, and audiobooking can be helpful especially for children.

AD at operas and theatres requires specific methods because of the medium and content of the materials. If opera songs are in a foreign language, which is often the case, the surtitles giving the translation of those songs are voiced, as well, like in AST. Also, costumes and decors are known to be significant at operas and theatres, and they frequently change. Thus, like in museums, ToTos can be provided before plays. Besides, the interior design of the opera and theatre

buildings is an essential part of the audience experience. To get audiences familiar with the play, and building, from its design to the location of the restrooms, AD could be performed. AD includes “overall film presentation, genre and structure, synopsis, information about the visual style, characters, locations, and, last but not least, cast and production details” (Di Giovanni, 2014b, p. 2). Udo and Fels (2010) note another specific feature of AD at operas and theatres, the instantaneity: “Theatre directors are in a unique position compared with their film and television counterparts as they have a more direct access to audiences and adjustments can be made during a show’s run” (p. 200). When AD is performed live at operas and theatres, it requires certain simultaneous interpreting competencies.

No matter where and for which product it is conducted, I do share the view of Snyder, who states that AD “is a literary art form in itself” (Snyder, 2013, p. 37). It is an art form since “describers must use as few words as possible to convey [the] visual image for the benefit of people—all people, including children—who are blind or have low vision” (Snyder, 2013, p. 37). For a complete list of AD sectors, see Taylor and Perego (2022).

3.1.4. What (not) to Expect from Audiodescription?

The expectations from an audio-described material can vary from person to person, or from medium to medium. For this study, it is claimed that end-users would expect to enjoy audio-described TV series/films that they would not enjoy without AD. Hence, it can be roughly asserted that AD should increase the enjoyment they would normally experience despite the lack of AD.

Perego and Taylor underline the importance of drawing the profile of AD end-users and acknowledge the difficulty of it because of the diversity and heterogeneity of the profile, of the language that should not be “patronising” and of the necessity of “using simplified language varieties (Plain and Easy Language)”, which all eventually determine the enjoyment of audiences (2022, pp. 51-52). As might be observed in some audio-described products on media, specifically the ones on [TRT](#) according to the participants, clearly audible

information is also described, which could be interpreted as patronising by many BVI audiences, as also stated in the focus group.

No matter how plain the language is, there are essential questions that need to be answered in AD, like in journalism. SEBEDER names them “Description Questions That Fill the Blanks” (as cited in Erkazancı Durmuş & Yeşilirmak, 2021, pp. 103-111): “Who/What?, With what/whom?, What’s happening?, Where?, When?, and How?” They can be called 4W+1H. Each has specific requirements, and AD is beyond simply answering them. There has to be a coherence in the aural input integrated with all the other textual elements in an AV material. Besides, in accordance with the applied standards, the AD text has to be “objective”.

Nevertheless, whether audiences expect subjectivity or objectivity (or, subjectivity and/or objectivity) from AD has no fixed answer. It may depend on various (f)actors such as each audience’s viewing experience and taste, genre, media, guidelines, etc. Chaume (2019) highlights that subjectivity is “naturally” appreciated by receivers although objectivity is commonly advocated by guidelines (p. 328). Moreover, Vercauteren and Orero demonstrate that BVIP may prefer subjective descriptions regarding facial expressions and emotions (2013). However, Lopez et al. suggest the opposite by stating that audiences would want objectivity, so “diversity” and “personalisation” should be embraced in MA (2018, p. 17). Braun and Starr (2021) problematise that audiences cannot know the AD creation process, especially pre-recorded televisual AD, because of the director’s artistic concerns, and achieving objectivity is difficult due to diverse and heterogenous human interpretation (pp. 2-3). Furthermore, the scholars state that “an element of subjectivity may, in fact, be desirable, for example, to convey emotions (Ramos Caro, 2016), to aid character identification (Wilken & Kruger, 2016), and to increase the recipients’ feeling of ‘presence’ or immersion (Walczak & Fryer, 2017a)” (Braun & Starr, 2021, p. 3). However, what it is meant with subjectivity and objectivity should first be clarified, I believe. It goes without saying that translation and meaning interpretation is subjective. I deduce that the objectivity emphasis on numerous guidelines does not deny subjective and

heterogeneous human interpretation. In other words, they do not advocate objectivity to block audiences' subjective interpretations. On the contrary, AD should not be overtly subjective to let audiences make their subjective interpretations. That is to say, it should not be more subjective than artistic products that are inherently subjective. This aspect is one of the “unexpected” results of the present study.

I believe that the stance SEBEDER takes for that subjectivity and objectivity binary is crucial as the “guideline setter” *actor* in Türkiye. SEBEDER advocates objectivity, yet it acknowledges the inevitable subjectivity of a describer with his/her feelings, tastes, etc. (SEBEDER; as cited in Erkazancı Durmuş & Yeşilirmak, 2021, pp. 101-103). According to that guideline, the describer should not impose his/her feelings and ideas, yet s/he should let audiences interpret what is being described (Erkazancı Durmuş & Yeşilirmak, 2021, p. 102). What is understood from objectivity is “describing only what is seen” (Erkazancı Durmuş & Yeşilirmak, 2021, p. 102). However, “what is seen” may not always be the same for each describer. Furthermore, “describing only what is seen” does not mean a robotic, mechanic conveyance but weighing all factors that affect meaning interpretation (Erkazancı Durmuş & Yeşilirmak, 2021, p. 102). To illustrate, if there is a clearly visible pain on one character's face in a scene, it should not be disregarded. Nonetheless, this pain should not be conveyed in a dramatic or exaggerated way as it is audiences' place to interpret the intensity of that pain through many assistive (f)actors such as plot, music, character analysis, and so on.

Although BVIP have not formed a community like the Deaf, it is still possible to mention a sort of blind culture that has been shaped by the descriptions provided by their family members during BVIP's childhood (SEBEDER; as cited in Erkazancı Durmuş & Yeşilirmak, 2021, p. 90). Those “viewing through hearing” experiences understandably affect the expectations from AD. I also believe that those early/childhood AD providers can be called “ad-hoc describers” actively “inter-acting” with the other *actors* in the AD *network*. Hence, AD is a naturally developed process out of necessity, and the non-professional AD traditions

formed by those ad-hoc describers have affected the professional AD traditions, as well (Erkazancı Durmuş & Yeşilirmak, 2021, p. 91). At that point, audio describers should work with blind editors to immerse themselves into the world of blindness, a reciprocal process in which no actor dominates (Erkazancı Durmuş & Yeşilirmak, 2021, p. 91), which demonstrates that AD operates in Latour's ANT (2005) sense. However, SEBEDER stresses that blindness is merely an understanding of things differently, which can only be one of the elements in someone's character formation (SEBEDER; as cited in Erkazancı Durmuş & Yeşilirmak, 2021, p. 91). Furthermore, various (f)actors determine a BVI person's understanding such as whether s/he has congenital or acquired blindness, and if it is acquired, the age at which s/he got blind, and his/her vision, social and physical environment, and technological opportunities, etc. (Erkazancı Durmuş & Yeşilirmak, 2021, p. 91), which were all included in the online questionnaire (see Appendix 3). As a result, an audio describer should consider the content of the AV material not the "features" of the target audience (Erkazancı Durmuş & Yeşilirmak, 2021, p. 91), which can be called "reverse Skopos". It should be kept in mind that BVIP had/have already viewed TV, cinema, theatre, etc. without AD; so, they are just a part of the audience, not the "blind" audience, and there is no need for didacticism (Erkazancı Durmuş & Yeşilirmak, 2021, pp. 91-92). Accordingly, the purpose of AD is not to "teach" something to audiences, regardless of the genre, just enable them to access an AV product. Learning from AD can only be a part of the experience and an indirect outcome once the material has been accessed by audiences.

To conclude this part, there is no concrete answer to "what (not) to expect from AD". As in all audiences, "BVI" audiences with different idiolects come from different backgrounds. Being blind does not determine one's expectations *per se*. I do share SEBEDER's view of BVI audiences as part of "general" audiences yet also claim that the difference of those audiences should be acknowledged and appreciated as being different is "normal" and calling someone or a group different is not necessarily a discriminative discourse. As a matter of fact, everyone is different somewhat. Berghs et al. (2016) point out that disability is indeed a different ability, and it reflects diversity (as cited in Matamala et al. 2018,

p. 3). Despite this fact, there is a “general audience” labelling in media studies, and the studied content in this dissertation is mainly based on the products aimed at that “general audience”. Therefore, “a general picture of expectations” can be drawn by various studies in various contexts. As seen in the findings, the expectations of the participants of this study also vary. The more reception studies as such are conducted, the more variety of end-user expectations will be revealed. However, it is an endless process that will change as technology changes, as the exposure to audio-described materials increases and as the legislation on MA strengthens.

3.2. AUDIODESCRIPTION ENABLING MEDIA ACCESSIBILITY

If AD is a translation enabling MA, the taken-for-granted and complacently used notions of “**access**” and “accessible(media)/(media)accessibility” should be defined. In its simplest terms, access, as a noun, is defined as “freedom or ability to obtain or make use of something”, and, as a verb, as “to be able to use, enter, or get near (something)” (Merriam-Webster Online, n.d.). However, certain words have sociological and ideological repercussions, which makes people think beyond their lexical meanings (although they may retain their lexical sense). I believe “access” is a notion as such. Greco notes that access is not a new concept, but has previously been used in legal contexts, e.g., access to seas, and in political contexts, e.g., access to the production and consumption of resources (2022, pp. 13-14). In this regard, with its “-able” suffix, “**accessible**” is associated with turning “disability” into “ability”. Among a lot of definitions, I believe the one by NC State University (n.d.; added emphasis) is highly inclusive:

Accessible means a person with a disability is afforded the opportunity to acquire the same information, engage in the same interactions, and **enjoy** the same services as a person without a disability in an equally effective and equally integrated manner, with substantially equivalent ease of use. The person with a disability must be able to obtain the information as fully, equally and independently as a person without a disability.

Accordingly, “Accessibility describes the degree to which an environment, service, or product allows access by as many people as possible, in particular people with disabilities” (WHO, 2011, p. 301). As seen, it is a broad term that can include urban planning such as making subway stations or pavements

accessible, and it requires governmental regulations and actions. It “allows communication to go beyond any social, cognitive, age, gender divide and mental, sensory, physical impairment” (Di Giovanni & Gambier, 2018, p. VIII). In today’s context where people follow the world through digital media, access to digital media by (disabled) people is an inseparable part of accessibility. In this vein, Media Access Australia defines **MA** as related to “how digital, web and broadcast content can be used, read or viewed by people with disabilities, particularly those who are blind, vision impaired, Deaf, hearing impaired, or who have a cognitive condition or mobility disability” (n.d.). Also, in Türkiye’s *2030 Barrier-Free Vision*, under the title of “Inclusive and Accessible Society”, aim 6.3 includes MA and asserts RTÜK as the responsible body to enable it. Evidently, the philosophy behind MA is more than entertaining people; it is about “social and cultural inclusion” (Di Giovanni, 2018a, p. 226). As stated, Greco approaches MA from a broader perspective by emphasising that it is for anybody who wants or needs access (2018, p. 211). Indeed, refugees (see Şengel, 2025), immigrants, language minorities, people with mental disabilities or learning difficulties, elderly people with some vision and/or hearing impairments because of degeneration, and so on can all be considered the ones who need and/or want access.

As inferred, the common point in different accessibility stances is to be able to “use” something in a way that also has “power” over that use. In other words, whoever has the power has also access, or *vice versa*. Hence, access is not simply “granted” to the ones who demand it by the ones who can “grant” access, but it is “obtained”. However, Greco asserts that accessibility used in the MA context is based on a medical conceptualisation which implies the following (2022, p. 15):

[disability is] an individual problem caused by the individual’s impairments that produce a deviation from a condition established by the dominant group as the norm. [...]. Access can somehow be restored by fixing individuals and bringing them as close as possible to normality.

Similarly, Foley and Ferri note that “disability is still very much tied to charity and medical model discourses, [...]. Websites focusing on managing, treating, rehabilitating, remediating or preventing disability predominate” (2012, p. 197).

The social inclusion model instead contemplates the social design that has created accessibility problems; that is to say “challenging, contesting, and changing social environments, social structures, social relations, and social thinking [is required]. They should be fixed, not individuals” (Greco, 2022, p. 15). No matter how “inclusive” it may sound, the social inclusion is also problematised for being ““gender-, race- and class-blind, speaking mainly of the experiences of white middle class men with physical impairments in the global North”” (Ottosdottir & Evans, 2016, p. 300; as cited in Greco, 2022, p. 15). Consequently, accessibility has been shaped by the discriminating “abled” culture it is supposed to demolish (Greco, 2022, p. 15). I would also add the “Westernised” notion of accessibility to this frame, which is a shared opinion by Taşgın (2025). To my knowledge, no studies have analysed the accessibility notion from a de-Westernised critical perspective in TS, yet (for a study out of TS, see Taşgın, 2025). Just as gender-, race-, and class-normative discourse in everyday contexts, technology, for instance, has a normative stance towards disability by constraining it within the world shaped by abled/non-disabled people (Goggin & Newell, 2003). In this regard, BVIP should be included in the design process of that technology from the beginning, not after the design to test it. More importantly and inclusively, if technology is for everyone, there will not be a need to design special technology for the disabled by the abled.

To better understand the implications of accessibility and disability, Greco suggests scholars to look at the history (2022, pp. 15-16):

In the [US], for instance, “initial efforts to address physical barriers in public spaces came in the 1940s and 1950s, partially in response to the return of disabled veterans from World War II and the well-publicised effects of the polio epidemic” (Williamson, 2019: 2). This historical situation laid down the groundwork for the development of barrier-free design (Story et al., 1998). In the following decades, disabled people’s organisations were pivotal in placing the spotlight on accessibility. They demanded national regulations that guaranteed and protected civil rights for persons with disabilities and lobbied for a specific human rights treaty, actively participating in its writing process (Heyer, 2015).

At that point, Matamala et al. refer to “The International Classification of Functioning, Disability and Health (ICF), approved by the UN [WHO] in 2001”, which provides a “biopsychosocial model” (2018, p. 4), which combines medical

and social perspectives (Lundälv et al., 2015; as cited in Matamala et al., 2018, p. 4). If someone who is physically, sensorily or mentally, that is to say medically disabled, cannot benefit from any social, physical or governmental opportunities, that is what makes those people disabled (Matamala et al. 2018, p. 4). In a nutshell, disability is created when there is “*disopportunity*.”

Once the notion of access is somewhat reconciled, the notion of “**inclusion**” should be illuminated, as well. Inclusion should be understood as the opposite of exclusion from society, enabling the inclusion of the disabled into society, from physical to entertainment places. In that sense, AD is one of the MA practices that aim for disabled people, BVIP in our context, to participate in cultural spaces (Peters, 2000, p. 585). Perego and Taylor briefly state that inclusion for BVIP indicates that they “experience a visual product in as similar a way as possible to a sighted audience and enjoy it, or otherwise, to the same extent” (2022, p. 38). However, as in the notion of access and accessibility, inclusion is also questioned by scholars. To illustrate, Seale and Nind advocate that those notions have “become part of the fabric of our talk about education and community, pervasive and unquestioned” (2010, p. 4). I believe that inclusion may be unlikely to be fully achieved by just making certain or even all AV products “accessible” to “disabled” people, yet those people should feel included in each and every aspect of life. Foley and Ferri challenge the understanding of inclusion and accessibility, and binaries on this matter based on the assistive technology in school settings by noting that “technology can create unexpected and under-critiqued forms of social exclusion for disabled people” (2012, p. 192). They assert that “technology should be conceived of as a global, accessible and inclusive concept, not one that requires a qualifier based on who it is *for*” (2012, p. 192; original italic). In this way, they problematise the “normality” understanding behind the design of technology for disabled students (Foley & Ferri, 2012, p. 192). Especially the “assistive” technology, which AD can be a part of, degrades disabled people by stating that it can provide independence to its users, so assuming that they are dependent; yet the truth is that everybody is interdependent (Foley & Ferri, 2012, pp. 192-193). Moreover, that technology can revoke “compulsory able-bodiedness” (McRuer, 2006), which means “individuals are compelled to rely on

technology to approximate able body norms rather than push the boundaries of what is considered normal.” (Foley & Ferri, 2012, p. 195). As a result, “there is technology that is designed for disabled people and technology designed for presumed non-disabled people; and more importantly, that the latter need not be accessible because of the former” (Foley & Ferri, 2012, p. 195). Nonetheless, non-disabled people might get temporarily and/or permanently disabled one day because of aging, accidents, operations, etc.; so, the technology design for accessibility should not be seen as a problem to be solved when the problem arises (Foley & Ferri, 2012, p. 199). The fact that not all disabled people can access technology is another disabling factor for them, I believe. Technological infrastructure should be advanced everywhere, and accessing technology needed for MA should not be a luxury or privilege for people who can buy smart gadgets. It is indisputable that MA practices require technology, which is an aspect all *actors* should accept. Hence, the role of the social state is significant at this point. Those who cannot buy smart gadgets can be provided with one if full integration and inclusion is sought. Also, the Internet infrastructure should be strong at each part of Türkiye, “even” in the east still characterised by deprivation. Besides, everything on TV, which almost every house has, can be made accessible to decrease the dependency on smart gadgets.

That problem is not only seen in technology. As observed in many entertainment places, accessible sections are often separated in a way that disabled and non-disabled people cannot watch/enjoy something together (Foley & Ferri, 2012, p. 196). To illustrate, the scholars shared a story of a student protest because “the wheelchair accessible section of a new hockey stadium was placed far from the student section, meaning that disabled students were denied access to their peers and the raucous celebration [...] in that section during games” (2012, p. 196). The same is applicable to screen-based MA practices. As stated earlier, the AD of the TV series/films in Türkiye can be reached through the Internet only, which does not allow people to watch them on TV at the same time with non-BVI audiences. Considering that MA has gained a contemporary landscape “enlarging” as a vital *actor* to cultivate “visual literacy” in today’s increasingly

image-dominated world, as suggested by Valero Gisbert (2025), this can be considered a huge “barrier” to MA.

In the context sketched above, designing the society and media accordingly becomes significant. With this aim, National Disability Authority determined 7 principles of **UD**, which are equitable use, flexibility in use, simple and intuitive use, perceptible information, tolerance for error, low physical effort, and size and space for approach and use (Centre for Excellence in Universal Design, n.d.). Although they are based on physical accessibility, I believe that they can be adapted to MA. For now, at least for Kanal D and TRT in Türkiye, they have not been fully achieved yet. Moreover, UD is defined in the UNCRPD (2006) as “the design of products, environments, programmes and services to be usable by all people, to the greatest extent possible, without the need for adaptation or specialised design.” Hence, “Accessibility should be viewed as more than a disability-specific reaffirmation of the right to access from a social point of view” (Orero, 2022, p. 407). Let alone the universalistic approach, even personalisation is now emerging (Orero, 2022, p. 407). Thus, the philosophy of UD is “to reduce the physical and attitudinal barriers between people with and without disabilities” (G. Ellis, 2016; Story et al., 1998), and it includes “actors, scriptwriters, musicians and directors” in the AD production process (Fels & Whitfield, 2013, p. 2), which demonstrates that AD is a *network* in Latour’s sense (2005). However, “the UD process rarely requires that designers engage or involve disabled people in the design process itself” (Foley & Ferri, 2012, p. 196). In screen-based AD conducted by SEBEDER in Türkiye, disabled people are involved in the process. However, the inclusion of them in the design of AV materials themselves has not happened yet, to my knowledge. Even though it sounds idealistic, the UD approach is not free of problems. For instance, standard AD shaped and currently conducted following BVIP’s needs and expectations has been proven not to be a game changer for children with learning difficulties (Franco et al., 2015). I think this “one size fits all” (Franco et al., 2015) key to a disabled-free world where everyone is “able” to do anything contains a risk of being like “standard” size clothes. What is standard? Who defines it? What happens to people who would like but do not fit in those clothes? How will they be adapted, if they are? G. Ellis

asserts that the UD “is not a ‘one approach fits all’ solution”; rather, it acknowledges “the maximum number of potential users”, enabling to “avoid the large cost of retrofitting if accessibility has to be added to an existing product” (2016, p. 42). I do acknowledge the commercial and financial aspects of the UD, yet the questions of how translations for MA will be conducted and by considering who remain unanswered. At this point, Starr states that AI can be utilised to generate diverse ADs tailored to different needs (2022, p. 488). However, to introduce those different needs to AI, they need to be acknowledged and reconciled by its designers. Although AD has various uses for increasingly different aims, making media products accessible for BVI is still the most common use of AD, as clear in Article 30 of the UNCRPD:

States Parties recognise the right of persons with disabilities to take part on an equal basis with others in cultural life and shall take all appropriate measures to ensure that persons with disabilities: a) enjoy access to cultural materials in accessible formats; b) enjoy access to television programmes, films, theatre and other cultural activities, in accessible formats; c) enjoy access to places for cultural performances or services, such as theatres, museums, cinemas, [...] and, as far as possible, enjoy access to monuments and sites of national cultural importance.

Accordingly, AD becomes a “measure” to enable the BVI to access media and culture. In this way, their inclusion can also be enabled. Below, how end-users are addressed is revealed.

3.2.1. Target Audiences of Audiodescription: Disabled, Impaired, or...? Blind, Visually Impaired, or...?

The term “disability” has transformed repeatedly throughout history locally and globally, from “handicapped” to “socially disadvantaged”. In the Preamble to the UNCRPD (2006), it is defined as resulting “from the interaction between persons with impairments and attitudinal and environmental barriers that hinder their full and effective participation in society on an equal basis with others.” Article 1 of the UNCRPD (2006) further stresses “various barriers” to equal inclusion in society. That definition is almost identical to the one in the Turkish *Law on Persons with Disabilities* numbered 5378 (2005). Both definitions provide a broad perspective on disability overreaching almost everyone who experiences certain barriers to their full participation in society. However, G. Ellis (2016)

problematizes that concept by comparing it with the term “impairment” by stating that “‘disability’ is a subjective, variable and nebulous concept whereas ‘impairment’ is far less so” (2016, p. 37). He then cites WHO’s definition of ‘impairment’ (2014), which goes “‘problems in body function or structure related to a significant deviation or loss’ [...] that can be temporary or permanent” (2016, p. 38). Evidently, there is no consensus on how to address people who cannot see. Even though it refers to a medical condition that can be described easily, it has also social and political implications, which makes it hard to describe. Moreover, degrading “it” to a solely medical condition may hold the risk of viewing blindness as a sickness that needs to be treated, or an abnormality that needs to be normalised (Greco, 2022). Moreover, Taylor and Perego draw attention to multiple acronyms: “VIP stands for visually impaired persons, PSL for persons with sight loss, BVI for the blind and visually impaired. Other expressions used include “persons with low vision”, “the sight-impaired” and “visually disabled people”” (2022, p. 2). In this study, the term “BVI/BVIP” is preferred as it seems to have a more objective connotation. Furthermore, this term can be more suitable since avoiding using the term “blind” may imply that it is something “bad”, “pitiful” or something that needs to be “avoided.” Moreover, the changes in legislative discourse can be consulted to decide which notion to use as they also change with the participation of all human and non-human *actors*. For instance, in Turkish, disabled people used to be called “*özürlü*”, which can literally be translated as “deficient”, in the legislation. However, they are now called “*engelli*” which can mean “disabled”, “impaired” or “handicapped” and “socially disadvantaged” depending on the context. Considering the connotation of the notion of handicapped, the Turkish word can be translated as “disabled” or “impaired”.

On the one hand, being a BVI person may not be something essential that forms character or identity (see above, SEBEDER). On the other hand, it can be a part of a “minority identity” that should be fostered like in gender and post-colonial perspectives to exclude them from being a minority. The notion of minority has nothing to do with the number of BVIP but the acceptability and recognisability of them during the production and consumption of AV materials from legislative to

technological aspects. This study may obliquely yield insights into blindness as a part of identity²⁴ by revealing how *actors* develop their relationships in the AD *network*. Like G. Ellis' view on those manners (2016), “we” have eternally been trying to find the correct notion to name “them, yet “they” already have a name. However, for scholarly reasons, “I” have to be precise throughout this study, so I address AD end-users as the BVI.

3.2.2. Accessibility and Beyond

As seen above, accessibility is both a simple and complex notion to describe. Based on the UNCRPD (2006), there is a tendency to refer to MA as a human right (Greco, 2022, p. 19). However, Greco asserts that AD is just an instrument, not a human right *per se* (2022, p. 19).

Claiming that [AD] or access to television is a human right would be like claiming that some medical service, say a cardiologist, is a human right. The object of the right, quoting the formula used in the report, is “access to appropriate health care”. In order to see such a right being fulfilled, one person would need a cardiologist, another an ophthalmologist, [...]. The human right one possesses is to cultural life, not to [AD], in the same way the human right one has is to health services and not to a cardiologist. [AD] and the cardiologist are but instruments for fulfilling those human rights.

As evident, whether accessibility is seen as a human right, to put it truly, a human right for persons with disabilities, or not is a controversial issue. Greco states that when accessibility is viewed as a human right possessed by persons with disabilities, the right is undermined as “a civil right” (2022, p. 18), which creates “a ghetto effect” as it grounds that some people possess “such a human right on their disability, not on their humanity” (2022, p. 19). Then, access is a right for everyone, and there are no prerequisites to be “granted” by this right. Consequently, MA practices can be considered functional tools like phones used to communicate, or spoons used to eat, which means communication or access to food is a human right, and phones or spoons are tools enabling those rights. Furthermore, that “accessibility stance” is limited to the concept of entrance, which excludes the shaping and transforming role of accessibility in the design, production, interaction, “enjoyment” and so on (Greco, 2022, p. 17). Overall, what

²⁴ For “identity” as blindness, see Yılmaz, 2025.

gives AD meaning is all *actors*, living or non-living, and the way they work together, or *aggregate*, to develop, shape and transform the AD *network* constantly, which will be concretised in the [discussions](#) of the study. Per Greco's distinctive analogy, "If the goal is flying, then boarding a plane that does not fly is not the same as flying" (2022, p. 17), if the existence of audio-described series and/or films is the plane, enjoyment by end-users is flying in this study.

Consequently, in a society where people with disabilities struggle with accessing education and employment owing to inequality they have faced for years (K. Ellis & Kent, 2011), I believe that reaching a universal understanding and design of accessibility for all remain distant. Given the longing for disabled people to access media, they can be prioritised in MA without precluding different, or innovative ways of AD by/for different people (or everybody). However, when AD, or any other MA practice, is simply viewed for everybody, the risk of neglecting the expectations and needs of the disabled might arise. Still, I do share the perspective of accessibility proposed by Foley and Ferri (2012, p. 199): "accessible and inclusive technology is about more than just 'opening doors', it is also about keeping them open." Hence, reception studies are continually needed (as there are no fixed expectations and needs born out of "disability") to determine constantly changing and transforming needs and expectations.

3.3. "ENLARGING" AUDIODESCRIPTION, "EMPOWERING" ACTORS

As mentioned earlier, in line with the gradually digitalising world, constantly advancing technology and increasing awareness of accessibility-related issues, AD has become (or should have already become) a fundamental part of (audio-)visual products. One of the participants of the online questionnaire states that any AV product broadcasted as non-accessible is "null" to them. Such that, they will not even judge the related product even though it has a high artistic value. Since practice and research often go side by side and feed each other, i.e., *negotiate*, it is possible to mention an ever-lasting "enlargement" both in AD practice and research, which may eventually "empower" both. Additionally, all *actors*, living and non-living, of AD playing roles from its production to reception are also "empowered."

Like the picture Tymoczko depicts for translation and translators (2007), I would claim that the concept of AD is also “enlarging”, and all of its *actors* are being “empowered” more and more day by day. The areas where AD is used, and the AD users are getting more diverse. To name just a few, physical spaces are being made accessible not only thanks to tactile pavements but also through smart walk canes like [WeWalk](#), which includes a camera and microphone. The benefits AD can bring to autistic children, or second language learners are being appreciated. Mass meetings of political parties are being audio described lively. Thus, it can be suggested that AD has now become an “empowered” translation mode that is deemed essential for AV products. I believe that this “enlargement” and “empowering” is significant given the non-professional development process of AD. AD has developed “based on experience, observation and interaction and is a natural process” (Erkazancı Durmuş & Okyayuz, 2023, p. 217). This process with a *negotiated* purpose makes AD a prolific study area for Latour’s ANT (1987, 2005). If AD is a *network* constantly developing through the participation of agents and their interactions, as stated by Buzelin, “anything that can induce [...] an action” is an actor (2005, p. 197). Those actions are inclined to change, transform or disappear; so, they are “lively” even though they can be non-living. To illustrate, the use of current technology like AI can conduct different functions in AD, e.g., with smart canes, or certain software created just for the use of AD.²⁵ As end-users integrate technology into their daily life more, technology becomes a reshaping *actor* in the AD *actor-network*. Likewise, Taşgın (2025) emphasizes that digitalisation has basically allowed disabled people to overcome disability through technological mediation. AD, in this regard, serves as a crucial *mediator* enabling end-users to occupy equal spaces within the cultural and social *network*. Hence, technology utilised in the AD production and consumption serves the “enlarging” scope of inclusion. As Chaume also states (2019), “Digital technology is also playing a pivotal role in shifts in the booming market of localization practices” (2019, p. 320). He views its role as “decisive” and states that it is “the main reason behind the present state of great activity in new ways of producing

²⁵ See [Maestra](#) (Katara Tech, Inc., 2026), [Verbit](#) (Verbit AI Audio Description Solutions, 2026), [ViddyScribe](#) (ViddyScribe, 2026).

and consuming [AV] products, in optimizing use of new devices (laptops, tablets, smartphones), and also in new forms of communication (social networks, crowdsourcing)” (2019, p. 320). I believe all those *actors* have become “empowered” thanks to teamwork. Chaume calls teamwork “vital to produce a high-quality end product” in dubbing (2019, p. 322), which, I suggest, can be adapted into all MA-driven translation practices, even “fandescrptions” on YouDescribe. On this platform, the describer is not the only *actor*; there is, to name a few, (1) a smart gadget s/he uses, (2) the designer, and producer of that gadget, (3) the software enabling the describer to upload his/her description, (4) the Internet connection, and (5) the audience who react that specific description, etc. Orrego-Carmona also emphasises the empowering of actors in AVT, specific to subtitling: “On the one hand, viewers have become empowered consumers who are also engaged in the distribution of content; on the other, companies serving global audiences have emerged as key players in the audiovisual market” (2018, p. 321). Currently, it can be said that whoever has “the access”, as a service provider, or end-user, also has “the power” to shape the media.

3.3.1. The Course of Audiodescription from the Past to the Future

It is known that the first audio describers are mostly mothers. Thus, it can be said that AD has always been present for the BVI. However, belated legislative actions were put in force after the non-accessibility of AV products for the sensorily disabled became “visible” thanks to the risen digitalisation, and the increased awareness of the importance of accessibility. As stated, the ratification of the UNCRPD (2006) was considered a milestone in MA. However, legal initiatives against discrimination existed, like “the Americans with Disabilities Act (ADA), signed into law in 1990, [...] protecting the civil rights of persons with disabilities” (Bestard-Bou & Arias-Badia, 2022, p. 33). Following the UNCRPD (2006), signatory countries started to implement certain actions for MA (see AVMSD, 2010/13; amended in 2018/1808). The AVMSD states that “Member States shall encourage media service providers under their jurisdiction to ensure that their services are gradually made accessible to people with a visual or hearing disability” (L 332/40). Then, the member states took a step one by one as Spain

did: “Spanish Law 7/2010 requires private and public broadcasters to offer a minimum level of programming with AD: two hours a week for private and 10 hours a week for public broadcasters” (Ramos, 2015, p. 68). The USA also amended its above-mentioned act per the UNCRPD in 2008 as “The Americans with Disabilities Act Amendments Act (ADAAA)” (Bestard-Bou & Arias-Badia, 2022, p. 34). This Act “modified the previous definition of disability” by combining it with its limiting factor of life activities yet does not consider visual impairments (Bestard-Bou & Arias-Badia, 2022, p. 34).

In Türkiye, The Law on Disabled People (2005; amended in 2014), underlines the importance of the participation of disabled people, their families, and NGOs in policymaking targeted at the disabled (Article 4, Paragraph i; EYHGM, n.d.). In this way, this Law also sets a good base for Latour’s ANT (1987, 2005). Additionally, in Article 5 (amended in 2014), it is stated that the legislative regulations of disability are issued jointly by the EYHGM, Ministry of Finance, and Ministry of Health by consulting the Ministry of Labour and Social Security, and Ministry of National Education. This article reveals not only how different *actors* play decisive roles in accessibility but also the adopted accessibility perspective by the state which affects and is affected by the social context. It can be stated that accessibility is regarded as a medical condition that needs to be dealt with from the aspects of family and finance. Also, a workplace can be a good space to participate in the production as a citizen and to provide for a family. Hence, the consulted state organs may demonstrate that education and employment are two main tenets of the participation of life, which is stated as the aim. While this Law mainly focuses on physical accessibility, under the title “Accessibility”, it is stated that “Information services and information and communication technology shall be made accessible to disabled people” (Article 7, amended in 2014). However, there is no guidance on how and when to do it. At that point, RTÜK’s previously referred initiatives and by-law (2019) come in. Although this by-law required media service providers to make the certain rate of their content accessible at certain periods (Article 5), those rates remain unmet after 7 years. Still, in the reflective workshop and its final declaration in 2023, different MA translation practices such as live subtitling and automatised voice-over were included (p. 2).

It is stressed that a standard for each MA translation practice is better written with the participation of all actors, and the use of technology, including AI, is acknowledged (p. 3). In Türkiye, “There are no laws currently directed at [AD] and audio describers” (Dalaslan, 2021, p. 121), yet, I would add.

3.3.1.1. Development of Audiodescription

As seen before, MA refers to all accessibility modalities for people with sensory disabilities that later expanded to include linguistic barriers; but recently, it has gained a universalist perspective (Greco, 2022, pp. 19-20). Taylor and Perego claim that AD is so known that it is no longer necessary to define it, just as all AVT forms (2022, p. 1). That situation may not be true everywhere, considering the amount of BVIP who state that they have never heard of, or never used AD before in this study. The population of the present study may not represent generalisable results, yet I believe that this “shocking” result is noteworthy enough to dig a bit deeper.

It was shown above that visibility and awareness of (M)A has increased. To illustrate, “Global Accessibility Awareness Day” started in 2011, and it is now “a global event celebrated on the third Thursday of May” (Greco, 2022, p. 13). Such events both increase the awareness of the notion of accessibility and enable discussions about it and its related issues.

To integrate AD into all AV products, training professionals and setting standards come to the forefront. Previously referred ADLAB (2011-2014) and ADLAB PRO (2016-2019) are two significant projects for setting standards of AD, and the development of AD training and the creation of the professional profile. Although the focus is on the EU countries, the results of these projects can also be guiding and influential at national levels. For instance, in designing the socio-demographic questions in the online survey, I mostly benefited from ADLAB’s report on testing (Chmiel & Mazur, 2013).

Today, we have started to talk about national and international standardisations of AD like ISO/WD 24495–1, ISO/IEC 30071–1 and ISO/IEC Guide 71 regarding

the language use, design, etc. (Greco, 2022, pp. 13-14). Even though international standardisation is substantial to reach globalised high quality, those standards do not invalidate local traditions. As Maszerowska et al. put forth, “countries have different [AV] cultures and traditions” (2014, p. 2), which may affect the legalisation process. The scholars state that some laws apply “to both public and private broadcasters, [...]”, whereas some countries “have sector-driven laws, such as specific agreements with public broadcasters, or local measures to promote [AD] in other areas beyond film and television” (2014, p. 3), like Türkiye. Previously mentioned application named Turkcell Hayal Ortağım is a joint initiative between Turkcell and [Young Guru Academy](#), two private institutions. If one more item is added to one of the services the application provides like navigation in a shopping centre, there is a contract between parties. Additionally, From Your Eyes is an initiative set up by an entrepreneur, making different agreements with various parties such as online shopping applications. Besides, SEBEDER cooperates with many municipalities, primary schools, universities, theatres, NGOs, etc., apart from broadcasters. As seen, AD seems not a state-governed translation practice but a more sector-driven one in Türkiye. However, the AD practices on those different platforms depend on certain standards “to-be-set” by the state. Until that time, *Engelsiz Erişim ve İletişim* (2021) published by the Presidency of the Turkish Republic will be the standard. Also, it is known that TRT, as the national broadcasting institution, has been working on to form its own standards. So, those standards may be acknowledged as the AD standards by the government, which the other broadcasters will be obliged to follow, making them *OPPs* (Callon, 1984/1986a).

3.3.1.2. Future of Audiodescription

Thanks to technological advancements, more traditional accessibility practices such as “tactile communication, sign language interpreting and other systems are now complemented by more recent introductions such as voice recognition, and oral subtitles (subtitles read by text-to-speech software)” (Gambier, 2018, p. 54). Hence, it is likely to see more use of technology in AD in the future. However, technology should *align* with the expectations of end-users. For instance, one of

the participants in the present study negatively comments on the use of automated sound in AD by stating that it does not sound “natural”. More reception studies are likely to be on the way to lead AD practitioners and trainers on how to use technology effectively to increase end-users’ enjoyment.

The cognitive aspect of AD has also been on the rise in academia for a decade. Holsanova states the following for the importance of the cognitive aspect in AD (2022, pp. 72-73):

research on cognitive aspects of AD concerns the question of how we think, how we perceive information through different senses, how we translate between different senses, how we formulate visual content linguistically and how we represent things and events and create inner images. Knowledge about cognitive processes underlying AD can enrich models of cognition and communication.

Additionally, video/computer games with dense visual content are increasingly audio described to enable BVIP to enjoy that new entertainment form of the digital world. For instance, in one study by Mangiron and O’Hagan (2006), videogame localisation is called “transcreation” as “localisers are granted *quasi* absolute freedom to modify, omit, and even add any elements which they deem necessary to bring the game closer to the players and to convey the original feel of gameplay” (p. 20; original italic). In a world where video/computer games are a significant aspect of life, especially for teenagers, I believe the AD for video/computer games is not only for the young’s entertainment but also for their socialisation and feeling of belonging. Furthermore, given that young people born in the 2000s are more likely to access audio-described materials compared to their parents’ time, and that they are more capable of using technology, their comprehension and enjoyment of AD may be different. Hence, a new tradition of AD is likely to be formed.

The new practices and conceptualisations of AD lead to new perspectives in research, too. Although “the study of AD has been traditionally approached by scholars working in [AVT] and, more specifically, by those interested in [MA]” (Taylor & Perego, 2022, p. 5), Greco stresses “the possibility for a dialogue with other disciplines” considering the enlarging perspective of accessibility and AD

(Greco, 2022, p. 22). What Matamala and Orero foreground for AVT is also applicable to AD (2013, p. 4):

In the same way as television and the Internet started to merge in the 1990s, AVT will have to mirror the technological evolution in the world of media communication and offer new translation solutions. New translation modalities, merging human and machine components, will be the answer to a fast-growing industry which is less linguistic and more technological, giving rise to a new term, 'Intelligent Translation', rather than the existing Automatic or Machine Translation.

As TS is inherently interdisciplinary, it is safe to suggest that the future of AD studies will inevitably be “intelligently” interdisciplinary. A trained AI model for AD suggested by Önenç Şahin and Okyayuz in the museum context (2025) can be an example of that “intelligent translation” Matamala and Orero put (2013, p. 4).

Furthermore, Chaume states that three major developments, which are “technological change, global and social difference, and the new active role of audiences” are transforming the media, ergo the AVT field, and summarises their effects as follows (2019, p. 320):

[They] have a huge impact not only on media production and distribution, but also on media localization and consumption. Regarding the first, technological change, digital transformation has brought about the widespread introduction of information technology (IT) in all markets. In the field of media communication, digitalization facilitates the creation, production, distribution and potential manipulation of new [AV] contents. Digitalization has also led to the multiplication of [AV] distribution platforms and devices (TV stations, video-on-demand platforms, streaming services, mobile telephones, etc.), which, broadly speaking, are cheap and user-friendly.

AD is moving at such an unprecedented pace that it is getting harder to keep up with all the developments in the field. However, it can be safely speculated that an AV product without AD will not be acceptable to end-users, especially those who have gotten used to AD since they were born. Even “non-disabled” people who do not benefit from AD whatsoever may demand AD thanks to the rising awareness of accessibility and accessibility-related notions. Moreover, everyone is “disabled-to-be” through aging, accidents or illnesses. Although this can be considered a selfish stance, it can help raise awareness and make people act or demand governments to act to make a change.

CHAPTER 4

METHODOLOGY

This chapter essentially explains the methodology applied in the dissertation in detail. Following the drawing of the methodological framework justified by the literature and theory, the entire study design, participant recruitment, data collection and analysis processes are demonstrated below. Moreover, the pilot run is briefly presented, and how and why the research design was later modified is explained. Overall, it is aimed to present the rigorous and valid research methods of the study and to account for the steps in a clear and transparent way.

4.1. MIXED METHODS AND INTERDISCIPLINARY STUDY DESIGN

This inductive reception study is triangulated via both qualitative and quantitative methods, regarding the data collection from an online survey and a semi-structured focus group discussion, and their analyses. Similar to the methodology in Eardley-Weaver's dissertation (2014), "a combination of a top-down design and a bottom-up, data-driven approach" (2005, p. 9) was used in the present study, too. In social research, using mixed or various research methods is now recognised (Buzelin, 2016, p. 190). As evident in [Chapter 1](#), this study makes use of the methodologies proven to be significantly useful when conducting studies with end-users. As Holsanova states, "surveys, questionnaires, interviews [...] are used to reconstruct reception indirectly, offline, based on quantitative data" (2022, p. 63). The scholar also refers to focus groups as one of the offline data and states that qualitative methods are "used to collect the perceptions, opinions, beliefs and attitudes of a small group of carefully selected participants" (Holsanova, 2022, p. 63). Clearly, a focus group "involves engaging a small number of people [...] in an informal group discussion 'focused' around a particular topic or set of issues," (Wilkinson, 2006, p. 50). Accordingly, in this study, three questions were asked (see Appendix 5) to initiate the discussion and to keep it "focused" on enjoyment. According to Holsanova's classification of the AD production and reception studies, the survey and focus group were utilised

“to evaluate general attitudes, viewing habits, problems, preferences” (2022, p. 65) of the Turkish end-users. Furthermore, the study applies a sociological lens to discuss the results from a broader perspective, which is believed to yield fruitful insights into the formation, maintenance and transformation of the AD process, from production to reception, and to future direction. Indeed, Holsanova highlights the necessity of “an *interdisciplinary approach*” in AD research (2022, p. 72; original italics). Also, in a field constantly being constructed by the active participation of end-users, conducting a participant-oriented study becomes almost a ‘must’. Eardley-Weaver also states that new modalities of AVT “which are consumer-oriented by nature require an original research design for investigation of the translation” (2014, p. v). To this end, the participants’ attachments to endless objects were “traced” based on what Latour puts: “Things, quasi-objects, and attachments are the real center of the social world” (2005, p. 238). Also, if a researcher “want[s] to change the world” as a “*doer*”, reception studies are of best use (Szarkowska & Wasylczyk, 2018, p. 11; original emphasis). Moreover, in a country where AD is not fully standardised and widespread like Türkiye, such studies help AD improve its quality and form standards in line with end-users’ expectations (Chmiel & Mazur, 2012). Indeed, it is stressed that AD reception studies allow end-users to “tell audio describers what they want, what they can accept and what works best for them instead of simply presenting them with a product that is perceived as best by the AD author” (Chmiel & Mazur, 2012, p. 58). Accordingly, I would like to dig a bit deeper to understand what enhances the enjoyment of AD on screen. This also allows me to understand the *actors* with a role in enjoyment due to the platforms, AV materials, genre, etc.

From the methodological aspect, as a study framed with a sociological perspective, it would be fruitful to use sociological methods and analyses. Buzelin states that sociology is characterised by micro-, meso-, and macro-analyses (2016, p. 189):

Microanalyses focus on small units (such as a particular type of agent or practice) and look closely upon them so as to show their complexity. Meso-analyses study interactions between different kinds of agents and practices. Macro-analyses deal with large units such as nation states or world-systems.

Accordingly, this study presents those three levels of analysis. Since it examines AD (a particular practice), and BVIP (a particular agent), it posits micro-analyses. As the interactions between end-users and *actors* who play roles in AD, i.e., their *aggregations*, are tackled, it gives meso-analyses. Lastly, it manifests macro-analyses because it puts the enjoyment in the AD *network* of Türkiye through *actors' assemblages* by considering the social, political and cultural contexts. As also put by Saldanha and O'Brien, the methods used in participant-oriented studies such as surveys and focus group meetings encompass the sociological perspective in TS (2013, p. 150). This approach further stimulates the interrelated relationship between the participants and researcher(s) in the AD *network*. Buzelin, by examining the sociological methods in TS, states that interviews "permit the collection of more subject-centred data on practices, perceptions, feelings [...]" (2016, pp. 189-190). In this way, it allows researchers to *trace actors*, just as what Latour states for the sociology of *associations* (1987, 2005).

In this vein, the complementary focus group discussion makes this study more participant-centred. For this, semi-structured questions were preferred as Saldanha and O'Brien (2014, p. 173) state that they are beneficial when

[the] aims are too broad to be covered in a structured interview, where the [participants] would not have the opportunity to go into the details they may feel are particularly relevant. [...], an unstructured interview may have left some of [the] questions unanswered.

Though the dissertation's methodology is not based on ANT, it does share ANT's following methodological perspective: "the social has never explained anything; the social has to be explained instead" (2005, p. 97). Hence, a participant-oriented study model allows the AD *network* to be explained first and by itself. As the researcher, I do not position myself in a commanding angle. On the contrary, "*explanandum*" has no "less" compared to *explanans* (Latour, 2005, pp. 97-98; original italics). According to Latour, "Objects of science may explain the social, not the other way around", so methodology changes towards "up" for the explanation of social (2005, p. 99). However, an important caveat is that researchers are not "submitted to the agenda of those [studied]" (2005, p. 99). This does not jeopardise the methodology if how *networks* are created is kept in

mind. In this regard, “the necessary search for causality” must be tackled in caution (Latour, 2005, p. 99). There is no direct or full causality in ANT as nothing is that much mechanical in *actors’* relations. Hence, the causality should be sought in the *assemblages actors* themselves would reveal, and it is interpreted accordingly by the researcher(s).

As for that interpreter role of the researcher(s), Latour states that “the task of explaining starts only after a profound *suspicion* has been introduced about the very existence of the objects to be accounted for” (2005, p. 102; original emphasis). From this point forth, I questioned the efficacy of AD for its target end-users. Does AD succeed at accessing everyone who needs, demands or wants it? Does AD make a difference in end-users' life; if so, how? How do *actors* exist? Those *suspensions* guided me towards explanations. However, I let the *actors* explain themselves. As a researcher, my task was to listen to them carefully, but it did not mean that they gave me satisfactory explanations. All *actors* hopefully learned something regarding the enjoyment of AD during the process. With this aim, Latour’s to-do-list for an ANT analysis guided the present research design (2005, pp. 118-119): (1) to follow scientific facts in their fabricated laboratory conditions; (2) to look at the extension of science and technology in daily life in this contemporary world like the “social ties” created by the Internet; (3) to conduct experiments and analyse “the controversies they generate” in the realm of “reality” with the aim “to increase the range of agencies, to explore alternative theories of actions.” While the online survey may serve as a fabricated laboratory condition, the preceeding focus group could allow me to look at the entension, and finally, the triangualted design might help me reveal whether the reality and end-users’ experience *align*, or not.

In a nutshell, agencies “are never presented simply as matters of fact but always as matters of concern” (Latour, 2005, p. 120), which was aimed to reveal for AD enjoyment in Türkiye via two data collection tools in this dissertation. Furthermore, ANT enables researchers “to register differences, to absorb multiplicity, to be remade for each new case at hand” (Latour, 2005, p. 121). Enjoyment is such a relative notion that it is too challenging to study. At this point,

ANT provides a solution through “more relativity” (Latour, 2005, p. 122), which is also inevitable since the field we are working in is always moving, and as researchers, we tend to miss things while dealing with loads of data we will have to sacrifice because of space limitations (Latour, 2005, p. 123). Therefore, it is an *a priori* assumption that the results of this study will be relative and limited, yet I assert that this relativity can yield fruitful insights into the future of AD practices to improve audience enjoyment. ANT does not “ignore the thickness of any given text, its pitfalls, its dangers, its awful way to make you say things you don’t want to say, its opacity, its resistance, its mutability, its tropism” (Latour, 2005, p. 124). In this regard, the strength of ANT comes from its interpretation and reporting of *accounts* as “we are all aware that fabrication and artificiality are not the opposite truth and objectivity, we have no hesitation in highlighting rhetoric text itself as a mediator” (Latour, 2005, p. 124). Accordingly, the discussion itself is a *mediator* in this dissertation. Naturally, objectivity should be redefined in ANT in a way that includes “the warm, interested, controversial building sites of matters of concern” (Latour, 2005, p. 125). A well-written text, i.e., a good ANT *account*, reflects the “society” in the sense of ANT, i.e., the “(re-)associations” (Latour, 2005, pp. 125-128). A good *account* means “a narrative or a description or a proposition where all the actors *do something* and don’t just sit there” (2005, p. 128; original emphasis). Hence, my discussions are based on ANT as all the *actors* do something in AD, as seen in the findings. Another methodologically significant point to consider is differentiating the *networks*: between “the network that is drawn by the description and the network that is used to make the description” (Latour, 2005, p. 142), the second was adopted. This point “depends entirely on what *you yourself* allow your actors (or rather, your actants) to do” (Latour, 2005, p. 143; original italics). Hence, it is enough for a researcher to “describe the state of affairs at hand” without trying to create a “framework” as those state of affairs are self-explaining (Latour, 2005, p. 144). Then, ANT “allows us *not* to synthesize the ingredients of the social in the actor’s place” (Latour, 2005, p. 221). On the contrary, *actors* talk all the time, “even” non-human *actors*, to explain all social ingredients in AD. Consequently, the present study was designed in accordance with all the above-mentioned (f)actors. By employing both the quantitative and

qualitative components, it aimed to achieve a broader, i.e., “enlarged”, understanding of the AD enjoyment *network* by Turkish end-users.

4.1.1. Designing the Data Collection Tools

As an onset, it should be noted that everything - literally everything - is considered data from the very beginning, e.g., thesis proposal as the first step of this study, in parallel with ANT perspective (Latour, 2005, pp. 133-134). To keep up with that vast amount of data, Latour recommends using four kinds of notebooks in a digital or printed form (2005, pp. 133-135). In this thesis, I used several ways of data logging like written and online notes. However, I would like to stress the fourth notebook Latour recommends keeping after the study to see its effects on the studied actors' lives (2005, p. 135; original emphasis):

[...] to check how an account plays its role of assembling the social. The study might be finished, but the experiment goes on: the new account adds its performative action to all the others, and that too produces data. It does not mean that those who have been studied have the right to censor what has been written about them, nor does it mean that the analyst has the incredible right of ignoring what his 'informants' say about the invisible forces that make them act. Rather, it means that a new negotiation begins to decide what are the ingredients out of which the one common world might be made—or not.

This complies with the focus group session following the completion of the online questionnaire. By all means, it is a never-ending process. Hence, it is important to keep in touch with SEBEDER or any other associations BVIP *assemble* if the aim is to delve into the AD *network* in Türkiye. However, “this enterprise may very well come up empty” (Latour, 2005, p. 135), yet the process itself is rewarding and enlightening enough. Furthermore, he states that this is the methodology to follow if it is accepted that social “circulates and is visible only when it shines through the concatenations of mediators, then this is what has to be replicated, cultivated, elicited, and expressed by our textual accounts. The task is to deploy actors as networks of mediations” (Latour, 2005, pp. 135-136). One of the most distinct differences in Latour's methodology reveals itself at that point. Contrary to the traditional sociology, researchers are not simply observers who try to stay strictly “objective” but among *mediators* that act in that particular network (2005, p. 136).

In this regard, accounts, “descriptions” as Latour uses, become the most powerful tools in the hands of an ANT study (2005, pp. 136-137). However, researchers should note if “everything becomes rational much too fast and explanations begin to flow much too freely” (Latour, 2005, p. 137, original emphases). In order to avoid that reductive approach, the above-mentioned fourth notebook was kept. It should be remembered that success is neither guaranteed nor the point. To extend, nobody, including the *actors* taking part in this study, knows the answer; hence “they have to be collectively staged, stabilized, and revised” (Latour, 2005, p. 138). It is believed that it is at the very core of reception studies.

While formulating **research questions**, Latour’s three questions that reside in the last process of creating ANT were considered (2005, p. 221): research question 1 aims “to detect the type of connectors that make possible the transportation of agencies over great distance and to understand why they are so efficient at formatting the social”, while research question 2 aims to reveal “the nature of the agencies thus transported and to give a more precise meaning to the notion of mediator.” Latour’s last question, which is “What lies in *between* these connections?” (2005, p. 221; original emphasis), can be linked to the rest of the research questions.

In the **online questionnaire**, there are both single-item and multiple-answer questions, which have certain advantages and disadvantages. The former has the risk of being insufficiently defined or non-defined; it is also subject to the comprehension by the respondent (Jennett et al., 2008). The latter makes “the results hard to interpret” (Fryer & Walczak, 2021, pp. 19). Thus, using both of them can compensate for the lack each one includes.

It is vital to form the **online questionnaire and semi-structured questions for the focus group discussion** per the national and international standards for AD, end-user experiences, and socio-cultural, economic and political realities of Türkiye to measure the enjoyment of audio-described products. While forming the demographic questions that are significant to create the end-user profile, what Gambier draws attention to for a study design by d/Deaf and HoH was also adoptively considered here: blindness in one eye and in both eyes, temporary

blindness, profound blindness and partial blindness, blindness by birth, by accident, because of medicines or certain diseases, “because of a degenerating process and age” (2018, p. 52). As for the variables that should be included in a reception study, Gambier states the following (2018, p. 53):

age, sex, education background, [...], frequency and volume of AVT consumption, AVT habits (opinion and preference), [...], degree of [vision] loss, age of onset of [vision] loss, [...], etc. This list does not include the multiple types of viewers: children, teenagers, students, middle-aged people, elderly people (all classified according to age), young educated adults, intellectuals, managers and professionals, employees and workers with different levels of qualifications, the middle classes (according to socio-economic parameters), monolingual or multilingual viewers, migrants (according to language proficiency), etc.

Accordingly, to eliminate the possible biases and/or interpret their effects, questions regarding the amount of time exposed to AD were added to the present questionnaire. Gambier also stresses the importance of the medium in AVT, such as TV, tablet, mobile phone, etc., accessed by the audience (2018). Hence, sex, whether the blindness is congenital or acquired, and technological aspects, were all included for a purpose. Based on the criteria by Matamala et al. (2018), the sex was extended to be more inclusive and “genderly correct”; the age was asked as an open question to give “more flexibility for data analysis” (Matamala et al., 2018, p. 3); and the type of blindness was asked to be specified as “disabilities acquired since birth or at early stages in life affect in a direct way the cognitive development and communication of an individual” (Matamala et al., 2018, p. 4). Besides, Latour stresses the importance of standardisations and universality in belonging to a class or identity by referring to canned behaviours and generalised statistics (2005, p. 230). In this respect, how Turkish end-users assess their enjoyment may be based on the concept of enjoyment and underlying (f)actors they have seen in TV series/films and read in reviews, etc. Below, the aspects considered during the design process are detailed step by step.

As a first step, the standards/guidelines/criteria governing the AD practices in Türkiye are regarded. Also, the supervisory bodies for AV content on media need considering. Although there are some universal criteria such as the protection of minors (see, e.g., General Principles of the AVMSD by the European Commission, last update: June 2025 and The Public and Broadcasting

Amendment of the Communications Act by the FCC, last update: September 2021), there are also differences in national levels. Therefore, the RTÜK guidelines supervising AV content on satellite and terrestrial TV broadcasters in Türkiye should be projected as they might affect the enjoyment of audio-described products.²⁶ Next, the AD guidelines of the ACB were examined since SEBEDER professionals were trained by the ACB (SEBEDER, Hakkımızda, n.d.). Also, with a history “that can be traced back to 1880s” (ACB, About Us, n.d.), the Council is one of the leading institutions setting the standards for AD. Furthermore, the EU has taken many initiatives enabling MA to spread and improve across Europe and other parts of the world, such as the AVMSD (2010/13),²⁷ and the European Accessibility Act (Directive 2019/882).²⁸ Additionally, RTÜK has been coordinating with professionals, practitioners and academics, all influenced by the MA developments in the world. Therefore, the standards and/or guidelines stated in those directives/regulations were considered before forming the research, online questionnaire and semi-structured focus group questions. For standards, an important difference should be highlighted as it could directly affect audience enjoyment. In Turkish, the main tenses for AD are present continuous and simple past tense, unlike English in which simple present tense is used in AD. Also, Turkish ADs tend to be more detailed because of end-users’ preformed viewing habits. Therefore, ADs guided by the international, particularly European standards, like in Netflix, may sound

²⁶ SEBEDER, as the leading organisation performing AD for many satellite and terrestrial TV broadcasters, does not censor the content which is subject to censorship by RTÜK, such as obscenity, alcohol and/or substance abuse, violence, and so on (see The Law No. 6112 on the Establishment of Radio and Television Enterprises and Their Media Services, 2011), unless the institution specifically demands it (Erkazancı Durmuş & Yeşilırmak, 2021, pp. 113). This is a highly challenging issue when it comes to enjoyment. Some viewers might support the censorship policy, while some might be against it. Regarding censorship, Gambier states that “the needs, expectations and preferences of the targeted viewers shape the adaptation of the source text” (2018, p. 62). Chaume also identifies that “one of the premises of most media localization practices is precisely to create a text [...] that follows the cultural norms of the target audience” (2019, p. 321). Accordingly, the enjoyment by the others who are used to digital streaming platforms might have been shaped in accordance with the non-censored content on these platforms. Therefore, the questions regarding the viewing habits were formed accordingly (see Appendix 3).

²⁷ The latest review on 2018, and a call for evidence on November 2025: <https://digital-strategy.ec.europa.eu/en/policies/audiovisual-and-media-services> (Last access: January 04, 2026).

²⁸ <https://ec.europa.eu/social/main.jsp?catId=1202&intPageId=5581&langId=en> (Last access: January 04, 2026).

unnatural and “insufficient” to Turkish end-users. Indeed, a few participants stated that the ADs by Netflix lack details. Because of that tense use on Netflix and its paid membership system like the other digital streaming platforms such as Amazon Prime and Disney+, the TV series on the terrestrial channels were chosen as the study materials. This is an area still open for exploration, yet *negotiating* with practitioners and academics closely working with BVI audiences for more than a decade, SEBEDER’s stance on the language use is worth noting. Therefore, the standards regarding language use are the ones embraced by SEBEDER. It is also essential considering the AD of the most content on Engelsiz Kanal D has been conducted by SEBEDER. When it comes to TRT Engelsiz, there is a diversity, such as Betimleme Fabrikası, SEBEDER, Moroğlu Film and [Bizim İşler Film](#), which may allow comparison. As seen, the end-users’ assessment of enjoyment would depend on various *actors* forming their preferences.

As for the **reception questions** in this dissertation, the 7-point Likert-scaled questions on Chmiel and Mazur’s study (2012) are of utmost importance. Also, one of the questionnaires in the ADLAB project (2011-2014),²⁹ *Report on Testing* by Chmiel & Mazur (2013), and Romero-Fresco’s questionnaire (2015) also adaptively used by Akseki (2022) was consulted regarding the socio-demographic and technical questions. The first questionnaire is based on two alternative, objective and subjective, ADs of the same AV product; the second one was conducted with 80 BVI, and 77 sighted adult participants from various European countries, aiming to measure the reception of two different ADs of the opening scene of *Inglourious Basterds* (Tarantino, 2009) in terms of challenging points in AD; the last one assesses end-users’ overall opinions on SDH on different platforms. Those questions were adapted following the national and/or local realities shown below. Their translation (socio-demographic and technical questions) was conducted by the researcher and proofread by a TS scholar.

²⁹ <http://www.adlabproject.eu/home/> (Last access: January 06, 2026).

The first and second questionnaires are based on the reception of specific film clips. Thus, they guided the researcher towards the questions regarding the style of AD, and/or the semi-structured focus group discussion, which could yield the results also for the differentiation regarding TV series and films. Indeed, the participants seem to evaluate them differently, by appreciating the “artistic” value of films, as can be seen in [Chapter 5](#). Furthermore, objective and subjective AD excerpts in Chmiel and Mazur’s questionnaire (2012; Q3 in II. Questionnaire Proper & Q2 in III. Post-Questionnaire) are worth noticing as there are no exact and solid definitions of those notions, and the audience might have different perceptions about the issue, which was covered in the present questionnaire. Moreover, the same scholars’ second study consists of two stages, and the first stage establishes the challenging points in AD first. Though this dissertation does not mainly aim to do so, the questions are likely to reveal the problematic aspects of AD for the Turkish audience. However, their pre-questionnaire consisting of socio-demographic, and disability/impairment-related questions was mainly consulted in the present study. For the type of visual impairment, the questionnaire was detailed based on the process that the scholars had been through (2012, p. 69):

In the original version of this part of the survey we had the following options for this question: a) a blind person; b) a low vision person, c) other; d) comments. It was followed by a question about the age when the impairment occurred in order to establish whether the participants had any residual visual memory. It soon turned out that such information may not be enough to interpret the obtained results, for example as regards the usefulness of AD, the use of colours or detail-orientation of description, since some of the participants reported that with their visual impairment they could notice certain things on the screen. We thus decided to make this question more specific, by asking the respondents to mark statements [...] that best describe their impairment, such as “I can read a newspaper headline” or “I can see the shapes of furniture in a room.

As stated by the scholars (2012), the degree of visual impairment could be another variable that affects enjoyment because of visual memory and/or slightly seen things. Accordingly, based on their Q5, Q13 of the present questionnaire aims to reveal the specific items the participants can see as they could affect their enjoyment of AD (see Appendix 3). However, the expression “I have difficulty seeing the buttons on the remote control” (2013) was excluded as AD is accessed through the Internet unless end-users have a subscription to Digitürk.

As a second step, national, and even local realities and personal preferences should be considered to conduct a reception study on AD. The end-users of AD are not a homogenous group with varying degrees of visual impairment, educational, religious and socio-cultural backgrounds, habits of viewing AV products, and perceptions of enjoyment. For instance, the technological infrastructure and equipment, essential to access audio-described content, is not equally developed and accessed in every region in Türkiye. To watch TV series/films in AD, one needs a smart gadget with an Internet connection as the audio-described content is only available on the Internet as VoD and cannot be watched free on TV by switching on/off with one button on a remote control like subtitling. Therefore, crowded houses that are more common in the eastern part of Türkiye might hinder the visually impaired member of the family from watching the family's favourite TV series/films in the audio-described version. Moreover, watching TV series together as a family and with neighbours and/or guests in the evenings is a very common way to spend time.

As for personal preferences, among many others, the gender³⁰ of the viewer and audio describer is another variable that should be considered. Accordingly, Chmiel and Mazur's first question in III. Post-Questionnaire (2013) was almost identically used by changing "depends on the film/programme" into "depends" (see Q37) to let the statistical analysis reveal "on what". Significantly, almost all series on Engelsiz Kanal D have been audio-described by a female describer. On the other hand, there are more male describers on TRT Engelsiz. The reason could stem from the genre of the series aired there. Overall, the majority of the describers are female on both platforms. That coincides with the results of the study conducted by Sancaktaroğlu Bozkurt and Okyayuz (2020b). Though the study does not claim to create generalisable results on what and why BVI adult men/women (do not) enjoy, the results of the online questionnaire statistically revealed that none of the end-users prefer a male voice (see [Chapter 5](#)). On the

³⁰ I intentionally use the notion "gender" instead of "sex" at that point as the different perceptions of different voices of a fe/male results from gender-associated roles attributed to those voices, such as female for romantic films or male for horror films (see Sancaktaroğlu Bozkurt & Okyayuz, 2020b).

one hand, because of its small nature, “the focus group method does not produce generalizable information. Instead, it offers a thorough look at a specific context and an opportunity to explore the views of the group participants in more detail than questionnaires do” (Tuominen, 2018, p. 81). On the other hand, since the study uses both a questionnaire and focus group, the results become more likely to be generalised. Additionally, ecological validity should still be regarded in a focus group, which means what has been observed in the study should reflect the real life of the participants (Cole 2004, p. 294; as cited in Tuominen, 2018, p. 82). Such results would be significant for TV producers and AD professionals in terms of content and AD, and they might affect the creation of AD “tradition” for TV series/films in Türkiye. Moreover, as demonstrated by Sancaktaroğlu Bozkurt and Okyayuz (2020b), the audience tend to associate certain genres with fe/male voices, and those voices affect their enjoyment of audio-described products. The rationale behind the questions regarding the gender of the participants and audio describer can be summarised in this way.

As the next step, for the main step of the study, the questions aiming to reveal what creates enjoyment were formed based on Chmiel and Mazur’s above-mentioned studies (2012, 2013), also on a literature review of similar and related reception studies. Although this study does not include the reception of certain emotions and the underlying (f)actors *per se*, the genre of TV series/films (see Q45) and emotions evoked by AD (see Q49) were variables since they were shown to affect reception. For instance, Fryer and Freeman (2014) test the effect of AD on certain emotions such as fear, tension, sadness and empathy with 29 BVI participants, and they conclude that AD (emotive AD) is particularly effective on fear and sadness. In a more recent study, Walczak and Fryer (2017b/2018) compare the effects of human and synthetic voiced AD on the reception of drama and documentaries with 36 participants, which guided me to add documentaries to AV products viewed with/without AD (see Q32). Also, based on Chmiel and Mazur’s study (2012; the Likert-scaled Q4-a), the question regarding the use of adjectives was included (see Q36) as it is one of “the most crucial principles illustrated by examples” (2012, p. 60) in their study. The comprehension aspect, deemed significant in reception studies by the scholars (2012), was reflected via

a general question here: “AD enables me to understand/comprehend³¹ TV series/films and to follow it” (see Q39).

For the reception questions, a 5-point Likert scale was applied starting from “strongly agree” on one hand (5) to “strongly disagree” (1) on the other, and “neither agree nor disagree” in the middle. Although the use of 7 (including Chmiel and Mazur’s questionnaire, 2012), or even 9-point scales is advocated by some scholars (see, e.g., Bertram, 2007, p. 1), 5-point scale was preferred in this study upon the literature review on AD reception studies (to name just a few, see Chmiel & Mazur, 2012; Fryer & Freeman, 2013; Jankowska et al., 2023; Walczak, 2018; Walczak & Fryer, 2017b/2018) and upon the MA expert opinion. Besides, the questions regarding the reception of the video clips are also on a 5-point Likert scale in ADLAB’s testing (2013) referred above. To overcome the problem of a high rate of “neither agree nor disagree” selection (Saldanha & O’Brien, 2014, p. 158), a post-questionnaire focus group was conducted. As a whole, the comfort of the participants, amount of time to be spent and the clarity of the questions were considered. Consequently, the questions were divided into four categories as follows: **A)** the socio-demographic questions (2-7) followed by the questions regarding participants’ disability (8-17) in the sub section of the socio-demographic questions, **B)** questions regarding technical infrastructure (18-24), **C)** questions regarding the TV viewing/AD habits (25-37), **D)** questions regarding the reception of AD (38-50). The last question is open-ended for further comments. Thus, there are 51 questions in total. The entire online questionnaire is presented in Appendix 3.

Last but not least, three semi-structured questions were prepared for the focus group discussion with a design of the 10% of the online survey participants. Those questions allow more flexibility and variation than structured questions, and they are not as time-consuming as unstructured ones (Saldanha & O’Brien,

³¹ The Turkish word “*anlamak*” is likely closer to the meaning of “understand” for Turkish end-users. However, comprehension is not understood as the answers that could be given to questions such as “what is happening in this scene, or what happened in this scene” in this study, but as the feeling “I have a grasp on the content”. Hence, it is believed that this question can give insights to the effect of AD on comprehension for the end-users.

2014, p. 172). Additionally, because of “the interactive nature of the activity” in focus groups (Saldanha & O’Brien, 2014, p. 173), the points that might have gone missed could emerge. Those reflexive questions aim to evaluate and interpret the results with the BVI study participants, which is an approach in line with the cooperative and collective operation of the AD *network*. Besides, it is a way to triangulate the study.

Regarding its focus on enjoyment, this study differs from the other reception studies conducted on AD so far. As seen before, reception studies mostly include the comprehension aspect, also increasingly supported by cognitive studies methods such as eye-tracking (e.g., Mazur & Chmiel, 2016). It goes without saying that comprehension is one of the fundamental aspects of AD. In this study, it was handled as one of the variables affecting audience enjoyment, which was reflected in the questions (see Q39).

For **ethical considerations**, the online questionnaire and semi-structured questions for the focus group were presented in person by the researcher to the Non-Invasive Clinical Research Ethics Committee of Hacettepe University on June 12, 2023. Following the closure of that Committee upon the Senate Decision in August 2023, the application was transferred to the Health Sciences Ethics Committee. The application was finalised through EBYS (Electronic Document Management System) by the thesis supervisor Ersözlü’s e-signature on October 25, 2023. On February 12, 2024, the approval was granted, which is attached to Appendix 1. For the online questionnaire, there is a compulsory checkbox stating that participants have understood the study design and procedure, and they have accepted to be a part of the study voluntarily. For the focus group, the consent forms (see Appendix 4) must be signed in wet ink. Hence, they were shared with the participants online upon their request,³² and they were asked to send the signed forms providing the delivery fee would be covered by me. For that delivery

³² After the participants reached me for the focus group, I sent them the consent forms via e-mail or mobile phone, according to their choice, so that they could read them and asked me if they had questions or concerns. Then, I was going to send those consent forms via post as well so that the participants could sign them. I also regarded that they would not have to print the forms themselves, considering their comfort. However, all of the participants found it time-consuming, and kindly stated that they could print the form as they already had it online.

cost, my 2211-A General Domestic PhD Scholarship by TÜBİTAK-BİDEB (The Directorate of Science Fellowships and Grant Programmes) was utilised.

4.1.2. Participants, and Data Collection and Analyses Processes

Once the questions were formed considering all the (f)actors stated above, participants were reached. They were adults (18+ years old) without an additional sensory or mental disability/impairment because of three reasons. First, studying with children requires a pedagogical perspective which is not the researcher's expertise or interest. Second, the analysed TV series/films are not aimed at the child audience in the first place even though families might watch them together with their BVI children. Third, additional disability/impairment might affect the enjoyment of audio-described products, which would manipulate the study and misguide the researcher during the analysis process. Chmiel and Mazur (2012, p. 71) also state that respondents "should have adequate educational or even mental development." Additionally, it is a highly comprehensive problem statement that can solely be studied in a separate study. Another eligibility criterion for the participants is using AD at least once a month in their lives. That criterion is based on the fact that "blind persons watching audio-described material for the first time tend to be enthusiastic and have no clearly shaped preferences yet" (Chmiel & Mazur, 2013, p. 20). Thus, purposive sampling was employed as the selection of the participants was clearly "based on pre-defined critical parameters" (Saldanha & O'Brien, 2013, p. 34). In this way, it was aimed "to cover the key aspects of the research question[s]" (Saldanha & O'Brien, 2013, p. 180).

4.1.2.1. Online Survey

Conducting an online survey is believed to enable to reach participants from different parts, "empowering" reliability. By referring to a study by Mączyńska and Szarkowska (2011), Chmiel and Mazur state that "The application of an online survey [...] helped the authors reach a wider group of respondents" (2012, p. 63). Another reason why online survey and focus group tools were preferred instead of face-to-face is that "a face-to-face interaction is not a plausible departure point

to trace social connections [...] because [...] they are being constantly *interfered* with by other agencies” (Latour, 2005, p. 198; original emphasis). Since “interference, dispatching, delegation, and articulation are visible” they can be “an excellent point of departure” (Latour, 2005, p. 199). However, this method could also be a drawback since, as stated above, not everyone has an active and/or stable Internet connection, which constitutes one of the limitations of the study. Hence, the study is not exempted from the “coverage error” which is one of the known weaknesses of the survey design (Saldanha & O’Brien, 2014, p. 153). Still, online channels are advantageous for participants as they give them the freedom and comfort to answer questions whenever and wherever they like, at their own pace. Another advantage of using online platforms is that BVI participants do not need to have a companion to respond to questions in this way. Plus, non-literate people can also be participants, as opposed to what Chmiel and Mazur state above (2012, p. 63), since they can hear the questions thanks to screen readers, and orally respond to them with dictation. Also, because of time and budget considerations, the researcher cannot travel around the country to conduct the questionnaire. Next, for the delivery of the questionnaire to possible participants, based on convenient sampling (Saldanha & O’Brien, 2013), SEBEDER was chosen as the main organisation although there are many NGOs working with/for the BVI nationwide, such as [Altı Nokta Körler Derneği](#), [Türkiye Görme Engelliler Derneği](#) and [Türkiye Körler Vakfı](#). There are also local communities, such as Eskişehir Görme Engelliler Dayanışma Derneği (GÖRSEM)³³ or Adıyaman GAP Görme Engelliler Derneği (BİLGECE, n.d.). Nevertheless, contacting several NGOs nationwide would be time-consuming, and not efficient considering the different working conditions and principles of each NGO. For instance, as said to me by several local NGOs, some NGOs are only for the social interaction of the members, such as having tea and chatting. Hence, it was reported that they do not organise a TV and/or film day, and it is likely that their members have not even heard of AD before. As a result, they were not in the position to help.³⁴ Due

³³ https://www.facebook.com/gorsemm/?locale=tr_TR (Last access: January 04, 2026).

³⁴ The names of the organisations are intentionally not mentioned to prevent any misunderstanding whatsoever.

to the eligibility criterion regarding the use of AD, those NGOs were proved to be ineffective channels. Chmiel and Mazur (2012) also state that “it is useful to contact organisations and associations for the blind as well as organiser” to access a sufficient number of participants (p. 72). Also, as stated before, the majority of the audio-described TV series/films are performed by SEBEDER in Türkiye. Hence, it can be stated that SEBEDER’s standards have been the *de facto* standards for AD in Türkiye, which Okyayuz also confirms (2019b). However, it should be acknowledged that those standards may not be applied in the same way for each audio-described product depending on the channels’ requirements, technological infrastructure, budget, producers’ demands, and so forth. It should also be noted that those standards do not preclude an audio describer’s idiolect, ideology and professional preferences. As translators, audio describers do not live in a bell glass, and they are active agents who constantly shape and are also shaped by AD. Some audiences may even be used to certain audio describers’ voices and discourses, and it could be effective in their enjoyment. Additionally, SEBEDER has been providing three audio-described films each month free of charge for its subscribers (SEBEDER, Hakkımızda, n.d.). Hence, those subscribers could be possible participants in the present study. Considering how the AD *network* operates in Türkiye, as seen in the discussions, a significant number of volunteers had been expected. The BVIP have been inseparable *actors*, to be exact, *OPPs*, in the development of AD in Türkiye since the beginning. They want to have a say in practices and make compromises for them. For instance, a blind editor in SEBEDER has been participating in the workshops of the course titled “Sesli Betimleme Uygulamaları” (AD Practices) given by the author for three years. S/he states that almost every BVI person would love to help researchers with such studies to improve the quality and increase the quantity of AD in Türkiye. Besides, SEBEDER has always been cooperating with the universities, and it has also been providing workshops in AD (see, e.g., Akdoğan, 2022). Since the main philosophy behind the dissertation is in line with the principle “Nothing about us without us”, it had been projected that at least 100 participants around the country could be reached.

4.1.2.1.1. Pilot Run

After the data collection process was shaped, a pilot run was required to ensure the reliability and validity of the study (Saldanha & O'Brien, 2014, p. 159). Matamala et al. also stress that "It is recommended to pilot the questionnaires with end users representative and agree on the phrasing of specific questions with them" (2018, p. 5). This method is also in line with Latour's perspective: "We should deploy the full range of controversies instead of attempting to decide by ourselves what is the best starting point to follow it. [...], we should be more abstract and more relativist than at first anticipated" (2005, p. 164). In this vein, blind "experts" in AD were needed as they could judge whether the questions would measure what they were supposed to measure. Hence, five blind editors from and/or among the founders/administrators of SEBEDER, were contacted for their opinions. Also, they were called afterwards for detailed discussions, in line with what Saldanha and O'Brien state: "we should endeavour to elicit rich feedback on pilot questionnaires by discussing the questionnaire experience with the pilot participants in detail. This offers an opportunity to remove or rephrase ambiguous questions and to refine questions" (2013, p. 158). The content validity and contextual appropriateness of the questionnaire was ensured thanks to its adaptation from three reliable questionnaires, meticulous review of the literature and subsequent examination by an expert studying in MA. Thus, the piloting phase focused on refining the questions based on the *prosumers'* feedback. Internal consistency and other statistical assessments were conducted for the data obtained from the main study, also considering the participant number in the pilot study that would not yield statistically reliable results.

Consequently, the pilot run participants stated that the *Mote* extension considered an important requirement for the BVI to respond to the questionnaire in comfort is not vital as most BVIP prefer to use screen-reading software on their smart gadgets. Still, it could be a good idea to offer this extension as an option. However, another participant warned that screen readers would read the extension link one by one in every step, which could create a burden on the participants. As for the content of the questions, they recommended allowing

more options for certain questions, such as the one asking if the person uses AD alone, or with someone else (see Q33) since they sometimes do it alone yet sometimes with their family, friends, etc. One participant also recommended a modification in the demographic question asking if the blindness is congenital or acquired (see Q8). S/he stated that congenital blindness may not always refer to complete blindness; some people might be born partially sighted. Although it is a known fact, s/he stated that it must be clarified in the question. This recommendation was particularly striking as it could significantly affect the demographic data.

Once the questionnaire had been finalised, it was delivered to SEBEDER as of 12/02/2024 via Google Forms. The reason why this platform was chosen is because it is an open and user-friendly source that allows its users respond comfortably and easily. The projected data collection deadline was March 2026, and no further responses were given after 06/03/2025. In total, 72 number of participants responded to the questions. 13 of them were excluded as they did not meet the eligibility criteria of the study. Also, to overcome the “measurement error”, another weak point of surveys (Saldanha & O’Brien, 2014, 153), the questionnaire was also delivered to other institutional *actors* including GETEM, Accessible Film Festival organisers and The Disabled Students Units at certain universities including Akdeniz, Bolu Abant İzzet Baysal, Hacettepe and İzmir Bakırçay University. Since there were few replies from those units, I directly contacted certain universities which I have a connection with, like my affiliation, Eskişehir Technical University. Those units may also act as *mediators* for blind students in terms of their socialisation and inclusion. As a result, the number of the participants was 72. The statistical and critical analysis of the survey and focus group will be presented in the following chapters. The results will also be discussed in line with Latour’s ANT (1987, 2005), and finally, what those results and findings signify for TS will be scrutinised.

For the tool used in the statistical data analysis for the quantitative data, three researchers experienced in statistical analysis were consulted for their guidance. Upon their recommendation and also reviewing the literature for similar studies,

IBM® SPSS was conducted. Additionally, [JASP](#) (Jeffrey's Amazing Statistical Program, Version 0.95.4 for Mac), a free-of-charge software designed for similar statistics, was also utilised.

4.1.2.2. Focus Group

Once the signed consent forms had reached the researcher's work address, and the quantitative analysis and interpretation had been finished, on May 27, 2025, the participants were informed that they would be added to a WhatsApp group. The group was created the following day. Then, the participants were asked to choose the platform on which the online meeting would take place. Upon a collaborative discussion, Google Meet was chosen. In what follows, via a poll on WhatsApp, the available meeting day and time were asked them by giving them options. All participants except one chose May 30. That participant was called, and s/he stated that s/he had been having a health problem lately and trying to get an appointment. That is why, s/he told me to have the meeting without him/her by stating that his/her consent abided, and s/he would be happy to participate in case of a second meeting. As a result, the meeting was decided to be held on May 30, 2025, at 19.30. The focus group on the online platform was moderated by Korkmaz, the researcher. Thus, the Hawthorne effect for the participants was inevitable due to the nature of that data collection method. Ersözlü, the supervisor, was regularly informed by Korkmaz via her field notes, which the participants had already been informed in the consent form. A short, informative summary of the survey results was shared with the participants on the meeting day, which they all stated that they had read. Among 8 participants, 2 of them called in sick and could not attend the meeting. So, 6 of them were present in the meeting. One of the participants is an *actor* actively taking part in the AD *network*. Although s/he was present in the focus group as one of the end-users, his/her *prosumer* identity was occasionally invoked.

The meeting lasted 1.50 hour, and it was recorded on a recording device. The cameras were already turned off, including the researcher's. Considering time limitations, the participants were welcomed to contact the researcher via e-mail or call to express their further comments, as Eardley-Weaver did for the post-

performance feedback in her study on accessible opera (2014, p. 167). Additionally, they were informed about the possibility of a second meeting, and they all accepted it.

Then, RTA (Braun & Clarke, 2021) of the data was conducted predominantly inductively yet also deductively. RTA allows flexibility by recognising “the researcher’s subjectivity as analytic resource, and their reflexive engagement with theory, data and interpretation” (Braun & Clarke, 2021, p. 330), which corresponds to Latour’s perspective regarding ANT *accounts* (2005). Hence, the process suggested by Braun and Clarke, which follows “1) data familiarisation and writing familiarisation notes; 2) systematic data coding; 3) generating initial themes from coded and collated data; 4) developing and reviewing themes; 5) refining, defining and naming themes; and 6) writing the report” (2021, p. 331) was flexibly adopted. Accordingly, **firstly**, the meeting was deciphered manually to deeply immerse into the end-users’ accounts. As Byrne states, “Manual transcription of data can be a very useful activity for the researcher [...], and can greatly facilitate a deep immersion into the data” (2022, p. 1398). The participants were anonymised based on the order of their consent form delivery, from P1 to P6. **Secondly**, the codes were physically created on the researcher’s notebook rather than a computer-assisted software like [QDA Miner](#) as in RTA, “Coding is open and organic, with no use of any coding framework.” (Braun & Clarke, 2021, p. 334). Still, in line with Latour’s recommendation of keeping four kinds of notebook (2005, pp. 133-135), printed notebooks were utilised to keep up with the data; and coding and mapping were meticulously created through Latourian “field notes”. The number of the participants, and highly emotive and abstract nature of the concepts on focus created a suitable context for that sort of coding. In this way, subjective nuances and socio-cultural *negotiations* could be better created. **Thirdly**, themes as “patterns of shared meaning, united by a central concept or idea” and sub-themes, if any, were generated (Braun & Clarke, 2021, p. 341). In this initial draft, codes are not generated as prescriptive labels but as reflexive and interpretive fluid of conceptual clusters, which corresponds to Latour’s ANT framework (1987, 2005). **Fourthly**, 9 themes were reflected based on the theoretical framework adopted. **Next**, the number of themes was

decreased to 7 as it was observed that some of them showed conceptual overlaps. **Lastly**, by noting “TA with a descriptive purpose is an interpretative activity undertaken by a researcher who is situated in various ways, and who reads data through the lenses of their particular social, cultural, historical, disciplinary, political and ideological positionings” (Braun & Clarke, 2021, p. 339), the findings were discussed (see [Chapter 6](#)).

4.1.3. Changes Imposed on the Research Design

Following the pilot run, the *Mote* extension was removed from Google Forms, as stated above. Additionally, upon the feedback by one of the participants, the wording of the Question 1 under the “Questions regarding Vision Disability” in the A Part (Socio-Demographic Questions) changed from “I am congenitally blind” into “I am congenitally blind/partially sighted” to include the congenital partial sightedness as it might affect enjoyment. Furthermore, as stated before, “films” were added to the enjoyment equation as the study aims to “describe” the overall enjoyment experienced by Turkish end-users through their use of AD on screens. Also, films were found to be the mostly viewed AV products in AD in the online questionnaire. Apart from those points, no further amendments were made in the research design.

CHAPTER 5

ANALYSES AND FINDINGS

This chapter forms the very basis of the qualitative and quantitative analyses of the dissertation and reveals the findings. For the discussions of those findings from the perspectives of MA and sociological translation, another chapter was allocated (see [Chapter 6](#)). Firstly, the numeric data obtained from the quantitative analysis of the online survey questions conducted through IBM® SPSS and JASP are presented. Then, what the quantitative analysis of the focus group reveals is given. Lastly both quantitative and qualitative findings are combined.

5.1. ANALYSIS OF QUANTITATIVE DATA

The quantitative analysis of the online questionnaire was made two-fold: both univariate and bivariate (Bernard, 2000, p. 539). The former one scrutinizes each data individually whilst the latter one focuses on “associations between pairs of variables and trying to understand how those associations work” (Bernard, 2000, p. 539). For tables, figures and graphics, apart from IBM® SPSS and JASP, Google Form, Microsoft Excel, ChatGPT (Open AI, 2023), Gemini (Google, 2023) and Microsoft® Copilot (2023) were benefited. Also, the reliability of the Likert-scaled questions in the questionnaire for the main study was checked through Cronbach’s Alpha statistics, and the result is 0.717, which is deemed reliable (Taber, 2018), and demonstrates an excellent internal consistency with the questions (Nunnally & Bernstein, 1994). After that, descriptive statistics was run to see the demographic picture of the study population and frequency tables were extracted. As follows, the inter-item correlation matrix to see the correlation of each Likert-scaled statement with one another, and component correlation matrix were pursued. Kaiser-Meyer-Olkin (KMO) and Bartlett’s Tests demonstrate that the results are significant with the value 0.00. Also, a factor analysis of those questions (see Table 12) was conducted to deduce the dimensions of the AD reception. The KMO test’s result, which determines the suitability of data for factor analysis, is 0.878, and Bartlett’s test, which “is designed to test for equality of

variances across groups against the alternative that variances are unequal for at least two groups” (National Institute of Standards and Technology [NIST], n.d.) is $\chi^2(45) = 468.32, p < .001$, which indicates factor analysis appropriate (NIST, n.d.). Before the inferential analyses, namely ANOVA (analysis of variance) to see the relationships between dependent and independent variables with one another, a PCA (Principal Component Analysis) was principally conducted (see Table 14) to see how much of the total variability in the Likert-scale questions is captured by each component through a cumulative variance explained by successive principal components. Then, one-way and two-way ANOVA analyses, respectively, were run to ensure methodological consistency across all variables, regardless of their level count. Since a one-way ANOVA with two groups is mathematically equivalent to a t-test (where $F = t^2$), without compromising the reliability of the results or increasing the Type I error rate, this approach is believed to provide a robust and standardised analytical perspective.

Among 72 total respondents, 59 ones were deemed valid for the analysis of the AD reception because of the essential eligibility criterion of the use of AD. The survey was designed in a way that participants who have never heard of or used AD must end it before the section D, where there are questions regarding the AD reception. However, the demographic analysis of 72 respondents can still provide some food for thought for a sample profile of the BVI in Türkiye. Although the sample size may seem limited, considering the overall population of the BVI in the country and the necessity of being an adult, and being able to access the Internet, to use smart gadgets and fill in an online questionnaire for this study, it can be suggested that the current profile can yield reflecting results albeit comprehensive or generalisable. Furthermore, as Blommaert asserts by referring to Bourdieu, “there is a clear suggestion that single cases, even if they don’t speak to the totality of the population or the system, can speak to theory” (2005, p. 228). Below, descriptive statistics are presented.

5.1.1. Descriptive Statistics: Demographic and Personal Data (Part A)

5.1.1.1. Online Questionnaire Participants by Sex (Q2)

As seen in the pie chart below (see Figure 2), there is a half difference between male and female participants.

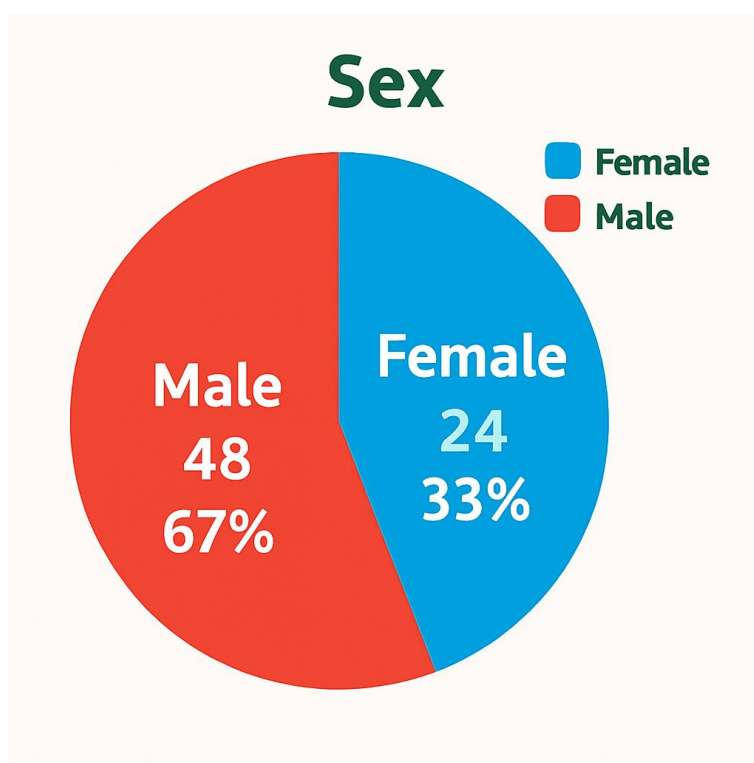


Figure 2. Online Questionnaire Participants by Sex

According to TÜİK's last comprehensive data regarding the disabled population in Türkiye in 2011, the distribution of the disabled (including every sight problem from minor to major) population in general population was 1.3% male and 1.5% female (EYHGM, 2023). Even though the percentage of male and female BVI in Türkiye is very close, the number of the respondents of this study is notably different.

5.1.1.2. Online Questionnaire Participants by Age (Q3)

The age of the participants was asked through their year of birth in this questionnaire. The distribution seems balanced ranging from the youngest born in 2009 to the oldest born in 1964. The fact that the majority of the participants

are young adults and middle-aged individuals (see Figure 3) can possibly eliminate the ones with age-related sight impairments.

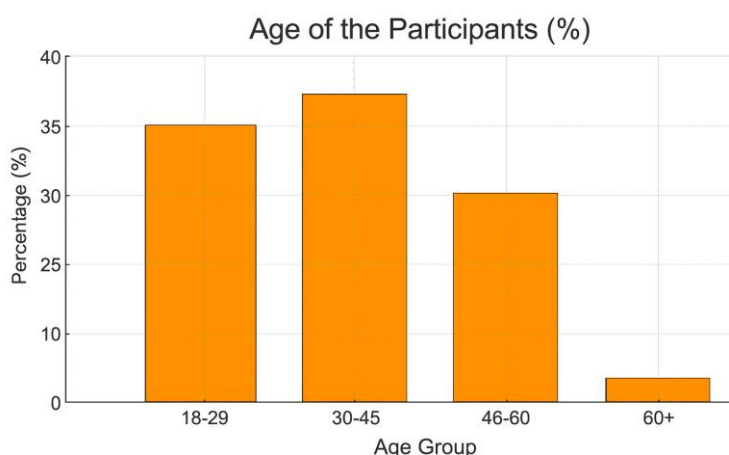


Figure 3. Online Questionnaire Participants by Year of Birth

Since AD can be accessed through the Internet, and a smart gadget, the age population in this questionnaire might reflect their Internet use. According to TÜİK's research about the Internet use in 2023 and 2024, the percentage of the Internet use by people aged 16-74 was 87.1% and 88.8%, respectively. There is no data regarding the percentage of the disabled in that specific research.

In addition to the relation between the decreasing use of the Internet and aging in general, the belated familiarity of AD could also be the reason why the age distribution of the participants is not even. The data regarding the use of TV and other media to view series/films and the relation of it with certain factors like age and education will be revealed further below.

5.1.1.3. Online Questionnaire Participants by Education Level (Q4)

As seen in the pie chart below (see Figure 4), 50% of the participants hold a bachelor's degree. It is followed by the high school graduates with the rate of 18.05%, whereas the ones with a master's degree constitute the 12.50% of the study population. The rate of the associate degree holders is 11.11%.

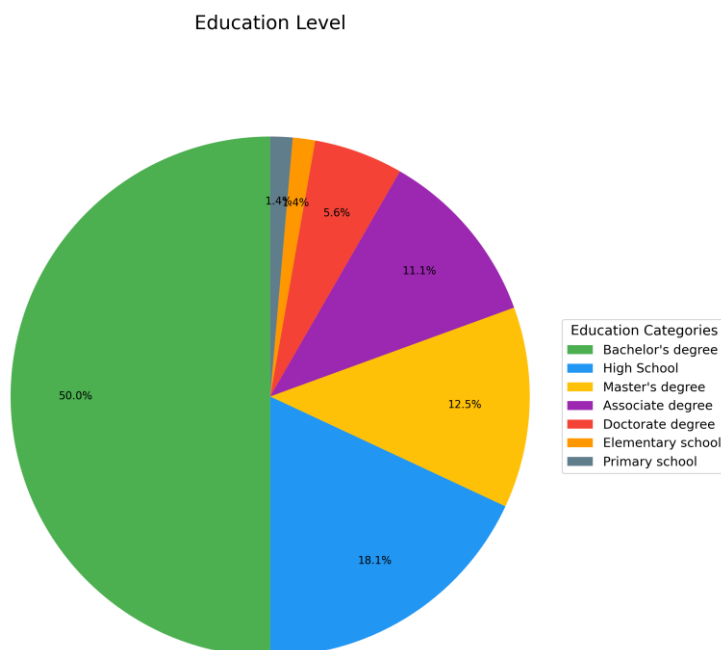


Figure 4. Online Questionnaire Participants by Education Level

According to TÜİK's above-mentioned research's results published in 2011, the rate of the illiterate BVI was 32.1%, followed by the primary school finishers with the percentage of 29.0%, and the high school and over with 14.6% (TÜİK, 2011, p. 3). It should be noted that the data is not up-to-date. Unfortunately, no comprehensive updated research at a national level as such could be found. Although it is limited and specific, [EGED](#) (Association of Visually Impaired in Education) conducted a study to reveal the distribution of the BVI students to the faculties and institutes in Türkiye, based on the 2013-2014 data provided by [YÖK](#) (The Council of Higher Education) (EGED, n.d.). The data show that the total number of the BVI students registered at a graduate level education was 102. It can be speculated that the education level of the BVI is increasing day by day because of the technological advancements that can ease their participation to education and increasing awareness around the world about disability and inclusion. However, considering that the online questionnaire could be filled in by the literate, the education level of the present participants tends to demonstrate

a higher curve.³⁵ Furthermore, the fact that most of the participants live in big cities could be one of the determinants of their education level, considering more opportunities in these cities.

5.1.1.4. Online Questionnaire Participants by Type of School (Q5)

It is demonstrated that the majority of the participants, with the percentage of 73.61%, got trained at a special school for the BVI and/or went to a rehabilitation centre. Nonetheless, it is not clear whether they completed their entire primary education at those institutions, or it was a temporary period.

For the education of the disabled, mainstreaming should be born in mind. In Türkiye, the first mainstreaming started in 1983 with the Law on Children in Need of Special Education numbered 2916 (Yazıcıoğlu, 2018, p. 92). Following the Special Education Services Regulation in 2000, it became widespread that BVI children went to school with their non-disabled peers (Yazıcıoğlu, 2018, p. 92), for the sake of inclusiveness. However, it should be noted that they were not trained through AD at those schools. To my knowledge, classrooms and education materials in mainstreaming schools are not tailored to “special” needs of BVI students in mainstreaming.

5.1.1.5. Online Questionnaire Participants by Occupation (Q6)

According to TÜİK’s 2011 data, the total rate of labour force participation by the disabled was 22.1%, with 35.4% men and 12.5% women (EYHGM, 2023, p. 22). The present data from the online questionnaire demonstrate a variety of occupations (see Figure 5). The rate of the unemployed population is 15.28%. When *memur* and *kamu çalışanı* in Turkish, both of which refer to “public servant” in English, are analysed together, the percentage is 18.06%. That choice is hard to interpret as teachers may have identified themselves as “public servant” instead of “teacher” especially if they work at state schools. One participant wrote “retired public servant”, which does not make a difference in the statistics. The

³⁵ It is a possibility that someone illiterate could ask for assistance to fill in the online questionnaire.

other three occupations are student, lawyer and teacher with the percentage of 11.11%, 9.72% and 9.72%, respectively. It is not certain whether students can be considered among the unemployed because it is not known whether they work part-time or free-lance.

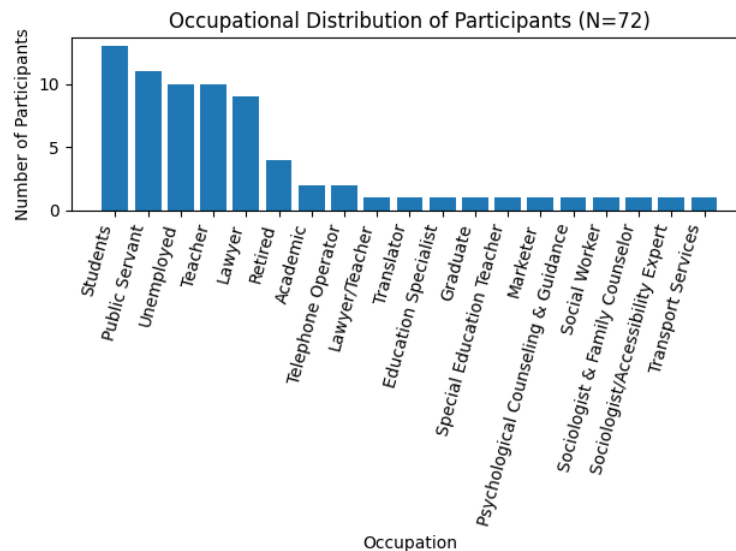


Figure 5. Online Questionnaire Participants by Occupation

The high number of students could stem from the channels the participants were reached, as explained [above](#). Despite few replies from those channels, they might have shared my email with their students. Moreover, the new generation constantly use technology in their lives, and they are becoming more and more aware of MA. The reason why lawyers rank number two together with teachers could be SEBEDER's support to share the questionnaire with BVI lawyers just before their annual congress.

5.1.1.6. Online Questionnaire Participants by Location (Q7)

72 participants who filled in the online questionnaire are from 26 different cities of Türkiye. 19.44% of them stated that they live in Ankara, with the number of 14; 16.67% of them are from İstanbul with the number of 12, and 12.50% of them are from Eskişehir with 9 respondents. The next cities are Kayseri and İzmir, with the percentage of 5.56% and 4.17%, respectively. The total number of cities are presented in the figure below (see Figure 6). The reason why those cities come

at the first three could be attributed to several factors. Firstly, Ankara, as the capital city of Türkiye, and İstanbul, as the megacity of Türkiye with a population of more than 15 million in 2024 (TÜİK, 2025), inevitably inhabits more people. Furthermore, social, economic, healthcare and technical opportunities are more abundant in big cities like İstanbul and Ankara, which could affect the number of disabled residents there. Secondly, many NGOs working with/for BVIP are based in those cities, which could increase the awareness of AD and AD-related issues. Undoubtedly, for the present questionnaire, the most participants are from Ankara because of SEBEDER, whose headquarter is in Ankara, and its support to deliver the questionnaire. Lastly, since the author of the dissertation resides in Eskişehir, her social and professional network there enabled her to reach some participants in person.

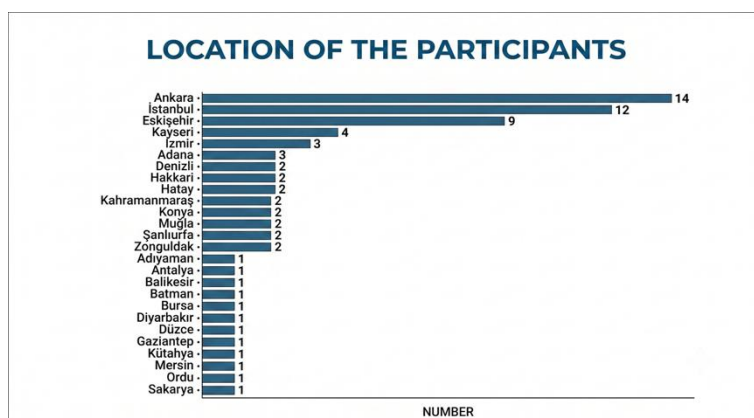


Figure 6. Online Questionnaire Participants by Location

5.1.1.7. Online Questionnaire Participants by Onset of Vision Loss (Q10)

As stated below, the majority of the participants, with the percentage of 76.38, are congenitally blind/visually impaired. It should be stated that congenital disability in this question covers partially sightedness, too. This option was added during the data collection process based on the feedback from two participants and confirmed by one blind editor who participated the pilot run of the study. However, the percentage of the participants who stated that they acquired blindness in the next question is 25%, not 23,62%. When the responses to the question asking “the time of the onset of blindness, if acquired” were analysed, it was seen that one participant responded “yes” to both questions. That participant

explained that s/he “actually” had had a congenital sight problem and lost his/her vision completely in time. Similarly, three participants gave the same response (yes) to both questions without any explanations. Those respondents could be partially sighted at birth and chose “no” to the first question, despite the inclusion of partially sightedness because they stated the dates when they lost their vision. Another participant responded “no” to both questions maybe because s/he had a minor vision loss. Two more participants chose “no” for both questions probably by mistake as one of them has a 50-69% vision loss, while the other one did not respond to the question asking the degree of vision loss.

Furthermore, the onset of the vision loss varies among the participants. The data indicate that the mean age of onset is 20.7, with a median age of 21. This suggests that for the majority of this population, the blindness/visual impairment occurred during late adolescence or early adulthood. Specifically, 50% of the participants acquired the disability between the ages of 20 and 30. On average, the participants have been blind/visually impaired for 21.5 years. However, there is also a wide range of disability periods. To illustrate, while one participant has been disabled for 36 years, another one has only for 4 years. For instance, a 43-year-old and 49-year-old participant have been blind for 19 years, while a 35-year-old and 56-year-old one since they were 23 and 15 years old, respectively. Overall, these statistics highlight a population of individuals with acquired blindness/visual impairment who have spent a significant portion of their adult lives adapting to the disability. The onset of the disability can be significant for enjoyment because of visual memory, which can affect the comprehension of AD.

5.1.1.8. Online Questionnaire Participants by Degree of Vision Loss (Q12)

The majority of the participants, 76.38%, are congenitally blind or partially sighted. However, the statistical analysis demonstrates that the ones who have acquired blindness or vision loss is 25%. That statistically insignificant contradiction in the data could stem from various reasons: For instance, one participant chose both “congenital blindness/vision loss” and “acquired blindness/vision loss” because his/her congenital vision loss had not been

realized at first. Another participant made the same choices and stated that even though s/he had a vision loss at birth, his/her vision sufficed until the age of 17.

Whether it is congenital, or acquired, 72.22% of the participants are blind, and 27.77% of them are visually impaired. The visually impaired constitute 18.8% male and 45.8% female individuals. At this point, it is essential to note that the question regarding the degree of vision loss must be responded only by the ones who are visually impaired. However, as seen in the bar graph below (Figure 7), 74.04% of the participants stated profound/highly severe vision loss (70-89%); 22.22% of them stated severe vision loss (50-69%), and 3.70% of them stated mild vision loss (10-29%).

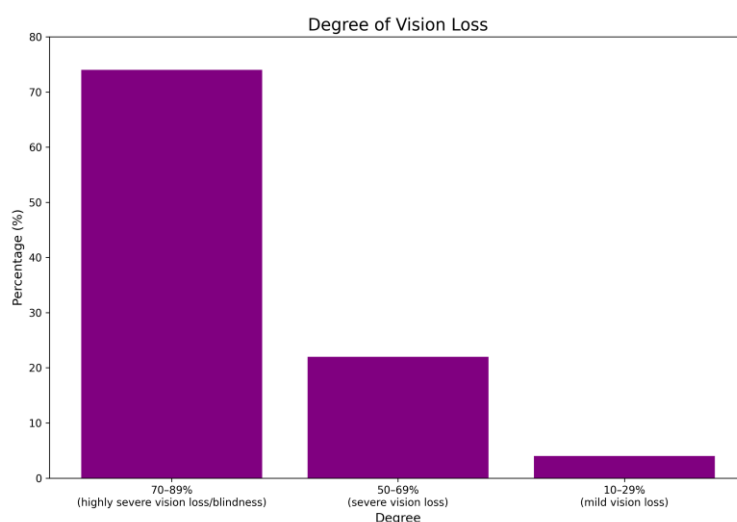


Figure 7. The Degree of Vision Loss

When the responses and numbers were analysed, it was seen that 9 participants who are blind also answered this question. No commonalities were found for those respondents. According to the Disability Rates published by the Official Gazette, 90-100% disability indicates the poorest visual acuity, which means total or almost total blindness (2010, pp. 54-55). Then, it can be interpreted that the participants who have exactly or nearly 89% vision loss might have defined themselves as blind. Therefore, the choices in this question might have been based on the precision in medical reports, or personal experiences that might collide with those reports, as stated by one of the participants on a personal call.

Another possibility is one handicap of online survey formats that may lead to wrong choices because of technical issues.

5.1.1.9. Online Questionnaire Participants by Identifiable Things on Screen (Q13)

The regarding question aimed to understand the extent of the participants' sight loss and functionality of their sight, if any, which was inspired by Rai (2009) and Chmiel & Mazur (2012; 2020). It should be noted that it was a sort of question allowing multiple responses.

With the percentage of 95.7%, "light" is the most common element identified on a screen. It is followed by pictures and texts, 39.1% for each, and faces with 26.1%. The rate of the participants who chose the option "others" is 17.4%, yet those participants did not specify what "others" signify.

As stated earlier, AD is primarily designed for the blind. However, identifiable elements on screens may still matter to end-users to enjoy AD. It can indirectly affect their expectations regarding the adjective use in certain scenes, as seen as follows. Those elements may direct those end-users to focus more on details, increasing their enjoyment.

5.1.1.10. Online Questionnaire Participants by Vision Aid (Q14)

Only 7 participants out of 20 partially sighted ones stated that they use vision aid, which constitutes 9.72% of the total participants, and 35% of the partially sighted participants the question was targeted to. According to the responses regarding the vision aid the participants use, 10.53% of them were found to use glasses. 1 participant uses a magnifying glass, 1 uses an electronic magnifying glass, and 1 uses a digital magnifying glass, which can be considered altogether. In this way, 15.78% of the participants use a sort of a magnifying glass. Another participant highlighted that s/he uses the vision aid already available on smart devices. In daily life, it can be observed that screen reader technology is commonly used by BVIP. However, this question aimed to reveal the gadgets that assist vision for the partially sighted. Assistive gadgets may have an impact on the comprehension, and accordingly, enjoyment of AD. As stated by Kösele (2025),

such gadgets enable BVIP to be independent, and to benefit from “educational, cultural, social and economic opportunities more.” Since none of the focus group participants were assistive gadget users, this issue was not investigated further.

5.1.1.11. Online Questionnaire Participants by Affiliation to NGOs (Q15)

The rate of the participants who are affiliated to an NGO working with BVIP is more than a half, 56.9%. While 56.3% of them are male, 41.7% of them are female. Clearly, the rate of men who are a part of an NGO is 14.6% higher than women.

When “the affiliation to NGOs” variable was analysed with the education degree, the results revealed certain significant points (Figure 8).

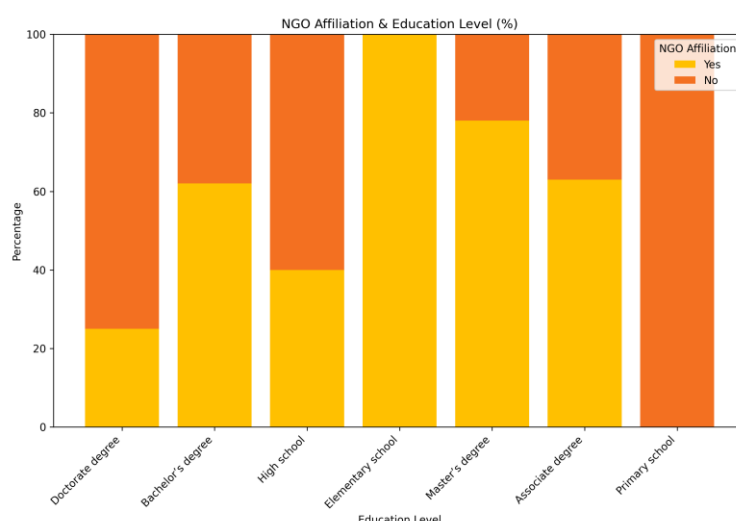


Figure 8. NGO Affiliation by Education

This figure demonstrates that all elementary school finishers are members of an NGO. The second group is the ones who hold a master's degree with 77.8% and third one is the bachelor's degree holders with 61.1%. Notably, no primary school finishers are affiliated to an NGO, while the 25% of the NGO members with a doctorate degree are. For the present study population, it seems that as the level of education increases, the level of interest in and awareness of AD may increase.

Furthermore, age seems to be another determinant of the NGO affiliation. Figure 9 categorizes the age groups with an NGO affiliation and shows the membership percentage for each group.

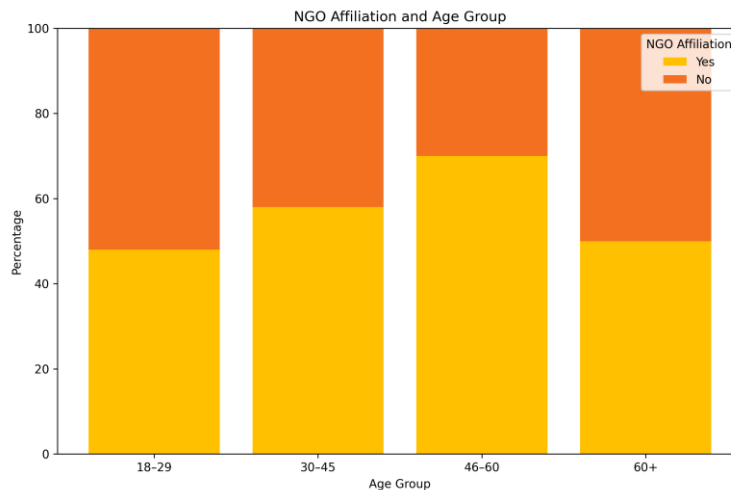


Figure 9. NGO Affiliation by Age

Based on the data in this figure, the biggest membership rate belongs to people at the age of 46-60 with the percentage of 69.23. The second age group with a high NGO affiliation rate is 30-45, with the rate of 53.85. The percentage of the participants who are 18-29 years is close to the second age group, with 50%. Surprisingly, the elderly BVI, 60+ years old, has the slightly higher membership rate than the 18-29 age group. The reason why this data is called “surprising” is because of the retirement age in Türkiye, and the socialisation habits of the retired. The possible reason of this result could be the requirement of the technology use to respond to this questionnaire, and the low number of the participants at 60+ age. Considering the habit of the Internet use among the elderly (see TÜİK, 2024), the fact that 2.94% of the participants are 60+ years old may not be “surprising”. Even though the overall Internet use was 88.8% among people aged 16-74, which is a very wide range, the rate of the use of specific services like e-Government among people who are 65-74 is the lowest with 25.6% (TÜİK, 2024). Hence, the result may not imply that the majority of the elderly do not prefer to be affiliated to NGOs; instead, they may not use the technology necessary to participate in this study. Additionally, the use of technology may increase the awareness of the existence of various NGOs, which

can explain the high rate of the affiliation to NGOs among younger participants in this study. Lastly, Figure 10 indicates the distribution of the participants affiliated to NGOs by location.

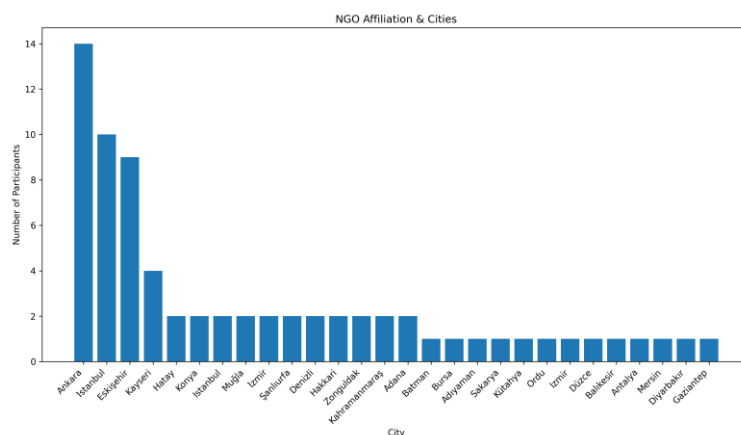


Figure 10. NGO Affiliation by Location

As seen, the first three cities are Ankara, İstanbul and Eskişehir, with 24.39, 14.63 and 12.2%, respectively. Those cities are followed by Kayseri with 7.32%. The numbers are in line with the number of participants by location. As stated earlier, SEBEDER was the primary NGO contacted to reach possible participants. Eskişehir is the city the author of this dissertation resides. In this city, [Eskişehir Görme Engelliler Spor Kulübü](#) was the main organisation contacted for the study. İstanbul, as the metropole of Türkiye, yields no surprises.

5.1.1.12. Online Questionnaire Participants by Additional Disability (Q16)

4 participants out of 72 stated that they have additional disabilities. 2 participants with orthopaedic disability have no concerns regarding the purpose of the study. As stated earlier, that question aimed to sort the ones with hearing disability out as the AD comprehension and enjoyment can be highly affected by it. The other 2 participants stated that they have a hearing impairment. However, only one participant specified the degree of his/her disability as 50%, which is a high degree that might have a significant effect on AD enjoyment. Therefore, that participant was excluded from the analysis of the Likert-scaled questions that aim to shed light on AD enjoyment. Since the other participant has a partial hearing

impairment and regularly uses AD, 1 hour daily, s/he was not excluded from that analysis.

Summarily, the demographic profile of the participants above establishes a baseline of a diverse group of end-users. Below, the results regarding technology as a hypothesized *mediator* in the AD *network* are presented.

5.1.2. Data Regarding Technical Infrastructure (Part B)

Undoubtedly, technology is essential for MA practices to be enacted in the first place. However, it is also crucial for disabled people to “actually” access those practices. It must be noted that this “actual” access covers not only the presence of the necessary technology but also the prevalence of it among the BVI across the country. Furthermore, the quality of the infrastructure is another determining (f)actor as it can affect the enjoyment of AD. The Final Declaration of The Workshop on Accessible Media by RTÜK also indicates that the technical infrastructure for AD practices should be strengthened (2023, p. 5). Thus, the second part of the online questionnaire aims to reveal the technological infrastructure of the end-users, which could act as a *mediator*.

5.1.2.1. Participants' Internet Access (Q20 & 21)

First of all, 100% of the participants stated that they have an Internet access. Considering that Engelsiz Kanal D and TRT Engelsiz, the main free-of-charge MA providers in Türkiye, can be accessed via the Internet, the Internet access becomes vital to watch and enjoy audio-described products. To the following question asking whether their Internet access is fast or not, 73.6% of them responded “yes”; 25% of them responded “neither fast, nor slow” and only 1 participant responded “no”.

The fact that all participants have access to the Internet may not be surprising since they were informed and became the participant of the study via the Internet. Even though it was desired to know what is happening in the deprived areas of Türkiye, it would be almost impossible to achieve it without field research. However, it is surprising to see that most of the current participants have a fast

connection. A fast Internet access can allow end-users to enjoy audio-described products without freezing. Additionally, it can close the gap between BVI and non BVI viewers who do not need an Internet access to watch their favourite TV series/films. In this way, it could increase inclusiveness, and it might be effective on socialising through conversations on commonly liked TV series.

5.1.2.2. Participants' Electronic Equipment

5.1.2.2.1. Participants' TV Possession (Q18)

Among 72 total participants, 66 of them (91.7%) stated that they own a TV, while 6 of them (8.3%) do not have one. However, owning a TV might not be a determining (f)actor regarding the access to AD unless the end-users have subscriptions to paid TV service providers such as Digitürk, Tivibu, etc. Additionally, whether those TVs are smart or not is also important to show that the end-users have an easier access to paid digital streaming platforms like Netflix. However, owning a regular TV can still be noteworthy to illustrate how often they are exposed to non-audio-described TV series/films, which could eventually impact their viewing taste and enjoyment. This aspect was indirectly questioned in the focus group (see [Chapter 6](#)).

5.1.2.2.2. Participants' Smart Gadget Possession

As audio-described products are mostly available on platforms that require an Internet access, smart gadgets become almost a “requirement” to enjoy AD. Thus, 100% of participants have a smartphone and/or tablet. On the other hand, 87.5% of them have a computer (desktop or laptop), while 12.5% of them do not. The portable feature of smartphones/tablets may ease the viewing process for the BVI. Additionally, if they have a subscription to digital streaming platforms like Netflix, BluTV, etc., they can download the series/films they want and listen to their AD wherever they are, with no need to have a connection. At this point, it should be remembered that those platforms also provide limited number of audio-described series/films, and the language used on Netflix seems not appreciated by the Turkish end-users in this study (see below).

When it comes to watching something on smartphones/tablets, the size of their screen, which can be regarded as a determinant (f)actor for enjoyment, unlikely matters to the BVI. However, the convenience of scrolling on a smart phone screen and tablet screen, for instance, or viewing a film in the cinema where the voice quality is higher can make a difference. Besides, the social and historical conceptualisation of the act of watching/viewing can be another (f)actor that affects enjoyment. To explain, the BVI can enjoy AD more when they use it in a shared environment like cinemas. Also, instead of having to hold a gadget constantly occupied with notifications, sitting on a comfortable seat could increase concentration, the dependent variable proven to be significant for enjoyment. Furthermore, having to use a smart gadget to watch their favourite TV series/films, as opposed to sighted audiences just turning on TVs, may disrupt their enjoyment. Whether this *actor* has become a *mediator* or not was tackled in the discussion.

5.1.2.3. Participants' Media Use (Q23 & 24)

The participants' media use is directly related to the electronic equipment they use to access audio-described materials. The half of the participants have a subscription to digital streaming platforms like Netflix, Amazon Prime, etc. It might result from a wider range of AV products on those platforms, compared to TV channels. On the other hand, the number of the ones with a membership to paid cable/TV service providers such as Kablo TV, Digitürk, etc. is lower with 24 participants. Those platforms offer their users more options than regular TV channels, yet not as many as digital streaming platforms do. Furthermore, other (f)actors that influence enjoyment such as censorship, the variety of the products, and so on might be effective on the higher rate of subscription to digital streaming platforms.

Table 2 below demonstrates the participants' sex, age and education level according to their electronic equipment and media use. Since all participants have a smartphone and/or tablet, this category was not included in the table.

Table 2. Participants' Electronic Equipment and Media Use by Sex, Age, and Educational Level

Category	Number	Male (%)	Female (%)	Average Age	Education Level
Desktop or laptop possession	63	69.8	30.2	36.2	Bachelor's degree (53.97%)
TV possession	66	66.7	33.3	36.9	Bachelor's degree (54.55%)
Subscription to digital streaming platforms (Netflix, Amazon Prime, etc.)	36	66.7	33.3	34.5	Bachelor's degree (52.78%)
Membership to paid cable/TV service providers (KabloTV/Digitürk, Tivibu, etc.)	24	66.7	33.3	36.7	Bachelor's degree (62.50%)

The sex of the participants seems unlikely to be examined from the aspect of gender in this context. Since the number of the male participants is higher in this study, the percentage of the male is mathematically higher in each category. Similarly, since the half of the participants holds a bachelor's degree, it is not surprising that the most common education level is bachelor's degree in all categories. However, the average age, 30s, is worth to take a closer look. Although the most common age span of the present study's participants is 30-54, the second age group (18-29) would be expected to have a subscription to digital streaming platforms more, based on TÜİK's 2023 data regarding the Internet use among the young population aged 16-24, which is 97.5% (TÜİK, 2023). Nevertheless, economic (f)actors, which were not analysed in this study, can also be determining for the subscription to paid platforms. For instance, students who mostly live off their parents might not prefer to subscribe to those platforms. Still,

subscription to digital streaming platform has the lowest average age. Hence, it can be suggested that the older people get, the more they might prefer a regular TV.

In short, the data above reveal that the participants use a variety of devices to access AV materials. Hence, it is important for MA providers to enhance their platforms accordingly.

5.1.3. Data Regarding Viewing Habits and Preferences (Part C)

This part of the questionnaire aimed to illuminate the viewing habits and preferences of the participants through their AD awareness, familiarity, exposure, and through specific questions about their personal choices in AD such as adjective use, intensity, objectivity/subjectivity, etc. The results regarding the exposure to and use of AD can be especially significant as they may reveal how “accessible” this accessible translation really is.

5.1.3.1. Audiodescription Use by Participants (Q25)

AD awareness and use is expected to go hand in hand. However, the total number of the participants who do not use AD is 13, which is more than the ones who stated that they know but do not use AD (see Table 4). In total, 81.9% of participants (59) use AD. As the questions that follow regard actual AD experiences, the survey was supposed to end if the response is “no” for that particular question. However, it was realized that those participants could respond to the rest of the questions in this section yet not respond to the following D part consisting of the Likert-scaled questions. Provided that the D section was only responded by the actual users, it does not pose a risk for the study’s reliability.

Among those 13 non-users, 7 of them are aware of AD but do not use it. Together with the other 6 participants, (see Table 3), 61.5% of non-users are male, while 38.5% of them are female. Their average age is 38.15, which is relatively younger than the previous group. As of their disability, 61.5% of them are congenital blind and 23.1% of them have acquired blindness. 61.5% of their blindness is partial

ranging from low to severe. Their education level also varies with one PhD and one associate degree holder. There is an academic; there are three teachers, and there is one student.

Table 3. The Non-users of AD

Number	Sex	Age	Vision Loss	Education Level	Occupation
1	Female	42	Unknown	PhD degree	Academic
2	Male	29	Congenital	Bachelor's degree	Teacher
3	Male	32	Congenital	Associate degree	Transportation services
4	Male	21	Congenital	Bachelor's degree	Student
5	Male	42	Congenital	Master's degree	Teacher
6	Male	45	Congenital	Master's degree	Teacher

When those 6 participants' responses to the next question ("Do you know AD?") were examined, it was seen that 3 of them are among the ones who said "yes"; 2 of them are among the ones who said "no", and the last one is the only respondent who said, "I have heard of it, but I do not know what exactly it is". It is hard to speculate about why those 3 participants did not choose the option "I am aware of it but have never used it before" (for this aspect's discussions, see [Chapter 6](#)).

5.1.3.2. Awareness of Audiodescription by Participants (Q26)

Despite the presupposition that the participation in this study requires AD awareness, the question worded "Do you know AD?" was deliberately asked in line with ADLAB's report on testing (Chmiel & Mazur, 2013; Q7 in Pre-Questionnaire). In doing so, the study aimed to account for potential negative responses and to identify any "non-users" or "unaware actors" who might otherwise be masked by the assumption. Indeed, 84.7% of the participants know

AD, yet 3 of them stated that they do not know it. It should be stressed that one of the options is “I have heard of it, but I do not know what exactly it is”, which was 1 participant’s response. Hence, those 3 participants might not be aware of AD, which requires a deeper interrogation (for the discussion regarding the several possible reasons behind, see [Chapter 6](#)). One of the participants who responded “no” has a low level of vision loss (10-29%). The second participant whose answer to this question was “no” is a student from Yüksekova, the biggest town of Hakkari, a city in the Eastern Anatolia of Türkiye known with its deprivation because of its geopolitical position. That participant has a partial sight loss, but the degree of the loss was not specified. The last participant’s situation is more complicated as s/he is congenitally disabled (it is not known if s/he has a partial vision loss), and a member of an NGO working with/for/on BVIP. Those two aspects seem to be the ideal ones for AD awareness. Plus, s/he does not reside in a deprived area, and s/he is a teacher. More interestingly, elsewhere, s/he responded to the Likert-scaled questions although s/he also stated that s/he does not use AD (except for GETEM films). Since s/he watches GETEM films in AD, s/he was not excluded from the analysis. Why s/he stated that she does not use AD might be by mistake, or because of her irregular use.

Overall, 7 participants stated that they know AD but have not used it before. When they were examined, it was seen that they are from different age groups and education levels (see Table 4 below). 57.1% of them are female and 42.9% of them are male, which corresponds to the higher number of male participants in the study. Also, the average age of the participants is 40.7, which belongs to the middle-age group. That group can be considered “in between” when it comes to developing new viewing habits and tastes. Nevertheless, being able to develop those new habits and tastes can also depend on the exposure to AD. As stated by a blind editor, his/her taste in AD has changed over the last two years because of his/her increasing exposure to AD. It should be annotated that this is just one personal experience that cannot be generalised, yet it gave one significant aspect to be examined further.

Table 4. Participants Who Know But Do Not Use AD

No	Sex	Age	Vision Loss	Education Level	Occupation
1	Male	56	Acquired	Bachelor's degree	Retired public servant
2	Female	28	Congenital	High school	Unemployed
3	Male	61	Congenital	Primary school	Retired
4	Male	21	Unknown	Bachelor's degree	Student
5	Female	47	Congenital	Bachelor's degree	Lawyer
6	Female	36	Acquired	High school	Unemployed
7	Female	36	Acquired	High school	Unemployed

Expectedly, those participants did not respond to the following section including the Likert-scaled questions regarding their AD experience. However, there is still one unclear point regarding their responses. Although they stated that they do not use AD, they still chose the electronic equipment and media through which AD is used. It might mean that they are exposed to AD on those gadgets and platforms, but they do not deliberately use it. On the other hand, they might develop certain expectations for AD as they responded to the intensity of the AD, and the voice of the audio describer. It can be assumed that the frequency of their AD use is too low for them to call themselves an AD user.

5.1.3.3. Turkish TV Series without Audiodescription (Q27 & 28)

As stated earlier, the primary study materials are national TV series that usually require regular viewing. Also, it would be impractical to ask “which” films the participants have watched before. Thus, if they follow any Turkish TV series without AD was asked them. In what follows, they were also asked to write the names of the series if they answered “yes”. 24 participants, which constitutes of 33.3% of the total study population, stated that there are Turkish TV series they

follow without AD, and 23 of them answered the following question regarding the names of the series. However, 5 of those responses were not valid as they do not include the names of the series. In this case, there are 18 valid responses to that question. When those TV series were analysed, it was seen that they are mostly old but still popular ones like *Kurtlar Vadisi* (Sınav, 2003-2004; Şaşmaz, 2004-2005). Appendix 6 presents the alphabetical list of those series, also the current availability of their AD on free platforms. That last column in the table showing where the AD of those series can be accessed free-of-charge might be useful for the readers of this study.

For *Gönül Dağı* (Eşsiz, 2020-present), one participant stated that this is not his/her preference but an obligation because his/her family watch it. Another participant said that s/he is obliged to follow many series without AD because of the non-availability of them with AD. Considering that there are many other TV series on many other TV channels apart from Kanal D and TRT, it can be suggested that most TV series are not still accessible for the BVI. When the currently aired but not audio-described series were examined, it was seen that they are aired on the TV channels apart from Kanal D and TRT, such as [Star TV](#) and [Show TV](#). Among those series, there are highly popular ones among Turkish TV viewers like *Kızılıçık Şerbeti* (Turgut, 2022-present) and *Yalı Çapkını* (Güvenatam, 2022-2025) (En Son Haber, 2025). This is just a small-scale representation of how much MA in Türkiye needs to be improved.

When the demographic data regarding the respondents to those questions were investigated, it was seen that 72.2% of them are male, while 27.8% of them are female. Even though the total participants are predominantly male, that huge difference, more than 50%, is noteworthy. It could be assumed that AD can be more convenient for “housewives” while doing housework, as stated by Erkazancı Durmuş and Okyayuz (2023). However, for the present female respondents, it can be asserted that TV series without AD might be avoided rather than *compromising* the viewing experience. To continue, the average age of all respondents of this question is 37.1, which puts them in the “in between” age group. They mostly (61.1%) hold a bachelor’s degree, which is not surprising

considering the weight of that education level in the study. As for their disability, 66.7% of them are congenital and 22.2% of them are partial. Interestingly, 88.9% of the participants know AD, and the rest 11.1% of them know but have not used it before (see Table 3 & 4).

5.1.3.4. Turkish TV Series with Audiodescription (Q29)

Since that open ended question is a compulsory one, all participants had to answer it. As a result, it was seen that 32 participants do not watch any Turkish TV series, with or without AD. It can be inferred that it is a deliberate choice for 30 of them because of, as mentioned by some, the content of the TV series, or preference of films instead, and so on. When those participants' demographic data were analysed to see if there was any commonality, it was revealed that the average age is 40.25, which can reveal the viewing preferences of young-adults and middle-aged people. However, there is a varied distribution in the population regarding sex, education level and occupation. As the majority of them are congenital blind (75%) and know AD (66.6%), it may be suggested that the reason why they do not prefer to watch audio-described TV series lies behind the TV series themselves. Contrary to the premature expectation based on the RTÜK's study on TV viewing habits (2018; 2024) and TV viewing habits of the disabled (2007), TV does not seem to be the main medium to watch something, especially among young and young adults. This situation can be observed in the participants' further comments, as seen below. On the other hand, the focus group demonstrated a different angle regarding TV, which is explained under the related subheading. To my knowledge, there is no recent study regarding TV viewing habits in general or particular to the disabled. In that rapidly changing digital world, such studies should be often repeated. This study can only present a sample regarding the viewing habits of the BVI.

Surprisingly, one participant stated that s/he uses Netflix, but does not know how to access audio-described series there, while another one said s/he cannot find the AD of the series on Netflix and YouTube, the platforms s/he uses to watch series. The individual who uses Netflix is affiliated to an NGO and uses the MP3 version of AD s/he gets from that NGO. It is interesting that s/he does not know

how to find the AD of the series s/he follows on Netflix despite his/her NGO affiliation. Those two responses are striking to show the end-users' awareness and visibility of AD to them, and the possible "ineffective" power of NGOs as *actors* who have failed in *mobilisation* in the AD *network* (This is discussed in [Chapter 6](#)).

Hence, the rest 40 responses could be analysed for the list of the series followed with AD (Appendix 7). To my knowledge, *Bahar* (Bülbüloğlu, 2024-2025), and *Kızılıçık Şerbeti* (Turgut, 2022-present), both aired on Show TV, are not presented with AD. Therefore, they were not included in the following list. Additionally, *Güldür Güldür* (Akpınar, 2013-present), which is not a TV series but a not audio-described comedy show, together with *Çok Güzel Hareketler Bunlar* (Akpınar, 2009-present), which is also an audio-described comedy show, were excluded from the list. Furthermore, films specified by some participants were also excluded from the list as the question asks which (Turkish) series they follow with AD. It should be noted that not all participants specified a name. Overall, it was observed that any audio-described series accessible on Engelsiz Kanal D, TRT Engelsiz or digital streaming platforms would work for viewers as they do not have many choices. However, viewers demand the privilege to choose whatever they would like to watch.

Although the departure point for the dissertation was the Turkish TV series aired on free platforms, the flow of the study required the inclusion of audio-described series on different platforms and/or films. That inclusion was welcomed considering that end-users already have limited options.³⁶ Although it is a paid platform using the simple present tense in AD, which is unconventional in Turkish, Netflix was still found to be popular among the BVI viewers. Hence, their enjoyment can be increased based on end-users' expectations. Insisting on that language use could create a power conflict between the Turkish AD "tradition" that dates to time before the official implementation of AD and the international

³⁶ Since the main focus of the study is to unearth what hinders enjoyment in screen-based AD, it is believed that the inclusion of the audio-described materials on digital streaming platforms is not a digression. On the contrary, it can present a stronger base for the discussion.

standards. However, those two *actors* can be reconciled to strengthen the AD network.

5.1.3.5. Frequency of Audiodescription Use (Q30)

The relevant question contains the most varied and personalised responses (see Figure 11 below). The participants added so many different alternatives by choosing the option “Other”. The original options were as follows: “Never; almost 1 hour daily; 1-2 hours daily; 2-3 hours daily; 3-4 hours daily and more than 4 hours daily”.

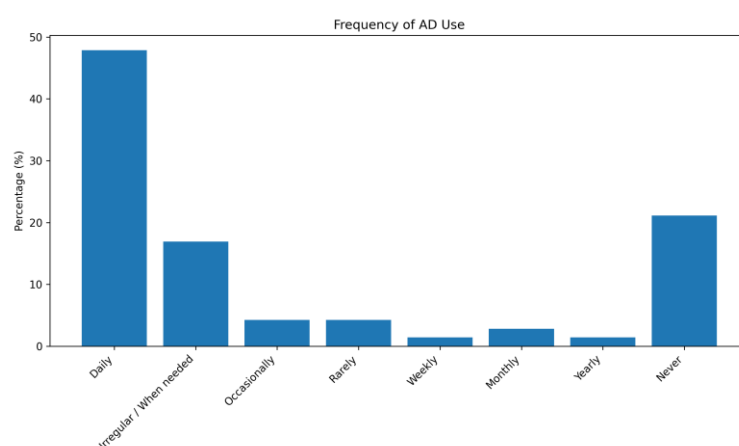


Figure 11. Frequency of AD Use

As seen, the number of the participants who stated that they do not use AD in their daily lives is relatively high considering the study population. It might result from the limitation of the study materials in the present study even though the study later embraced films and any other series accessible in Turkish AD. If the participants do not watch any Turkish TV series with AD, they might have thought that this question does not matter to them. The rate of the ones who “rarely” and “sometimes” use AD is 2.8% for each. 1.4% of them “hardly ever” use AD and the rate is the same for “once in a while”. Furthermore, they are evenly distributed to different frequencies, such as “whenever I need”, “whenever there is something interesting”, “whenever the new episode is aired”, “depends on the material”, “once a month”, “once a year”, etc. Those various and personalised frequencies demonstrate how heterogeneous the study population is. This is a small

representation of how enjoyment would depend on heterogeneous and personalised aspects.

When the whole responses are considered, it is seen that more than 80% of the participants use AD, at least rarely. If the ones who use AD daily, no matter how much, constitute 48.6% of the participants, it shows that almost half of them are regularly exposed to AD. It is seen that their average age is 35.9, which is a relatively young population. 80% of them are congenitally disabled, and 83% of them are blind (see Figure 12).

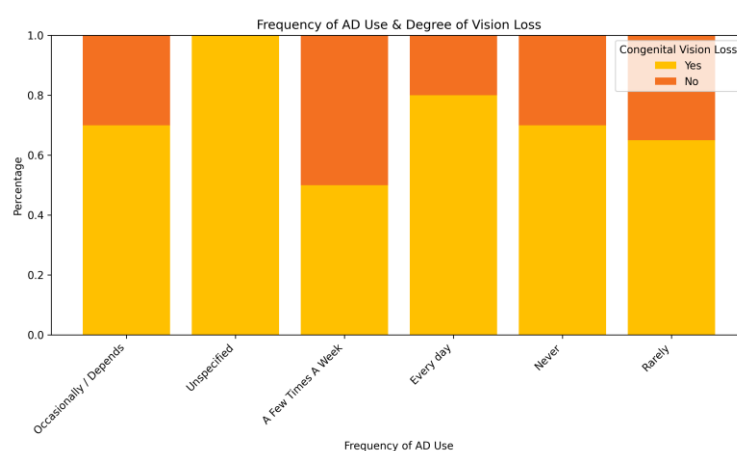


Figure 12. Frequency of AD Use by Congenital Blindness

This figure shows that the participants with congenital vision loss use AD more frequently. Additionally, their education level is high: 51% of them hold a bachelor's degree; 14% of them hold a master's degree, and 11% of them hold an associate degree. Hence, it can be asserted that the most active users are educated (young) adults with congenital blindness. The awareness of AD and being able to use it might be influenced by age and education as AD use requires technology use, as well.

On the other hand, the average age of the AD non-users (36.9) is close to the regular users. Additionally, their degree of disability is a determinant (factor) in this regard as more than half of them, 64%, are visually impaired, and 43% of them know AD fully. Hence, it can be inferred that they might not need AD. They have a bachelor's degree (36%), and they are finishers of high school (36%). The

rate of the ones whose use is varied and occasional is the same as the ones who never use AD, 19.4%. A small portion of the participants (2.8%) regularly use AD, if not daily.

5.1.3.6. Contingencies Regarding Audiodescription Use

Contingency tables show the frequency distribution of variables. In the present case, the tables cross-tabulate the frequency of AD use with the other categorical variables, e.g., sex/gender, education, (non-)subscription to digital streaming platforms, etc. It should be reminded that no statistically significant relationship was found between the frequency of AD use and its enjoyment. However, in this analysis, it was aimed to reveal the (f)actors affecting the AD use, which can give MA providers an insight to increase its use. There were no statistically significant relationships between AD use and sex/gender, education and subscription to streaming platforms. The only noticeable relationship was observed between the AD use and media type.

Firstly, among the participants who stated their daily use of AD, a larger proportion belongs to the male, based on descriptive statistics. Conversely, the female participants who never use AD slightly outnumbered the male ones. This may suggest a “gendered” pattern in AD familiarity and/or use, possibly reflecting the differences in their daily occupation, technology and tool access, platform use preferences/viewing habits, or content interests.

Secondly, in the chi-squared frequency test conducted to see the relationship between participants’ education levels and how frequently they use AD, the p -value was found much higher than the typical threshold (0.77). Hence, education may not necessarily create more awareness of or exposure to AD, or interaction with people and institutions where end-users can use AD.

Thirdly, a chi-square test was enabled to examine whether there is a statistically significant relationship between the frequency of AD use and platform use, such as TV, cinemas, mobile applications, digital streaming platforms and desktop. The results are as follows: $\chi^2 = 23.893$; degrees of freedom (df) = 30, and $p =$

0.77. Since the p -value is above the threshold, the null hypothesis is not rejected, which signifies that no statistically significant interaction between how frequent the participants use AD and the platforms they use it on was found.

Lastly, it was found that the media change according to the frequency of AD use. While the participants reporting daily use of AD prefer TV and YouTube most, occasional users tend to prefer the content provided by GETEM or DVD content they get individually or from NGOs (see Figure 13 below).

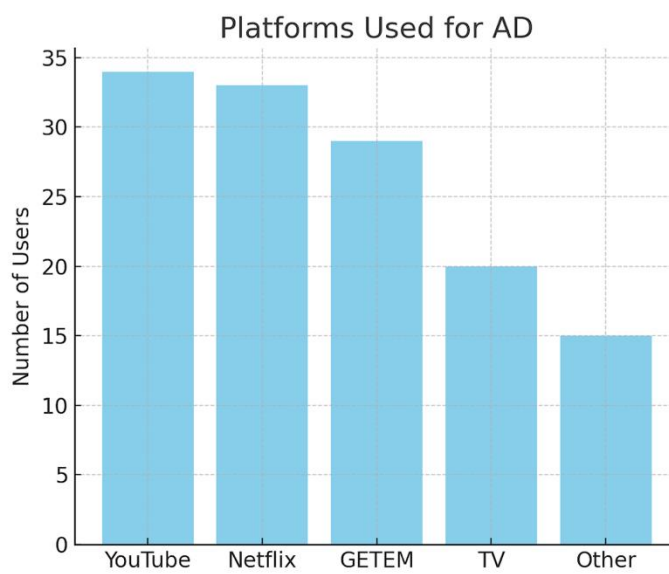


Figure 13. Platforms of Daily AD Users

However, it is not possible to mention a clear or dominant pattern. Hence, the participants gave diverse and unstructured responses. It should be noted that the sparsity of data per cell can make chi-square results statistically unreliable because of the expected p -value ≥ 5 for validity. In other words, although it extends a wide range of categories, the study setup might not yield statistically significant results due to low frequencies. Nevertheless, those findings could also be noteworthy as they reflect a heterogeneous end-user landscape through diverse and fragmented media preferences.

5.1.3.7. Audiodescription Media (Q31)

This section presents the media through which the participants use AD. The options were TV, cinema, smartphone/tablet, digital streaming platforms, paid TV service providers, mobile applications, desktop and/or laptop. No participants chose the option “other”. It should also be clarified that this question allowed multiple responses. As seen in the Figure 14 below, the most used medium is smartphone/tablet with the rate of 70.8%. The second one is desktop and/or laptop with 59.7%, and the third one is digital streaming platforms with 50%.

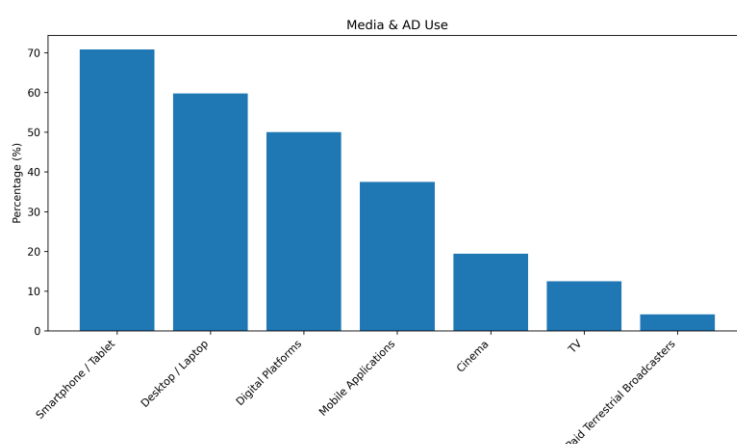


Figure 14. AD Media

Only 3 participants, 4.2%, use paid TV service providers. Understandably, TV is not highly used for AD by the participants (12.5%) as AD cannot be accessed on TV in its regular airing time. Even though end-users have a smart TV and a digital streaming platform subscription, it may not mean TV to them. Furthermore, the rate of AD use in the cinema is not as high as expected, with 19.4%. However, it might be because of the limited AD access in “regular” cinema saloons. The BVI can enjoy an audio-described film in the cinema provided by Turkcell Hayal Ortağım. Additionally, that supply may not be simultaneous with the film’s air date. Paradoxically, it has been observed that there is a low interest in accessible events, even in free-of-charge Accessible Film Festival, as revealed by Dalaslan and Şulha (2019). This “lack of interest” was personally observed, too. This aspect was delved into in the focus group discussion.

5.1.3.8. Types of Programmes with Audiodescription (Q32)

Although the main study materials were Turkish TV series, knowing end-users' general viewing habits can be fruitful to reveal their awareness and exposure to different ADs, which might consequently affect their enjoyment. Table 5 below demonstrates the programs viewed by AD by this study's population.

Table 5. Types of Programmes with AD

\$ad_programmes Frequencies

		Responses		Percent of
		N	Percent	Cases
ad_programmes ^a	ADprogrammes_news	7	5.2%	9.7%
	ADprogrammes_series	43	32.1%	59.7%
	ADprogrammes_film	59	44.0%	81.9%
	ADprogrammes_documentary	22	16.4%	30.6%
	ADprogrammes_realityshows	3	2.2%	4.2%
Total		134	100.0%	186.1%

a. Dichotomy group tabulated at value 1.

From top to bottom, the programs are listed as follows: news, series, films, documentaries and reality shows. As seen, films are the most popular AV materials viewed with AD by the participants. It is striking to show that the low level of "cinema" choice as a medium in the previous question is likely because of the AD convenience the cinema saloons fail to provide for the BVI. Hence, it can be suggested that the BVI prefer, or "have to" prefer to watch audio-described films at home on their electronic devices. This aspect possibly affects their companions, as seen in the following part, and accordingly, their socialising.

Besides, 7 participants added their personal responses by choosing the option "other". Probably because this is a compulsory question, 2 participants who do not use AD wrote "I do not." Hence, among the remaining 5 participants, "photography" was written by 2.8%; one participant wrote "phone, computer and sports competition"; one participant specified "Instagram", and the last one wrote "only GETEM films".

How the AD of photography is accessed is not clear, yet it can be via AI like ChatGPT, SEBEDER's Betimleme Kumbarası, or From Your Eyes. For Instagram, a highly used social media platform, AD is undoubtedly essential. Currently, screen reader technology is available on smart gadgets. However, it should be questioned how the mechanical voice affects end-users' enjoyment. Even though there is no statistics regarding BVIP's Instagram use in Türkiye, based on 2025 data that shows 58.4 million users (Ulaştırma ve Altyapı Bakanlığı, 2025), it might seem unusual that Instagram was specified by only one participant. However, AD in this study particularly refers to series/films created by people upon consideration, not automated ones with AI and voiced by a robot. For GETEM, Yılmaz states that it embodies nearly 50,000 works together with books and audio-described films (Günaydın Hayat, 2024). The audio files of the AD for those films are shared with GETEM members upon their registration to GETEM via their medical report. Given that GETEM is one of the institutions contacted for the distribution of the questionnaire, that number may seem low.

5.1.3.9. Accompaniers (Q33 & 34)

It is believed that being able to watch something with other people and talk about what you have watched together afterwards is a significant aspect of socialisation and inclusiveness. However, the platform through which AD is accessed seems to create an "isolated" situation, making people use it alone. Moreover, TV series cannot be viewed with AD at the exact airing time, forcing the BVI to view it later, possibly not with the sighted. In this study, more than three quarters of the participants (77.8%) stated that they use AD alone. However, the rate of the ones who do not use AD alone is higher than the rate of the ones who sometimes use it alone, with the percentages 12.5% and 9.7%, respectively. It can be attributed to the technological advancements in MA. For instance, applications like Turkcell Hayal Ortağım allows the BVI to watch films in the cinema with non-BVI people. As highlighted by Accessible Film Festival, it is "a film festival not for the disabled to watch films but for everyone to watch films together" (Engelsiz Festival, n.d.). Nevertheless, as stated above, the number of the cinemagoers in this study is low. Hence, it is likely that the 12.5% of the participants are accompanied by

others during more isolated times. On the other hand, it is still a significant opportunity for them to socialise through a common taste. Additionally, those companions might affect their AD comprehension and enjoyment in a good or bad way especially when they try to “complete” the AD. It is not known whether those companions are also BVI, yet it has been intentionally left out to avoid creating an assumption that BVIP can only watch something with other BVIP.

As follows, participants who do not or sometimes use AD alone were asked to specify their companions in the following question. The 16 valid responses here demonstrate that the majority of their companions are families (44.4%); the second one is partners (33.3%), and the last one is friends (27.8%). “Partners” might be evaluated as “families” as well since they can include spouses. However, that word was particularly chosen to include all sorts of relationships.

When the demographic data regarding that answer was crossly examined, it was extracted that the higher the age group is, the more companions the end-users have. The average age group of the “no” respondents is 43. The ones who use AD alone is the youngest group with the average age 35.9, while it is 37.4 for the ones who said “sometimes”. It can be because of the higher possibility of building a family, or romantic relationship with the age. Another striking point resides in the participants’ degree of vision loss. It was revealed that the participants with partial vision loss tend to use AD together with other people. It can be because of the comfort and ease of a better comprehension of AD accompanied by their vision, which can create a smoother atmosphere for the discussion about the viewed material afterwards.

5.1.3.10. Audiodescription Style (Q35)

That question carries the utmost importance for the study, together with the Likert-scaled questions in the following part. It aimed to reveal the AD style the end-users prefer. Their expectations regarding the AD style may directly affect their enjoyment. It should be noted that there are always personal preferences that cannot be generalised, yet such responses can still provide a solid ground

for the creation of AD guidelines and standards. Table 6 below presents the responses.

Table 6. Preferred AD Style by Participants

AD Style	Number of Participants	Percentage
Detailed	35	48.6%
Sufficient	16	22.2%
Depends	12	16.7%
Objective	7	9.7%
Subjective	2	2.8%
Total	72	100%

As seen, the end-users in this study prefer detailed AD, which has been one of the influential (f)actors shaping the current AD practices. As stated by SEBEDER, Turkish end-users tend to feel that they miss something when the silent interval without AD is long (Erkazancı Durmuş & Yeşilırmak, 2021, p. 100). One of the possible reasons of this pattern could be the effect of mothers as first audio describers, as investigated further on [Chapter 6](#). Furthermore, it is striking that giving as many details as possible does not necessarily pose the risk of being subjective, which could pose a concern for audio describers. Even though the participants prefer detailed AD, they do not prefer subjective AD. Indeed, objectivity and subjectivity seem not to matter to the end-users as much as expected. Considering the high volume of studies on objectivity vs. subjectivity in the literature, it is surprising that the percentages of those answers are quite low. However, it might result from the fact that the participants could give only one response to that question. With the order of the options, i.e., the option worded as “depends”, it was aimed to give the participants an option between “detailed and sufficient”, yet it is not clear what “depends” means to them, i.e., if “detailed or sufficient”; “objective or subjective”, or “depends on what they are watching”. In any case, it may demonstrate that “balance” is what they seek for. Moreover, “sufficient” may require a further analysis as sufficiency may depend on AD familiarity and frequency of AD use, as well. Given that 19.4% of the participants do not use AD, their expectations regarding the density of AD could solely depend

on the sort of AD they get from their social environment. Hence, below, the demographic analysis of the respondents of this question is given. Then, the results of the cross analysis of these responses and the ones to the question regarding the frequency of the AD use are presented. It should be highlighted that the aspect of sex was only included if there was a significant point as most of the study participants were male, which creates an inevitable result of the higher rate of male respondents for each question.

5.1.3.10.1. Demographic Analysis of the Audiodescription Style Respondents

The average age of the respondents who prefer detailed AD is 37. 37% of them are bachelor's degree holders; 23% of them are high school graduates, and 14% of them have a master's degree. 23% of them are partially sighted and 88% of them are aware of AD, and 86% of them are active users. Hence, it can be suggested that this profile is relatively young and educated with a higher rate of awareness.

The average age of the second group is almost the same as the first one with 37.8. Their education level varies, ranging from bachelor's degree (50%) to high school finishers (18.7%) and PhD degree (12.5%). The fact that 37% of them are partially sighted may be the reason why they do not prefer "detailed" AD as they do not need it. Additionally, the lower level of awareness and use (69% for both), and no awareness and no use (25%) create a room for questioning. It can be asserted that this group needs more time to develop their taste and expectations.

The third group consists of 75% bachelor's degree holders whose average age is 38. It was seen that the awareness rate is also high among those respondents with 83% and 75% active AD users who are 25% partially sighted. The weight of the female respondents is eye-catching with the percentage of 75.

The ones who prefer objective AD are 100% aware and users of AD, which is striking despite their low number. 86% of those respondents are blind and 29% of them are partially sighted. Hence, no parallel relation between the degree of vision loss and objectivity may be established. In fact, it may be possible to suggest that blind people prefer more objectivity as they do not want to be

“guided” or “directed” because they do not have the chance to see anything, even partially, as discussed in [the next chapter](#).

Lastly, there are only 2 participants who prefer subjective AD, and they are evenly distributed in terms of sex and degree of vision loss. One of them is a student who is 21 years old, while the other one is a teacher who is 44 years old. They both know and use AD regularly. It is believed that they represent a unique profile among 72 total participants. Even though their preferences arise solely from personality and idiolect, it is still significant to show the alternative perspectives to AD.

5.1.3.10.2. Cross Analysis of Audiodescription Style Preference and Frequency of Audiodescription Use

Exposure can strongly influence the expectations from AD, and those expectations could be strong (f)actors influencing its enjoyment. Therefore, a cross analysis of the frequency of AD use and the preference of the AD style was believed to be required. Figure 15 below displays the results of that analysis.

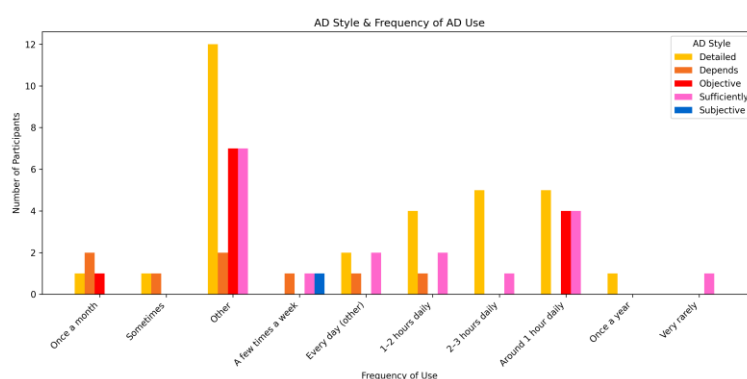


Figure 15. AD Preference by Frequency of AD Use

Accordingly, among 35 participants who prefer detailed AD, 4 of them use AD 1-2 hours daily, while 3 of them use it nearly 1 hour every day. The rest of the respondents gave more flexible responses like “when the new episode of the series is aired”, and “3-4 hours weekly”. Overall, the regularity of the use stands out in those responses.

On the other hand, 16 participants who prefer “sufficient” AD do not display such regularity. 2 of them are exposed to AD nearly 1 hour daily, and the other 2 use it 1-2 hours every day. The rest of them expressed seldom and/or conditional use, such as “hardly ever”, “when I need”, “sometimes”. It can be asserted that, like their use that is conditional depending on the need and/or content, their expectations accordingly depend on the amount they use, i.e., “sufficient”. It is likely that details could be overwhelming to them.

The following profile who said “depends” gave the most varied responses. Like their varied AD use, “when I want to watch a film”; “when I find content on GETEM”; “when I find series or films with AD”; “when I have time”, their preferences are also varied. It can result from the relationship between the content of AV materials and the expectations from their AD, which was aimed to be displayed through the Likert-scaled questions.

Similarly, the “objective” AD demanders state seldom and contextual use of AD, like “once a month”, “sometimes” and “when there is something that interests me”. As their use of AD is to the point, they may want to enjoy it in their own way. Besides, they may not be accustomed to the AD in the Turkish media as they rarely use it. Thus, they might prefer pure objectiveness.

The small but unique participant group who prefer subjective AD regularly use it. One of them use it “nearly 1 hour daily” and the other one use it “3 days a week”. The latter one’s specificity could be related to the streaming of the programs/series s/he regularly follows. It can be hypothesised that regular use lets end-users embrace specific style in time. However, the ones who prefer “detailed” AD are also regular users. At that point, their stance towards objectivity and subjectivity should also be examined closely. That examination was conducted below upon the analysis of the Likert-scale questions.

To summarise, the responses to the preferred AD style reveal how many different *actors* are at place in this *network*, and how gift their relationships are in the formation of enjoyment. This aspect was discussed in [the next chapter](#).

5.1.3.11. Adjective Use in Audiodescription (Q36)

The use of adjectives in AD is one of the most challenging aspects audio describers face. It is also one of the most controversial issues in AD regarding its quality and reception. It should be clarified that those discussions are not related to the necessity of the use of adjectives. It is acknowledged that they are inevitable and vital in a “description” as adjectives “describe” things. Hence, the dispute emerges from objectivity and subjectivity aspects. It is striking to see that the participants of this study emphasise those issues even though they seem not to attach importance to them in the previous question. Since the question asks the adjectives they like/dislike, it was expected from the participants to also explain why. However, it was not clarified by most participants. Furthermore, the same adjective might be liked and disliked at the same time by different participants. Hence, a simple thematic analysis was conducted, and the responses were cross-checked with the ones to the previous question. Table 7 below presents the referred adjectives, from the most referred to the least one, based on the frequency analysis.

Table 7. The Referred Adjectives

Adjective	Repetition
Beautiful	14
Ugly	11
Tall	7
Short	7
Far	6
Near	4
Colours	4
Sweet	2
Bad, Big, Chic, Dark, Decisive, Fair/Light, Fat, Flirtatious (look)*, Good, Harsh, Overweight, Small, Thin/Slim, Wicked (smile)*	1 for each

* Even though the participant's example grammatically refers to adverbs, they were included in the table as s/he stated that they strengthen gestures/mimicry apart from objective features that could be understood by everyone.

Since this question required a response, 3 participants left that question blank with a "hyphen" or "full stop", while 1 participant stated that s/he does not use AD. Two participants said they do not have any ideas on the issue. Although one participant remarked a significant aspect, calling simple present tense use on Netflix "negative", his/her response was not evaluated as it has nothing to do with adjectives. Hence, there were 65 valid responses in total. As seen, adjectives regarding physical appearance and dimensions feature in the list. It can be assumed that the adjectives regarding physical appearance like "beautiful", or "ugly" are deemed "subjective", which is an aspect approached differently by the participants. To illustrate, one participant acknowledges the use of subjective adjectives like "beautiful", "ugly", etc. as humans write AD scripts and such adjectives can give him/her an idea to some extent as s/he is congenitally blind. In other words, s/he does not have a visual image or concept of beauty, so exposure to various "subjective" adjective uses in AD can let him/her create his/her own image and concept of beauty. However, another participant stated that the same adjectives which s/he also calls "subjective" cause "dissatisfaction". On the other hand, the adjectives for dimensions like "tall" or "short" were called "subjective" by the participants based on the vagueness of those dimensions. The subjectivity and objectivity dichotomy³⁷ was further discussed in the focus group.

Additionally, 10 participants writing "none" to this question could either mean that they do not have any specific preferences, or there are no adjectives they like/dislike. They either stated that they like all adjectives, or there are no adjectives they dislike, both of which can be considered the same. Among those participants, one of them specifically called AD by SEBEDER "good", which could mean that to him/her, the adjective use by SEBEDER can be the criterion for this issue. One participant specifically uttered that s/he likes all "detailed" descriptions

³⁷ It may seem a paradox to discuss a dichotomy in a thesis employing a perspective characterised by challenging all dichotomies in sociology like ANT. However, it was a deliberate choice with a purpose of questioning that dichotomy which may affect the enjoyment *network*.

without referring to anything related to adjectives, yet it could be assumed that s/he meant “detailed” adjective use. 2 participants’ responses draw our attention to the importance of adjectives for the acquired blind as they can “ease the visualisation” for them by triggering their visual memory. Another group of participants who have no particular preferences (5) can be evaluated together with those participants. 3 participants highlighted the importance of the content of audio-described materials for their density and characteristics of the adjective use in AD. To one participant, adjective use is good and necessary as long as it is natural and not exaggerated. Lastly, even though one participant “refrains from answering that question because of the possible negative effects of such preferences on the creativity of AD script writers”, it is believed that it actually contains a response. It can be inferred that, to that participant, objectivity/subjectivity discussions negatively affect creativity, so adjective use should not have any limitations.

The participants who gave thematic responses like “objective”, “subjective” etc. are included in the following part. Table 8 categorises the use of adjectives by themes.

Table 8. Thematic Groupings of Adjectives

Theme	Repetition
Physical Descriptions	26
Colour and Appearance	25
Emotional/Subjective	9
Objective	6
Othering/Judgmental	2

Based on the table generated with a frequency analysis, descriptive adjectives for physical appearance are expectedly dominant as a theme. However, there are different stances to their use. To exemplify, one participant finds the adjective use to describe people’s physical appearance insufficient, and another one believes that adjectives to describe animals in documentaries should be more detailed. However, another participant stated that using “too many” adjectives

causes distraction for him/her. Overall, it was observed that those physical appearance adjectives are placed in the objectivity and subjectivity perspective. The participants prefer more “objective” adjectives that would not depend on person to person. “Subjective” adjectives are deemed “changeable”, “judgemental”, “othering” or even “sexist”. Although this is an aspect that might require another study, it was tackled in the focus group. It was revealed that objective adjective use in AD might be appreciated as it gives end-users a space to judge someone’s beauty, as an example, based on the description. Hence, it is important for AD script writers to give as many details as possible by using various adjectives without guiding end-users and imposing them their personal ideas.

5.1.3.12. Audio Describer’s Voice (Q37)

Since voice is the essence of AD, it could have a significant impact on AD enjoyment. Although this question asks the sex of the describer, it is acknowledged that technical aspects like voice quality, speed, synchronisation and professional competences like good diction and articulation are also important in this regard. The sex of the describer might project gender-related issues, if any, on AD enjoyment. As revealed by Sancaktaroğlu Bozkurt & Okayayuz (2020b), Turkish end-users associate female and male voices in AD with certain genres. Figure 16 below shows the participants’ responses to the related question.

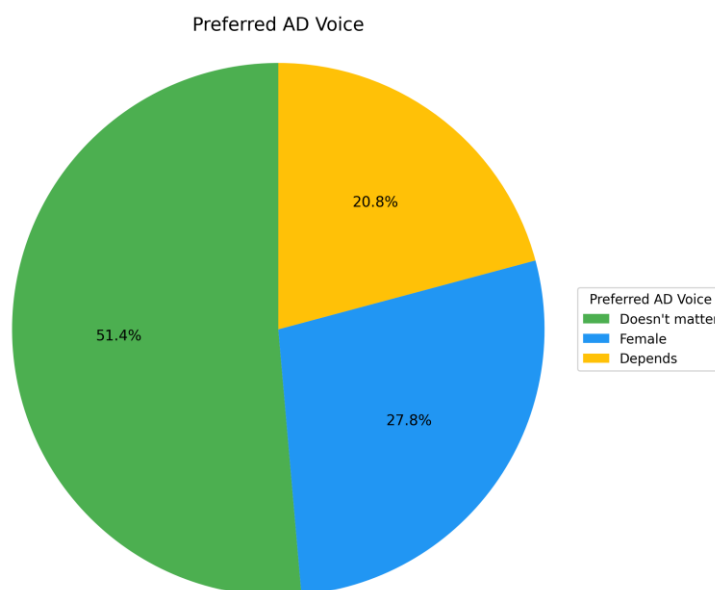


Figure 16. Preference of Audio Descriptor's Voice by Participants

As clear from the pie chart, the audio describer's voice does not matter to slightly more than half of the participants, 51.4%. Despite the assumption of a higher preference rate in female voice based on the "mothers as the first audio describers" reality, relatively higher than a quarter, 27.8%, chose "female", while 20.8% of them chose "depends". The previous studies in the literature demonstrate that the answer "depends" may refer to the genre of the audio-described material. On the other hand, the remarkable difference between the options "doesn't matter" and "depends" might reveal that end-users in Türkiye have developed a more complex taste in AD, independent of the genre or describer's voice. However, it is still striking that no one preferred the "male" voice in particular, which could result from mothers' influence. Female voice seems to be dominant in media, as seen in most TV series on Engelsiz Kanal D and TRT Engelsiz, yet it may not mean that more exposure creates more effect. As stated, there could be intricate relationships among countless *actors* that have always shaped and will always shape AD enjoyment.

5.1.4. Data Regarding Audiodescription Opinions (Part D)

This part presents the analysis of the Likert-scaled questions regarding AD enjoyment, and in this way, it forms the very basis of the study. In addition to the

fundamentals, i.e., reliability analysis and descriptive statistics, the following analyses were conducted: hypothesis analyses, namely ANOVAs, to reveal whether there are differences between dependent and independent variables among the groups and to compare variances across different groups; chi-square tests to analyse the relations between categorical variables regarding the differences in groups; correlation analyses to reveal the relations among variables, and factor analyses to “explain the pattern of correlations within a set of observed variables” (IBM, n.d.). It should be stressed that there are 59 responses in this section as the participants who never use AD are required to send their responses without seeing the questions in this section. Consequently, 81.94% of the total participants responded to this significant section of the questionnaire.

The relationships based on the inter-item correlation matrix results are given below in Table 9:

Table 9. Pearson’s Correlations Matrix for the Likert-scaled Questions

Pearson's Correlations

			Pearson's r	p
AD_access	-	AD_comprehension	0.090	.497
AD_access	-	AD_empathy	0.124	.349
AD_access	-	AD_concentration	0.070	.598
AD_access	-	AD_overall-enjoyment	-0.034	.799
AD_access	-	objective_AD	-0.005	.973
AD_access	-	subjective_AD	-0.008	.953
AD_access	-	enjoyment_genre	0.031	.819
AD_access	-	AD_emotions	0.095	.475
AD_access	-	AD_socialisation	0.173	.190
AD_comprehension	-	AD_empathy	0.514	< .001
AD_comprehension	-	AD_concentration	0.686	< .001

Pearson's Correlations

			Pearson's r	p
AD_comprehension	-	AD_overall-enjoyment	0.580	< .001
AD_comprehension	-	objective_AD	0.165	.211
AD_comprehension	-	subjective_AD	0.061	.644
AD_comprehension	-	enjoyment_genre	-0.134	.313
AD_comprehension	-	AD_emotions	0.531	< .001
AD_comprehension	-	AD_socialisation	0.633	< .001
AD_empathy	-	AD_concentration	0.692	< .001
AD_empathy	-	AD_overall-enjoyment	0.438	< .001
AD_empathy	-	objective_AD	0.161	.223
AD_empathy	-	subjective_AD	0.432	< .001
AD_empathy	-	enjoyment_genre	0.061	.649
AD_empathy	-	AD_emotions	0.469	< .001
AD_empathy	-	AD_socialisation	0.545	< .001
AD_concentration	-	AD_overall-enjoyment	0.688	< .001
AD_concentration	-	objective_AD	0.216	.100
AD_concentration	-	subjective_AD	0.190	.150
AD_concentration	-	enjoyment_genre	-0.076	.567
AD_concentration	-	AD_emotions	0.481	< .001
AD_concentration	-	AD_socialisation	0.696	< .001
AD_overall-enjoyment	-	objective_AD	0.235	.073
AD_overall-enjoyment	-	subjective_AD	0.191	.147
AD_overall-enjoyment	-	enjoyment_genre	-0.028	.830
AD_overall-enjoyment	-	AD_emotions	0.389	.002
AD_overall-enjoyment	-	AD_socialisation	0.658	< .001
objective_AD	-	subjective_AD	-0.020	.882
objective_AD	-	enjoyment_genre	9.360×10^{-18}	1.000
objective_AD	-	AD_emotions	0.105	.430
objective_AD	-	AD_socialisation	0.342	.008

Pearson's Correlations

			Pearson's r	p
subjective_AD	-	enjoyment_genre	0.018	.894
subjective_AD	-	AD_emotions	0.197	.135
subjective_AD	-	AD_socialisation	0.223	.090
enjoyment_genre	-	AD_emotions	-0.082	.538
enjoyment_genre	-	AD_socialisation	-0.129	.332
AD_emotions	-	AD_socialisation	0.525	< .001

Here, positive values which are closer to 1 represent a strong relationship; 0 shows no relationships, and negative results reveal inverse relationships. Those results can mean that AD is considered helpful for comprehension by the participants, and they can concentrate on the content more in this way. Comprehension and concentration together enhance the enjoyment of the content, which can give end-users an opportunity to socialise by engaging with conversations on the viewed product afterward. In brief, it can be stated that AD functionally provides emotional and social engagement for end-users, at least for the present participants.

Secondly, the moderate correlations ($r = 0.580$ and below, $p < .001$) suggest that emotions, namely empathy with characters and feeling emotions thanks to AD, can moderately foster socialisation opportunities after viewing an audio-described product.

Lastly, as opposed to what was expected and written by the respondents regarding the adjective use in AD, there is a weak correlation between objectivity and enjoyment ($r = 0.235$, $p = .073$). However, as seen, a modest link was observed between empathy and subjective AD; similarly, empathy moderately affects enjoyment in the end. Surprisingly, there is a lower and statistically non-significant correlation between subjective AD and feeling emotions in general ($r = 0.197$, $p = .135$), which could be associated with the high personality of feeling emotions. As follows, the demographic data of those respondents are shared.

5.1.4.1. Demographic Data of D-Section Participants

Figure 17 below represents the demographic data regarding 59 respondents of the section D of the online questionnaire. The included variables are sex, education, special education, congenital blindness, acquired blindness and age.

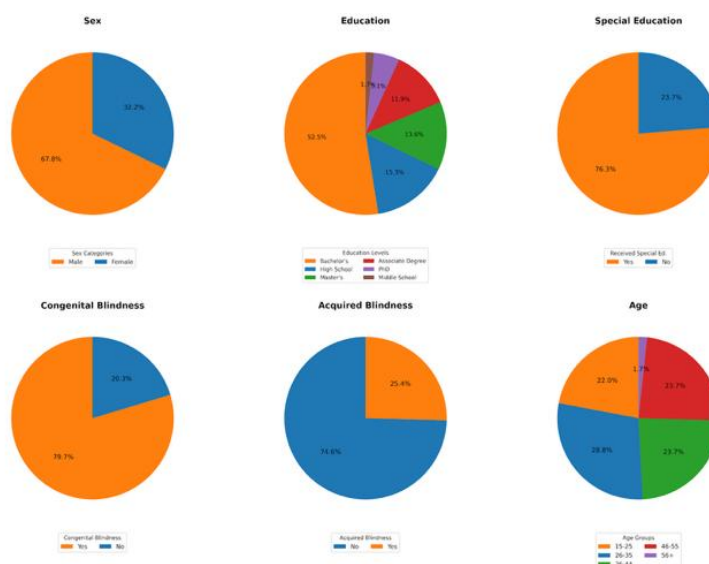


Figure 17. Demographic Data of D-Section Participants

As in the whole study participants, the male participants and bachelor's degree holders also dominate this part. Similar to the whole population, the rate of the participants who took a special education tailored for the BVI is high. Albeit not specified whether it is total or partial, they have a congenital vision loss, which could mean a higher AD exposure. Additionally, it was seen that they belong to the young/young-adult age group, which can result in a better use of the technology required for AD use. To remind, it was hypothesised that familiarity with AD may significantly affect its enjoyment. Thus, the frequency of AD use by those 59 participants is significant to test this hypothesis. Figure 18 below shows the data regarding that frequency.

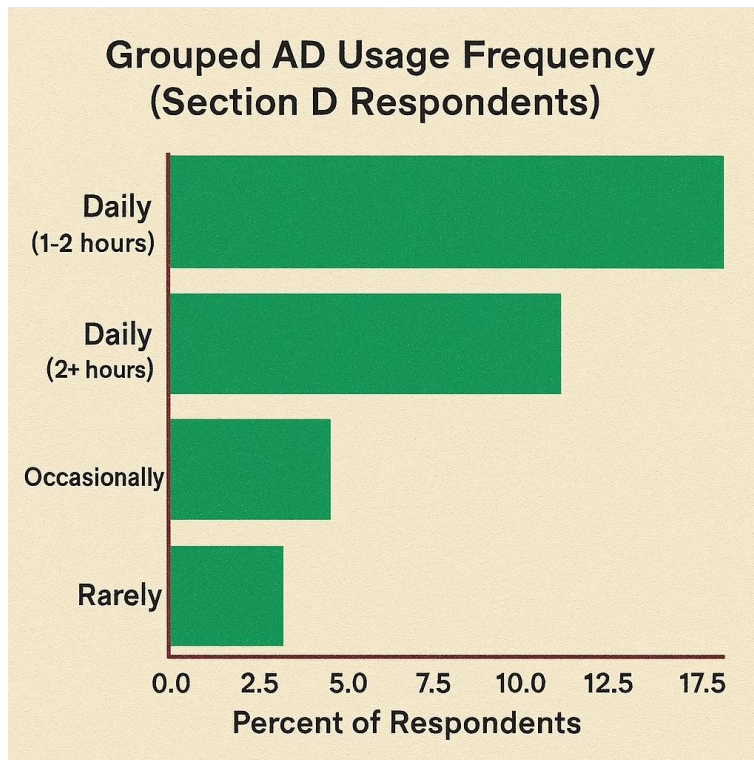


Figure 18. Frequency of AD by Likert-scaled Questions Respondents

As seen, the highest rate belongs to regular users, which can confirm the hypothesis. Nevertheless, there are still 14 participants who responded “I never use AD” but still answered the questions in this section. The reason could rise from a different interpretation of AD use. For instance, those participants may use AD in different AV products than series/films, and that is why they responded “never”. To see whether there is a statistically significant relationship between the frequency of AD use and enjoyment, Pearson’s correlation coefficient analyses were conducted. The results are presented in the Table 10 below.

Table 10. Pearson’s Correlation Coefficient Calculations regarding the Relationship between the Frequency of AD Use and Its Enjoyment

Dependent Variable	Independent Variable	Pearson’s correlation coefficient	<i>p</i> -value	Relationship
Frequency of AD use	Comprehension of AD	0.165	0.3376	Weak, positive correlation (not significant)

Frequency of AD use	Empathy with characters	0.165	0.3348	Weak, positive correlation (not significant)
Frequency of AD use	Better concentration	0.241	0.1566	Weak-to-moderate, positive correlation (not significant)
Frequency of AD use	Overall enjoyment	0.172	0.3145	Weak, positive correlation (not significant)

Surprisingly, the results do not reveal any statistically significant relationships between the frequency of AD use and four independent variables specified in the table, as evident from their p -values ($p > 0.05$). Although more frequent users reported slightly higher outcomes, there is not enough evidence to assert a consistent and reliable relationship between the frequency of use and enjoyment. To cross-check, Spearman's rank correlation, which measures monotonic relationships and is more appropriate for ordinal data, was also run. The only difference was seen in the concentration variable whose p -value is 0.04, which shows a moderate statistically significant correlation. Hence, it can be argued that the more frequent the AD use is, the slightly more concentration and engagement is felt during the AD experience.

5.1.4.2. Average Audiodescription Reception

In Figure 19 below, the mean average score of each Likert-scaled question is presented as a whole. The questions are on a scale of 1 to 5 where 1 means "Strongly Disagree" and 5 means "Strongly Agree".

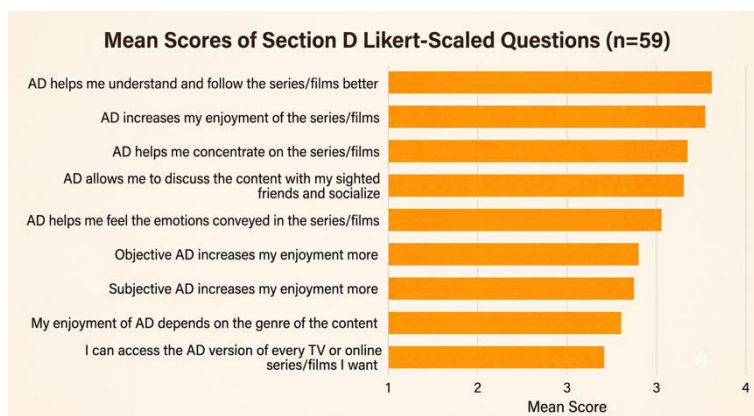


Figure 19. Average AD Reception

Regarding the availability of each desired TV/Internet series and/or films in AD, the mean average score given by the participants is 1.58, which is not surprisingly the lowest score among all. When the responses were analysed more closely, it was seen that no participants chose 5. Despite the increasing governmental initiatives through RTÜK, it is clear that accessibility, the very basis to discuss AD reception, barely exists let alone the discussion of its quality. Another expected result shows the participants' overall reception, which is the fact that they can follow and understand the content with AD better, concretised with the highest score, 4.69. It can be concluded that the first layer of the AD enjoyment is the comprehension of the content, as Eardley-Weaver states regarding AD in operas: "emotional engagement forms a fundamental part in the reception and enjoyment of the opera experience, which is also most likely to be dependent on comprehension of the plot" (2014, p. 111). The second highest score (4.63) reveals how AD supports the enjoyment of the series/films for end-users in general. It can be suggested that there is a reciprocal relationship between the enjoyment of AD and the AV material. In other words, AD enjoyment does not necessarily mean the enjoyment of AD itself but the enjoyment of the viewed product through/thanks to AD. Another possible interpretation is that even the existence of AD itself can trigger enjoyment for end-users, as stated by 3 participants in the question regarding the adjective use, such as "AD is beautiful". As for the specific aspects affecting AD enjoyment, they are listed as follows: AD's effect on better concentration (4.54), on socialisation (4.34), on feeling emotions (4.22) and on empathy with characters (4.02). The relatively lower yet

still high scores are in objectivity (3.83), subjectivity (3.22) and genre (3.00). One of the acknowledged challenges of AD by its practitioners is that there are “differences in visual and verbal communication which result in inevitable subjectivity” (Eardley-Weaver, 2014, p. 227). This aspect seems to be acknowledged by the present study’s participants, as well. However, it was also observed that detailed AD can be associated with subjectivity. For instance, one participant pointed the two different AD styles in Türkiye and called SEBEDER’s style more “subjective, detailed and like a story narration”, and Netflix and Betimleme Fabrikası’s styles more “objective”. S/he also criticised the simple present tense use by Netflix and stated that s/he “enjoys” SEBEDER’s style more because it harmonises with the nature of series more. Another participant directly answered the question worded “Are there any other points you would like to add regarding the factors that affect your enjoyment of AD?” as “subjective ADs.” It can be interpreted that detailed AD makes it easier to “feel” something in the AV material, which can be linked to subjectivity because of the nature of “feeling”. Indeed, one participant said that s/he enjoys AD because it carries “them” along and allows “them” to “feel” the emotions in viewed materials “like sighted people” (words in quotation marks are the participant’s own words translated into Turkish).

Regarding the last aspect, genre, I would like to annotate that the participants’ comments on the enjoyment of different genres could actually be related to the **“intensity” of the visual elements** and AD script. That is to say, there is a positive correlation between the details in AV materials and enjoyment of their AD. Therefore, the urge to fill as many “silent” gaps as possible felt by audio describers based on the expectations of Turkish end-users seems to be in line with the reality. The following table (Table 11) demonstrates the “most and least enjoyed genres with AD” together with the summarised reasons given by 59 participants. On one hand, their comments seem to be more related to the intensity of AD when AV materials are rich with visual elements. On the other hand, these intense AD scripts may bring cognitive burden to them. Those negative comments show how visual elements are described in detail.

Table 11. The Most and Least Enjoyed Genres with AD

The Most Enjoyed Genre (Repetition)	Reasons	The Least Enjoyed Genre (Repetition)	Reasons
Action (14)	-Visual intensity; -Increased comprehension; -Following rapidly developing actions; -Accompanied with sound and music	News (6)	-Redundant because of the anchor; -Distracting
Comedy (10)	Visual intensity	Documentary (5)	-Cognitive burden; -Inherently narrative
Sci-fi (10)*	Visual intensity	Action (4)	-Insufficient; -Violence; -Difficult comprehension because of rapid actions; -Overwhelming
Thriller (9)**	-Better comprehension; -Feeling emotions more	Drama (3)	Less need for AD because of intense dialogues
Drama (8)	-Better comprehension; -More convenient to follow because of slow flow of scenes	Comedy (4)	-Less visual intensity – not essential; -Revealing dialogues; -Plots
Documentary (7)	-Easier visualisation; -Better comprehension	Reality shows (4)	-Not specified -Personal preferences
Horror (5)	-Better comprehension;	Horror (3)	Scariest because of details

	-Feeling emotions more		
Adventure (4)	Visual intensity	Romantic (2)	Boring
Fantasy (4)	Visual intensity	Musical (2)	Boring
Art (3)	-Less tiring; -Easier to follow because of slow motions; -Less action & more dialogue-oriented nature		
Historical (3)	Photographic nature		
Rom-com/Love (3) ^{***}	Emotional immersion		

*One response stating “scientific” and “supernatural” were considered within this category.

**3 responses stating “detective” were considered within this genre.

***Two respondents stated “Love”, and one respondent stated “Rom-com”.

According to this table, action was stated as the most enjoyable genre with AD by 14 participants, while it is the least enjoyable one for 4 participants. It is noteworthy that both groups gave the same reason, i.e., “**visual density**” and “rapid flow of actions”. Considering *Arka Sokaklar* (Eğmir, 2006-present), *Teşkilat* (Savcı & Sağyaşar, 2021-present) and *Yargı* (Çatay, 2021-2024), which are respectively the most commonly followed local TV series by the study participants, they seem to be in line with the most enjoyable genre by the study’s population. On the other hand, when the responses were cross-checked with the ones to the platforms where AD is used, it was seen that the end-users who enjoy the action genre most use AD on their smart phone, computer, digital streaming platforms like Netflix, and cinema. Those platforms might mostly indicate foreign series/films on digital media as Turkish TV do not have many series in this genre. Furthermore, they give end-users more authority and flexibility while viewing, which could also have an impact on enjoyment. Comedy and science-fiction together came in second with 10, and thriller in third with 9 preferences, respectively. The reasons are similar to the ones given for the action genre. 4

participants who do not enjoy horror films in AD confirmed the effect of AD on conveying details and evoking emotions as they all find horror films even “scariest” with AD. As seen below, this view is shared by one focus group participant. Thirdly, the number of the end-users who enjoy documentaries most and least is very close to each other, which is 7 and 5, respectively, yet their comments highly differ. The ones who enjoy documentaries with AD most referred to their visual density and details, whereas the latter group pointed the function of the narrator in documentaries that could function like AD. Similarly, 6 participants find the AD in news “redundant” and “distracting” because of the role of the anchor. Hence, as in SEBEDER’s approach, AV materials and AD should complement each other, as confirmed by one comment regarding how AD complements sound and music in action. There are also participants who made general comments like “all genres with visually intense scenes”. Additionally, it was seen that no one regarded news as the most enjoyable and science-fiction as the least enjoyable genre with AD. Lastly, when the demographic data of the respondents were analysed, it was seen that men tend to enjoy action slightly more, while women like drama, though the sample size is too small to generalise. These are also the genres end-users prefer with a male and female voice (Sancaktaroğlu Bozkurt & Okyayuz, 2020b). One male participant of the current study clearly stated that a male audio describer in action and adventure films increases his enjoyment.

The number of the participants who stated that they like everything with AD regardless of their genre is 15, which is also considerable. One participant noted that they neither have many options in AD nor the luxury to prefer genres. Another participant stressed that an AV material without *coaccessibility* is null and void, regardless of its genre. This comment can reveal that AD can be positively discriminated by its end-users. To exemplify, one participant said that s/he even enjoys the genres s/he dislikes when they are audio described. However, it is also significant that the same end-users do not review AD positively just because of its existence. Two participants pointed out that how enjoyable series/films can depend on the quality of the series/films not the quality of AD. Another participant stated the same thing by also annotating that AD inherently allows enjoyment as it increases comprehension, an aspect found to be effective on enjoyment. One

comment regarding popular series/films without specifying the genre highlights that AD provides simultaneous access, another aspect deemed significant by the focus group participants.

5.1.4.3. Frequencies of Enjoyment

Frequency tables below were extracted to describe the distribution of the responses across all categorical and ordinal variables. In this way, frequencies offer analysts a foundation to identify central tendencies, skewness, and demographic patterns. Hence, these insights helped me conduct subsequent comparative and inferential analyses by revealing dominant trends and subgroup structures in the present data.

According to the KMO and Bartlett's test results, two factors, namely "AD effectiveness" and "AD preferences" were extracted (see Table 12), which explain 60.8% of variance.

Table 12. Factor Analysis of AD Reception's Dimensions

Questionnaire Statement	Factor 1: AD Effectiveness	Factor 2: AD Preference
AD helps me understand and follow the series/films better.	0.799	
AD increases my enjoyment of the series/films.	0.791	
AD helps me concentrate on the series/films.	0.769	
AD allows me to discuss the content with my sighted friends and socialise.	0.752	
AD helps me feel the emotions conveyed in the series/films.	0.732	

AD helps me empathize with characters.	0.657	
My enjoyment of AD depends on the genre of the content.		0.765
Subjective AD increases my enjoyment more.		0.742
Objective AD increases my enjoyment more.		0.714

According to the analysis, there are two main (f)actors that are essential in AD reception: (1) overall effectiveness of AD on comprehension, enjoyment, concentration, socialisation, conveying emotions and empathising, respectively; (2) personal preferences, e.g., the genre of the audio-described material, or objective and subjective AD style, respectively. It seems that the participants were able to distinguish those (f)actors. As shown above with the mean scores, **comprehension** is a key (f)actor determining and shaping enjoyment.

The second (f)actor was separately analysed to see the dimensions of those preferences. Participants were asked to state the other factors affecting their enjoyment lastly in this section, and their statements were summarily categorised. The KMO test's result for this part is 0.806, and Bartlett's test result is $\chi^2(21) = 194.47, p < .001$, which indicates that the factor analysis is valid. Two factors (see Table 13 below) explain 61.3% of variance.

Table 13. Factor Analysis of AD Style Preferences

Participants' Statement	Factor 1: Immersion Style	Factor 2: Objective Style
I enjoy AD more when it includes emotional cues and interpretations.	0.795	
I prefer AD that describes what characters might be feeling.	0.763	

I enjoy AD that adds drama or excitement to the narration.	0.722	
I enjoy AD more when it is simple, neutral, and objective.		0.828
I prefer AD that only describes what is visible on the screen.		0.777
I find AD more helpful when it avoids speculation and personal tone.		0.713

Based on this analysis, it cannot be claimed that the participants have a clear and strong choice of one over another, which indicates strong idiosyncrasy regarding the issue. Whereas some end-users prefer a more immersive AD, others would like to hear a “purely” objective AD. Hence, objectivity and subjectivity discussions in AD might not be “critical” enough, at least for this study population, as long as the language is not clearly didactic and guiding. The subjectivity and objectivity dilemma was one of the other aspects tackled further in the focus group (see [Chapter 6](#) for the discussions).

5.1.4.4. Principal Component Analysis

Based on the PCA, the sampling adequacy was ensured with the KMO value of 0.806 (meritorious) and Bartlett’s test of sphericity, $\chi^2(45) = 262.170$, $p < .001$, proving how suitable the data matrix is for factor extraction. The initial extraction revealed one dominant component with an eigenvalue of 4.059, which accounts for 40.6% of the total variance. Affirming this dominancy, the parallel analysis also suggested that one component should be retained. Table 14 below displays the specific relative contributions of each questionnaire item to that component and their uniqueness values.

Table 14. Component Loadings

<i>Component Loadings</i>		
	RC1	Uniqueness
AD_concentration	0.880	0.225
AD_socialisation	0.859	0.261
AD_comprehension	0.802	0.356
AD_enjoyment	0.777	0.396
AD_empathy	0.770	0.407
AD_emotions	0.681	0.536
AD_accessibility		0.982
objective_AD_more_enjoyable		0.896
subjective_AD_more_enjoyable		0.890
enjoyment_depends_on_genre		0.990

Note. Applied rotation method is promax.

As seen, there are high component loadings, namely (f)actors, on AD's following effects: on concentration (0.880), socialisation (0.859), comprehension (0.802), enjoyment (0.777), and empathy (0.770), which indicates them as the most central in the AD experience by the present end-users. In contrast, genre was seen to contribute minimally to the latent structure (uniqueness = 0.990), suggesting its influence operates more independently from the main *network* of AD enjoyment. As demonstrated by the ANOVA results, objectivity and subjectivity have similar values and independent effects. Therefore, it is implied that enjoyment represents a holistic response deeply embedded within a *network* of cognitive and social engagement by the Turkish end-users in this study. In line with the previous results, the dominant component is shaped by the tightly coupled dimensions like comprehension, enjoyment and empathy. This confirms that they are not separate but co-constituted outcomes of a tightly linked viewing experience. Accordingly, the participants were found to experience, and enjoy, AD based on the co-production, or *aggregation*, of their concentration on an audio-described product, socialisation through it and its comprehension. Hence,

AD enjoyment seems to be enacted thanks to material, affective, emotional and cognitive relations.

5.1.4.5. Other (F)actors Affecting AD Enjoyment: End-Users' Comments (Q48)

The participants' responses to the relevant question are presented in Appendix 6 in Turkish for three main reasons. Firstly, my aim was to preserve the data and conceptual authenticity. Those 30 comments are believed to be lively *actors* with their unique language markers and emotional tones. Also, I would not like to duplicate the researcher bias, which would be inevitable in the discussion part. Lastly, that would ensure and strengthen transparency. Below, they are summarised in English.

Those responses seem to cover all the aspects examined and discussed in the quantitative and qualitative part of the study, ranging from social to cognitive and emotive aspects of AD. The participants highlight the importance of “correct” **language use** in AD (by negatively referring to the simple present tense use on Netflix); **voice and sound** as determinant *actors* of enjoyment (the alignment of voice with the AV product as a whole, and sound quality at the cinema); how **details** may “enlarge” or spoil their enjoyment when they create an “overload”, implying its contextuality; **SEBEDER's featuring and “immersive” style** integrating series/films through voice and details; **the effect of AD on comprehension and socialisation** by allowing them to catch the nuances in series/films and talk to their sighted friends thanks to them; **not having to depend on someone else** for the visual details in the series/films. Those comments may demonstrate the study's robust design to measure what it needs to measure.

5.1.5. Hypotheses Tests: One-Way and Two-Way ANOVA

In this section, the relationships of the independent and dependent variables with one another analysed for statistical significance are presented categorically. The categorisation was made according to the ANT terminology, yet the Latourian discussions were put aside for [Chapter 6](#).

5.1.5.1. One-Way ANOVA: Dynamics of the Audiodescription *Network* in Türkiye

Firstly, ANOVA analyses were conducted to see the differences among multiple groups, such as AD use and AD enjoyment. In total, 10 one-way-ANOVA tests were applied for 10 Likert-scaled questions. For assumptions check, the Levene's test was automatically done on JASP to see the homogeneity of variances. To double-check, Welch test was also included. Additionally, for significant results, to identify the differing styles, Tukey was used as Post-Hoc testing for the independent variables with more than 2 levels. If there are only two groups, it means that the difference can be interpreted directly. In this situation, a Post-Hoc analysis was not conducted.

5.1.5.1.1. The Identifying *Mediator* in Audiodescription Reception: Acquired Blindness

The dependent variables in the first category were analysed with the following independent variables: (1) going to a specialised school for the blind, (2) congenital blindness, (3) acquired blindness, (4) partial sightedness, (5) NGO affiliation, (6) subscriptions to digital streaming platforms, (7) subscriptions to paid TV service providers, (8) viewing TV series without AD, (9) using AD alone or with an accompanier, (10) AD style, (11) the audio describer's voice. Nevertheless, the only notable independent variable that produces statistically significant results is acquired blindness which demonstrated the significant results with 5 variables: overall enjoyment ($p = .01$), empathy ($p = .01$), emotions ($p = .05$), socialisation ($p < .001$) and accessibility/availability of AD ($p = .01$).

5.1.5.1.1.1. Acquired Blindness and Audiodescription Enjoyment

As seen below (Figure 20), p -value is .012 on ANOVA, yet .003 on Levene's assumptions checks, which violates the homogeneity of variances. Hence, a Welch ANOVA was conducted to robustly examine the differences between groups. Accordingly, a statistically significant difference was found in the enjoyment scores of the acquired blind: $F(1,55.60) = 6.73$, p -value = .012. Additionally, descriptive statistics revealed that those participants reported slightly higher levels of enjoyment compared to the congenital blind (mean scores

= 4.93 vs. 4.52, respectively). It seems that acquired blindness and/or visual impairment positively affects the enjoyment of end-users.

ANOVA_acquired blindness & enjoyment

ANOVA - Sİ_keyif

Homogeneity Correction	Cases	Sum of Squares	df	Mean Square	F	p
Welch	edinilmis_kor	1.886	1.000	1.886	6.732	.012
	Residuals	39.911	55.606	0.718		

Note. Type III Sum of Squares

Assumption Checks

Test for Equality of Variances (Levene's)

F	df1	df2	p
9.684	1.000	57.00	.003

Post Hoc Tests

Standard

Post Hoc Comparisons - edinilmis_kor

		Mean Difference	SE	df	t
(Evet*)	Hayır	0.411	0.250	57	1.641

Games-Howell

Games-Howell Post Hoc Comparisons - edinilmis_kor

Comparison	Mean Difference	SE	t	df	Ptukey
Evet* - Hayır	0.411	0.158	2.595	55.61	.012

Note. Results based on uncorrected means.

Figure 20. One-Way ANOVA Result Regarding Enjoyment and Acquired Blindness

This result shows that visual memory may enhance enjoyment. Considering that AD is conducted based on the congenital blind without any visual memory, it seems that it still does translate AD into a vivid mental imagery.

5.1.5.1.1.2. Acquired Blindness and Empathy through Audiodescription

Based on one of the participants' feedback, I first would like to clarify that empathy is not addressed what AD or an audio describer "imposes" to end-users. That question aimed to see the effect of AD on conveying the feelings of the characters or the atmosphere of the series/films, which is connected to comprehension. Feelings might be associated with subjectivity, yet one of the requirements of AD is to describe "how the action is done", which objectively guides an audio describer to describe the "feelings" which complete comprehension. However, the way this variable was perceived by that participant is "significant", though not

statistically, as it demonstrates how all *actors* have entangled relationships with one another in the *AD network*, including personal experiences, socio-cultural norms of viewing, resistance to didacticism and being guided, and so forth.

The visual memory resulted from acquired blindness may play a significant role in the comprehension of a character's facial expressions. A congenital blind editor states that the congenital blind do not know mimics and gestures as they are learned by seeing and imitating what has been seen (2023, a personal conversation). In the same conversation, s/he stated that AD, together with world knowledge, helps BVIP interpret the meanings of facial expressions. From this point forward, it can be asserted that AD might consolidate or compensate empathy, especially regarding facial expressions, for the end-users who got blind after accumulating visual memory. As for the congenitally blind end-users, AD may not be compensatory but normative as they do not have the mental image of that specific facial expression to compare. It should be annotated that empathy is not limited to facial expressions but includes concrete emotions reflected through those expressions. The recurring relationship of acquired blindness with enjoyment and empathy is believed to reveal how those two variables are interconnected. Thus, empathy can be considered "feeling" in the series/films as a whole, which can happen unconsciously.

5.1.5.1.1.3. Emotions: *Aggregations* of Acquired Blindness, Partial Sightedness and NGO Affiliation

Feeling emotions is one of the main reasons people watch series/films. That is why, it is one of the criteria used to evaluate the quality and success of AD, as shown in the studies referred to in the Literature Review (e.g., Fryer & Freeman, 2014; Ramos, 2015; Ramos Caro, 2016; Şulha, 2023; Walczak & Fryer, 2017b/2018). This dependent variable cannot be considered separately from the other variables since their *assemblage* as heterogeneous *actors* in the *AD network* is significant to be able to experience the whole viewing enjoyment.

When analysed, it was seen that three independent variables showed a statistically significant relationship with emotions, which are acquired blindness

($p = .013$), partial sightedness ($p = .016$) and NGO affiliation ($p = .035$). Subscription to paid TV service providers showed a marginal result ($p = .069$), which can indicate a future research area.

For acquired blindness, the group means (Yes = 4.66 vs. No = 4.06) show that the participants with acquired blindness experience emotions more strongly than the ones who are congenitally blind. Even though a Post-Hoc analysis is not necessary when there are two groups, it was still conducted to ensure if the relationship is significant between those groups. Accordingly, η^2 (eta squared) is .06, which indicates a medium effect size. This confirms that acquired blindness significantly affects participants' emotional responses to AD. The group difference stated above can be interpreted practically meaningful when the medium effect size and tighter variation in the "Yes" group are taken into consideration. The reasons why the participants with acquired blindness feel stronger emotions through AD may result from their previous visual memory, which can make AD more evocative; the time of the acquisition, their heightened sensitivity, and the tension and contrast between their past and present sensory worlds, which could increase their emotional resonance with AD.

The second statistically significant result shows the difference in the emotional experiences of the participants who are partially sighted, and the ones who are not. Based on the previous result, one can expect that the partial sighted may feel stronger emotions by combining AD and their visual memory. However, surprisingly, the partially sighted ones showed lower emotional scores ($M = 3.58$) compared to the other group ($M = 4.38$). This indicates that to the partially sighted participants, AD is not as effective as to the blind to evoke emotions. The reason could be because those participants may not need AD as much as the blind as they can partially see the things that evoke emotions in viewers. As a matter of fact, AD may create a cognitive burden in those viewers, or conflict with their perception and AD conveyance, which can explain the lower mean in this group.

As for the variable NGO affiliation, Levene's test indicates the homogeneity violation with .018 p -value and $F(1,57) = 5.94$; so, a Welch's correction was applied. The result shows that the NGO affiliation significantly affects the way the

participants feel the emotions through AD: $F(1,32.58) = 4.83, p = .035$. As seen in the following figure (Figure 21), those participants reported higher emotional engagement ($M = 4.47$) than those who are not affiliated to an NGO ($M = 3.82$). Although the variance is not equal, the significance of the result does not change with Welch's test.

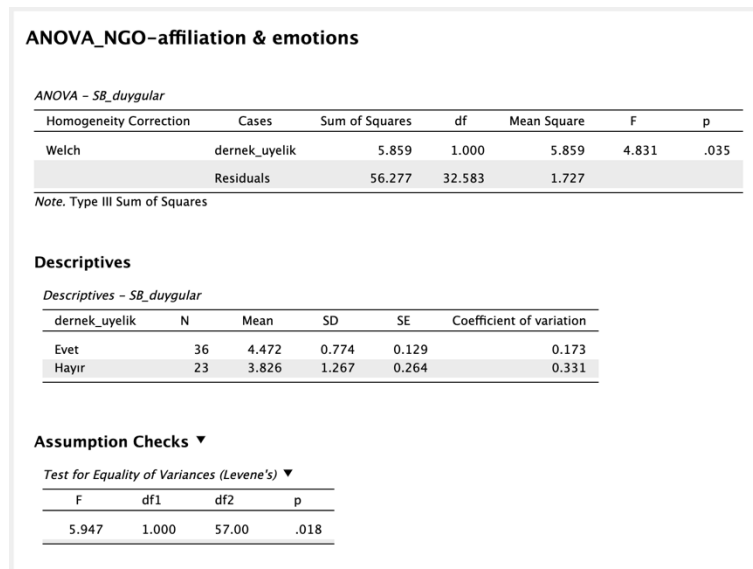


Figure 21. The Relationship between AD's Effect on Emotions and NGO Affiliation

Moreover, the Chi-square test of NGO affiliation and acquired blindness revealed a statistically significant relationship: $\chi^2(1) = 4.25, p = .039, \phi = .24$. The majority of the participants who acquired blindness (77.78%) is a member of an NGO, while the rate is 50% for the congenital blind. It is believed that being a part of an NGO, as a sort of a community, is an experience that might consolidate socialisation and more familiarity with AD, which eventually can increase end-users' emotional connection with audio-described materials.

5.1.5.1.1.4. Acquired Blindness *Mediating* Socialisation

As might be remembered, Figure 19 above shows that socialisation is the fourth important aspect that affects the overall end-user enjoyment. When it was analysed with the independent variables, only acquired blindness revealed a statistically significant result with $p < .001$. To see how the groups differ, a Post-Hoc analysis was also applied. As follows, Welch's ANOVA showed these values

$F(1, \sim 55) = 23.293$, and $p < .001$, confirming the statistical significance. The effect size (η^2) was 0.139, which indicates a large effect. Hence, acquired blindness explains a considerable portion of the variance in socialisation, as seen in the mean enjoyment score for those with acquired blindness (4.93), and those with congenital blindness (4.13). The difference is ≈ 0.8 points on the 5-point scale, signifying a meaningful and substantial difference. The socialisation aspect was evoked in the focus group, as well.

To conclude, for the socialisation effect created by AD, acquired blindness may act as a *translator* of past embodied experiences into current adaptive ones. By so doing, it reveals different inscriptions of access, such as visual and residual social memory, prior viewing and socialising experiences, different spatial literacies (being able to have certain digital literacies like screen-readers, etc.), and so on. All of those *actors* can (de)stabilise socialisation *networks*.

5.1.5.1.1.5. Availability/Accessibility of Audiodescription (Q38)

There is no surprise that the participants of the study expressed that they cannot access all series/films they want, which is not an opinion but a fact. However, there is just one statistically significant relationship between accessibility and one of the independent variables, which is acquired blindness (p -value = .01). The participants with acquired blindness rated accessibility higher than the congenital blind, which correlates their stronger connections with NGOs and accordingly, more active participation in social life. Being an active *actor*, so being a sort of *prosumer*, may ease the access to AD for them via raised awareness, ability to follow current trends and technological advancements in MA and more exposure to AD. This background may enable them to perceive AD technologies or MA more “appreciatively” as AD is the essential tool they can embrace in the recent inaccessible world. Additionally, their visual memory may create an opportunity to make comparisons.

Another result which is worth to mention, though not statistically significant, lies in whether end-users use AD alone or with others. One-way ANOVA failed for this independent variable and Welch’s test could not be computed because of

zero variance of the AD use with accompaniers. This means that the participants who do not use AD alone did not vary for the values regarding accessibility by rating it exactly the same. Therefore, the statistical model cannot calculate variance.

Consequently, the lack of variance in one group (the one who use AD with others) and unequal variances overall indicates that this model breaks assumptions too severely to proceed. When descriptives are examined, it is seen that all participants who do not use AD alone rated accessibility as 1.00. Hence, that group is unusually *stabilised*. MA may be interpreted by them as a “shared” experience *mediated* externally rather than individually “negotiated” one. On the other hand, those who sometimes or always use it alone reported higher average accessibility ratings. They may rely more on interpersonal *mediation* like with through families, friends or partners in the *network* of MA.

5.1.5.1.2. Non-Significant and Peripheral *Intermediaries*

5.1.5.1.2.1. Comprehension (Q39)

The relationship between acquired blindness and comprehension as a central *actor* for enjoyment was found insignificant ($p = \text{NaN}$). It should be clarified that comprehension is holistically addressed in this study. It covers not only concrete AV materials but also abstract *actors* like the feelings, atmosphere, shortly the universe of those AV materials. The descriptive data show that the participants with acquired blindness reported perfect comprehension scores ($M = 5.0$). However, the standard ANOVA becomes unreliable here because of the zero variance in that group. Thus, although those participants appear not to have difficulties *translating* AD into a mental image, a p -value could not be provided due to that zero variance in the group. It is believed that comprehension has a multi-dimensional scope. As might be remembered, there were comments that relate AD to comprehension in the last section of the questionnaire. Hence, it can be stated that AD increases comprehension, which is key to enjoyment. However, the (f)actors that affect comprehension are beyond the variables in the survey questions. To explain, there might be invisible *actors* like subscription to digital streaming platforms or paid TV service providers, the AD quality, user interface,

censorship, and so on. Additionally, those results can be diverged which can result in “rejection” or “resistance”.

5.1.5.1.2.2. Emotions (Q40)

There is a statistically insignificant but marginal result in this variable regarding subscription to TV service providers like Digitürk, TiviBu, etc. When Levene's test showed an unequal variance ($p = .04$), Welch's ANOVA was applied, and it yielded the following values: $F = 3.428$, and $p = .06$, which is just above .05 threshold. This is a marginally non-significant result, suggesting that those subscribed to such platforms ($M = 4.50$) might show slightly higher emotional response to AD than the others ($M = 4.05$). Although a statistical significance cannot be claimed, the convenience those platforms provide may be effective in this slight difference. As opposed to digital streaming platforms like Netflix or accessible TV channels like Engelsiz Kanal D, not having to depend on the Internet access and a smart gadget, or being able to experience the audio-described content together with the other viewers at home may foster concentration, comprehension and social interaction, which eventually can increase the feelings evoked through AD.

That statistically insignificant but marginal result may encourage future studies to study subscription to TV service providers. They often provide more frequent, convenient and varied use of AD more than traditional free platforms. The more refined or frequent exposure might begin to form emotional habits and tastes for end-users to emotionally connect and react to audio-described content. However, the marginality of the result may show the lack of consistency across participants, which means not all end-users have equal technological and economic access to those platforms, or not all platforms have equally rich with audio-described content.

5.1.5.1.2.3. Concentration (Q41)

The relevant variable unearthed no statistically significant results with any independent variables. For the independent variable AD style, Levene's test

indicated the p -value $< .001$, which means an unequal variance. Hence, via Welch's ANOVA, a robust correction was applied, and the result was still insignificant (p -value = 0.62). Moreover, there is one value which is close to the threshold for the digital streaming platform subscription, which shows marginality. Welch's ANOVA revealed no statistically significant relation between concentration and digital streaming platform subscription ($p = .08$). However, Levene's test violated the homogeneity of variances assumption with the p -value .009. Consequently, Welch's correction was implemented. Even though the result was statistically insignificant, I think it is "significant" from a different perspective. If this possible trend is dug deeper with a larger population, it might "empower" the AD providers to present their services in a way to increase their viewers' concentration levels.

5.1.5.1.2.4. Objectivity and Subjectivity (Q43 & 44)

As stated before, objectivity vs. subjectivity has been a dispute in the AD *network* among all human *actors* including end-users, researchers, practitioners and legal *actors*. The common tendency, fed with international standards as well, favours objectivity in AD, as expressed by some of the participants regarding the adjective use in AD. However, objectivity showed a lower average among the other Likert-scaled questions about AD enjoyment, with the score of 3.83. Accordingly, there were no statistically significant relationships between objectivity and twelve independent variables. There were not even marginal results with a closer value to the threshold. It may look like a statistical "disaster", yet Latour's ANT (1987, 2005) can provide even a more prolific foreground for a deeper analysis.

Correspondingly, among the other (f)actors affecting enjoyment, subjectivity also presented a lower score (3.22). Another expected result is the absence of statistical significance since the independent variables are the same as the ones used for objectivity in the ANOVA analyses. Hence, similar to objectivity, subjectivity seems not to emerge from demographic and technical (f)actors, too. In that case, it can be asserted that subjectivity also emerges from dynamic and real-time interactions among multiple *actors*. More "emotional" and personal *actors* such as end-users' emotional state or expectations during viewing, and

their familiarity with particular voices and their intonations (like Çiğdem Banu Yeşilirmak's) may have an impact on the perceived subjectivity. Based on the participants' comments, it was observed that subjectivity is often associated with detailed descriptions which are favoured by the end-users. However, the same end-users also criticise the use of subjective adjectives because of "didacticism". This contradiction was further discussed in detail in the focus group.

5.1.5.1.2.5. Genre (Q45)

Before proceeding, it should be reminded that genre can be considered in light of density in AD (see Table 11 above). Although there are no quantitative findings connecting the density in AD and genre, the comments of the participants revealed that certain genres like action requires a more detailed AD for end-users, and the expectations from AD regarding its density highly depend on the content and redundancy (like in the comments regarding the redundancy of AD in documentaries). Not surprisingly, no statistically significant relationships were found between genre and the chosen independent variables. Indeed, the average score of genre in overall enjoyment is 3.00, which is the lowest one among Likert-scaled questions. Based on a previous study by Sancaktaroğlu Bozkurt and Okyayuz (2020b), it was assumed that gender would yield statistically differentiated result. However, Welch's ANOVA indicates $F(1, \sim 46) = 1.683$ and $p > .005$, which is a statistically insignificant result. When the means of the two groups were looked at, it was seen that men scored a bit higher (3.15, $SD = 1.52$) than women (2.68, $SD = 1.15$), yet it is not enough for statistical significance. Nevertheless, the participants' average score showed that their enjoyment of the audio-described materials depends on its genre.

5.1.5.2. Two-Way ANOVA: *Aggregations of Actors* for Audiodescription Enjoyment

Two-way ANOVA analyses were conducted to see the relationships between one dependent variable with multiple independent variables at the same time. In ANT (Latour, 1987, 2005), this type of analysis may be especially significant when the interactions of heterogeneous *actors* with one another are not known to

(de)stabilise the *network*. Accordingly, to go beyond testing the variables and to map “alliances”, two-way relationships were also examined. Based on the previous one-way ANOVA results, the initial plan was not to include all dependent variables in the Likert-scaled questions this time. Nonetheless, with the addition of different variables, the same ones were still utilised as they would likely show different relationships when combined.

5.1.5.2.1. The Interaction of Non-Human *Actors* with Overall Enjoyment

5.1.5.2.1.1. Blindness and Specialised School

As seen in the one-way ANOVA results, there is no statistically significant relationship between enjoyment and congenital blindness or going to special school for the blind. However, when two-way ANOVA was conducted with the same independent variables, it was seen that there is a statistically significant interaction between congenital blindness and going to special school for the blind ($p = .04$). Despite inclusive training since 1983 (Sabancı Vakfı, n.d.), congenital blind children’s parents may prefer to send them to special schools tailored for their needs. Apart from the Braille use, or relying on screen readers, to my knowledge, AD has not been included in the training given at those schools. However, training materials and videos have been prepared with AD so far. For instance, during the Covid-19 pandemic, The Ministry of Education published 170 training videos with AD (Yaşadıkça, 2020). On May 2025, The Ministry published a video series with AD for the parents of the disabled children (TC Milli Eğitim Bakanlığı, 2025). Regardless of AD use, those schools are likely to *translate* the experience of congenital blindness differently than other spatial settings. As a result, different emotional engagements like enjoyment can evoke. The *network* of *actors* at these schools like peer support, accessible and assistive technologies, teacher expertise, etc. may *stabilise* the “hearing the world” experience for BVI children. If AD use is incorporated in training, I assert that the created effect, including enjoyment, will likely increase. To see whether specialised formal training shapes the reception of AD differently for acquired blind participants depending on their visual history, enjoyment was tested with acquired blindness and going to special school for the blind, too. As might be

remembered, a statistically significant relationship was observed between acquired blindness and enjoyment in one-way ANOVA analysis above. It was included in this two-way ANOVA analysis based on the questioning of whether education has a role in that relationship. The result was statistically insignificant ($p = 0.76$). Depending on the time of blindness, the participants might have already enrolled in a regular school, and their parents might not have wanted to “exclude and marginalise” their children by “separating” them from their environment. Also, with the effect of inclusive education practices, special schools may no longer be “special” for BVIP. From this point forward, the relationship of AD enjoyment with partial sightedness and AD use was also checked. It is likely that the partially sighted individuals might not rely on AD in the same way as the blind. The amount of information expected from AD, and being able to make comparisons with AD and what is partially seen may affect their enjoyment. As a result, the interaction between being partially sighted and AD use on enjoyment could not be computed because of the unobserved factor combination in the sample cells. However, there is a statistically significant relationship between AD enjoyment and being partially sighted ($p = .046$). This highlights that partial sightedness and partially sighted end-users act as *mediators* that modify how participants engage with and experience AD. In contradiction, the insignificant effect of (regular) AD use implies that AD use itself does not suffice to *translate* viewing into enjoyment. AD may not guarantee enjoyment, yet when it is used by the partially sighted, it is enjoyable likely because of the assistance of their senses to comprehension and immersion.

5.1.5.2.1.2. Gender as a Non-Stabilised Actor

Next, participants’ gender and audio describers’ voice, so gender, and AD style, neither of which separately showed an effect on enjoyment earlier, were cross analysed to see if they would reveal a relationship together with enjoyment. Two-way ANOVA showed no statistically significant relationship between enjoyment and the gender of the end-users and audio describers’ voice. Considering voice has social and gendered implications (Sancaktaroğlu Bozkurt & Okyayuz, 2020b), it was speculated that participants may enjoy AD in their “gendered” taste

with a gendered voice they associate with certain genres. However, as seen in Table 15 below, all p -values are $> .05$, indicating no statistically significant effects for interaction. Furthermore, η^2 values are very small, revealing minimal effect sizes.

Table 15. Two-Way ANOVA on Enjoyment with Gender and Describer's Voice

ANOVA - AD_enjoyment											
Cases		Sum of Squares		df	Mean Square		F		p		η^2
Sex		1.431×10 ⁻⁴		1	1.431×10 ⁻⁴		1.971×10 ⁻⁴		0.989		3.461×10 ⁻⁶
Audio-describer_voice		2.665		2	1.332		1.836		0.169		0.064
Sex*audio-describer_voice		0.208		2	0.104		0.144		0.867		0.005
Residuals		38.465		53	0.726						
Note. Type III Sum of Squares											

The absence of significant difference exposes the role of invisible but not isolated *actors* like gender, such as end-users' physical and social environment where they consume AD, their emotional state, viewing and hearing habits, the quality of the device through which AD is used, etc. This result is principally "significant" as it shows how assumptions are challenged and demolished in ANT (Latour, 1987, 2005).

Afterwards, to address if end-users tend to enjoy/not to enjoy different AD styles based on their gender roles, interaction between gender and AD style was examined in light of enjoyment. As a result, their interaction is insignificant for their overall AD enjoyment ($p = .853$). This result challenges the "delicacy" of

stylistic differences in AD and ongoing discussions over them, and binary gender does not have strength in shaping reception. Certain intersections that were absent in the analysis, such as the degree of sight loss and reception of AD style, or the genre of the AV product and the describer's voice, could matter more in overall AD enjoyment. Indeed, participants commented on the connection between genre and their expectations from AD through two open-ended questions (see Table 11 above). The possible entanglements in this process affecting the perception of AD style, and accordingly, overall enjoyment (e.g., AD use alone or with accompaniers, etc.) were revealed in the [focus group](#).

5.1.5.2.1.3. Awareness and Active Use of Audiodescription

Lastly, the relationship overall AD enjoyment has with AD use and AD awareness showed statistically significant results (see Table 16 below).

Table 16. Two-Way ANOVA on Enjoyment with AD Use and Its Awareness

ANOVA - AD_enjoyment												
Cases		Sum of Squares		df		Mean Square		F		p		η^2
AD_use		6.204		1		6.204		11.919		0.001		0.143
AD_awareness		4.469		1		4.469		8.586		0.005		0.103
AD_use*AD_awareness		4.469		1		4.469		8.586		0.005		0.103
Residuals		28.109		54		0.521						
Note. Type III Sum of Squares												

It may seem redundant to look at AD use when it is one of the eligible criteria for the participation. However, AD use refers to “regular” use in this context. Besides, using AD with awareness may create different effects than using it randomly, or without realizing its scope and aims. As seen before, there is a considerable number of participants who consciously do not use AD or are not aware of it and/or how to access it despite their participation in the study. Those two

variables also allowed me to further question the relationship between familiarity resulted from frequency and enjoyment. Consequently, the two-way ANOVA results also showed a significant interaction effect between these variables ($F = 8.586, p = .005, \eta^2 = .103$). Levene's test confirmed the homogeneity of variances ($p = .452$), indicating that assumptions for the ANOVA were met.

That interaction suggests that enjoyment depends on the interplay between AD use and awareness, which can be interpreted as an “**aware use**”. However, the participants reporting AD use, but lacking awareness still showed high enjoyment scores. It might suggest that AD may operate effectively even when its functions are not fully “grasped” by end-users. On the contrary, AD awareness not accompanied by its use could reflect end-users' indifference, frustration, challenge or scepticism toward AD services. As stated by the participants, BVIP are “obliged” to whatever they could find in AD, which could lead them not to use it at all. Thus, just because an AV product is available in AD does not necessarily mean that it is used by end-users even out of necessity. Being a BVI is not an indication of the absence of “taste”.

5.1.5.2.2. (F)actors *Translating/Not Translating* Comprehension, an *Obligatory Passage Point* for Enjoyment

5.1.5.2.2.1. “Aware” Use

Comprehension revealed as an impactful pillar of enjoyment could also be tied to AD use and awareness. The one-way ANOVA analysis showed that the participants who use AD reported higher comprehension averages with the following values: $M = 4.71, SD = 0.79$, yet the result was statistically insignificant ($p = .060$). Additionally, AD awareness shows a highly significant effect on comprehension, $F(1,56) = 35.82, p < .001$. However, the interaction between those variables was statistically insignificant in two-way ANOVA, with the values $F(1,54) = 2.657, p = .109$. This “surprising” result suggests that the effects of AD use and awareness on comprehension operate independently. Furthermore, the Post-Hoc analysis showed that the Tukey comparisons reveal significant mean differences between groups, summarised as follows: Those using AD and aware of it showed higher comprehension than the others ($M = 4.78, SD = 0.62$).

Similarly, differences between the use of AD without awareness ($M = 1.00$) or non-use despite awareness ($M = 5.00$) were also noteworthy. The homogeneity of variance was supported by Levene's test: $F(3,54) = 0.48$, $p = .694$, which validates ANOVA assumptions.

5.1.5.2.2.2. Preference of Audiodescription Style and Gender

Another pair analysed with comprehension, AD style and gender, showed statistically significant results: $F(4,49) = 5.09$, $p = .002$, $\eta^2 = 0.22$. However, Levene's test for homogeneity ($p < .001$, $F(9,49) = 4.53$) indicates variance heterogeneity, which may affect the validity of the results, yet it also reveals the fluidity of the AD *network*. Since there were multiple pairs, Post-Hoc tests were also applied to see if there are any pairs with notable differences, and it was observed that the male participants' comprehension increases when exposed to detailed AD ($M = 4.91$; $SD = 0.29$).

5.1.5.2.2.3. Partial Sightedness and Preference of Audiodescription Style

The last statically significant result worth to mention regarding comprehension lies in the relationship between partial sightedness and AD style. Both independent variables indicate main effects: for partial sightedness, $F(1,49) = 20.63$, $p < .001$, $\eta^2 = 0.19$, and for AD style, $F(4,49) = 4.68$, $p = .003$, $\eta^2 = 0.18$. Likewise, the interaction between these variables was significant, too: $F(4,49) = 4.50$, $p = .004$, $\eta^2 = 0.17$. Surprisingly, the Post Hoc analysis revealed that partially sighted participants reported significantly lower comprehension scores when AD is sufficient ($M \approx 3.67$, $SD = 2.31$) compared to the ones who are not partially sighted ($M \approx 4.67$, $SD = 0.71$). This difference highlights how residual vision, or its absence, shapes the reception and comprehension processes of AD. From a practical standpoint, this suggests that end-users with partial vision may require different AD accommodations or may engage differently with AD, affecting their comprehension, as confirmed by one participant: “[AD] strains my eyes less” (see Appendix 6). In this regard, personalisation (Orero, 2022) may feature in the future.

Among the AD styles, the detailed AD showed a significant positive impact on comprehension for the partially sighted ($M = 4.75$, $SD = 0.50$). The reason why comprehension was higher with detailed AD for the partially sighted end-users might be caused by the opportunity to use AD complementary to what they can see, which can keep the viewing experience lively and more enjoyable. For instance, one of the partially sighted participants uttered that subjective AD helped them “feel the characters’ emotions better.” This reveals how AD style compensates for sensory limitations and *stabilises* comprehension, which could also be linked to empathy.

5.1.5.2.3. Sensory *Actors* in Audiodescription Enjoyment: Empathy and Evoking Emotions

Like the insignificant effect of congenital blindness on empathy ($p = .928$), neither the effect of taking specialised education ($p = .891$) nor their interaction ($p = .174$) was significant. According to the Post-Hoc analysis, there were consistently insignificant results across the groups. The role of education was also examined through NGO affiliation, yet both the main effects, specialised education ($p = .235$) and NGO affiliation ($p = .092$), and their interactions ($p = .170$) were found insignificant. Even the Post-Hoc analysis showed no significant differences in groups.

Taking AD quality and practices further, the interaction between subscription to digital streaming platforms and TV service providers for empathy was statistically significant ($p = .025$). Moreover, 15 end-users with both subscriptions achieved highest empathy scores ($M = 4.40$, $SD = 0.63$). Nevertheless, 7 participants subscribed only to TV service providers reported lower scores ($M = 3.86$, $SD = 1.46$). Hence, empathy is, apart from individual factors, shaped by the relational infrastructure of (accessible) media technologies. Regarding the other sensory *actor*, although the main effect of acquired blindness on AD’s role in increasing emotions was significant, $F(1,49) = 8.16$, $p = .006$, $\eta^2 = 0.12$, it was observed that the style of AD, i.e., whether it is detailed, sufficient, etc., had no significant effect on end-users’ emotions: $F(4,49) = 0.68$, $p = .607$. It can be interpreted that those end-users may depend more on their visual memory, increasing the viewing

experience independent from the AD style. That is to say, those participants may not worry about the style as much as the congenital blind ones because of their reliance on their visual memory. That was confirmed by the insignificant result of the interaction between acquired blindness and AD style on the emotional aspect of AD: $F(4, 49) = 1.52, p = 0.21$). The Levene's test for homogeneity of variances was not violated ($p = .08$).

5.1.5.2.4. The Cognitive Actor in Audiodescription Enjoyment: Concentration

The effect of AD on concentration was tested with different independent variables in different combinations. Among those combinations, only the interaction between end-users' gender and AV products they viewed without AD revealed a significant result, $F(1,55) = 4.58, p = .037, \eta^2 = 0.08$, while the main effects were not individually significant ($p = .586$ and $p = .764$, respectively). However, the Levene's test disrupted the homogeneity of variances, $F(3,55) = 3.74, p = .016$, and Games-Howell corrections were applied ($p_{\{Tukey\}} > .05$). Accordingly, the significance should be interpreted descriptively, revealing higher concentration scores when not exposed to TV series without AD for the male ($M = 4.77, SD = 0.43$) than for the female ($M = 4.17, SD = 1.19$). However, it should also be noted that "the cell sizes are unequal between the groups because of the participant number: 26 male and 12 female, creating a variance asymmetry.

Interestingly, the interaction between subscription to digital streaming platforms and TV service providers, which was found statistically significant for empathy, showed a statistical insignificance in the context of AD's effect on concentration: $F(1,55) = 0.57, p = .456$. Additionally, the Post-Hoc tests revealed no meaningful differences. The significant Levene's test, $F(3,55) = 6.35, p < .001$, warns about variance inequality, which requires cautious interpretation. From a statistical perspective, the presence of a new variable and its variances can reduce the interaction. Also, differences in missing data, random fluctuations or subtle data could all have an impact on the results.

To wrap up, concentration seems not to be strongly determined by single or paired actors with limited agency such as the participant's gender and the audio

describer's voice; congenital blindness, and specialised education but rather by more complex, context-dependent *assemblages* that might not have been fully captured in the quantitative analysis.

5.1.5.2.5. The Social Actor in Audiodescription Enjoyment: Socialisation

Among six two-way ANOVA analyses, two of them revealed statistically significant effects on socialisation: the combination of congenital blindness and school for the blind, $F(1,55) = 5.51$, $p = .023$, $\eta^2 = 0.09$, and the AV products watched without AD and end-users' gender, $F(1,55) = 8.47$, $p = .005$, $\eta^2 = 0.13$. However, Levene tests violated the variance homogeneity ($p < .001$ and $p = .004$, respectively). Additionally, one of the interactions, the one between NGO affiliation and school for the blind, showed a non-insignificant result: $F(1,55) = 3.16$, $p = .08$). Hence, socialisation may robustly be *translated* through the combination of the products viewed without AD and gender, which reveals how "gendered" TV or digital streaming platforms/ TV service providers consumption could be. The Post-Hoc Tukey tests showed that 14 male participants who watch products without AD differ significantly in their socialisation scores ($M = 3.64$, $SD = 1.08$) compared to both males who do not ($M = 4.58$, $SD = 0.58$, $p = .010$) and females who do watch ($M = 4.86$, $SD = 0.38$, $p = .019$).

The other *actors* such as subscribed platforms, or even AD delivery formats, i.e., the AD style and audio describer's voice, may not yet act as strong *mediators* of social inclusion within the AD *network*. As seen [below](#), the socialisation aspect of AD was intensely discussed by the focus group participants.

As for the marginal result of an NGO affiliation and taking specialised education, it invites a further inquiry if the institutional context could create different senses of belongings; or if the traces of socialisation are still too dispersed or fragmented, which might be the reason why there were few statistically significant interactions.

5.1.5.2.6. Stylistic Actors in Audiodescription Enjoyment: Genre, Objectivity and Subjectivity as *Intermediators*

For the genre variable, none of the independent variable pairs showed statistically significant interactions. The "statistical" reasons behind these results

can be attributed to the small subgroup size. Additionally, the wide confidence intervals and flat group means could be “significant” (f)actors behind those insignificant results. To start with, several interaction levels were answered by an extremely low number of the respondents ($N \leq 2$), like in the pair “acquired blindness and preferred AD style”. Secondly, the Post-Hoc comparisons consistently showed wide confidence intervals, which projects high uncertainty and variability in responses. Lastly, in most combinations, group means were in the 2.5–3.5 range, suggesting that the genre preferences were not sharply divided among this study’s participants.

A more “surprising” result regards the never-resolved discussion of **objectivity and subjectivity in AD**. All two-way ANOVA analyses conducted with the objectivity and subjectivity variables signalled statistically insignificant interactions between the pair of chosen independent variables; the most notable one is the interaction between acquired blindness and preferred AD style on objective AD: $F(4,49) = 0.22, p = .925$. However, the acquired blind find objective AD more enjoyable: $F(1,49) = 5.03, p = .029, \eta^2 = 0.08$. Also, the preferred AD style showed a marginal effect on the perception of objective AD as more enjoyable: $F(4,49) = 2.49, p = .055, \eta^2 = 0.15$. The Post-Hoc result also revealed that across all participants, the objective AD style is overall regarded more enjoyable than the subjective one (*Mean Difference* = 2.83, $p_{\{Tukey\}} = .031$). Nonetheless, this statistical average may shadow a deeper and fluid divergence within the sub-groups. To exemplify, when the specific main effects are checked, it was seen that the congenital blind systematically rated the objective style lower ($p = .029$). As a result, congenitally blind participants seem to rely more on affective and narrative-rich interpretation rather than visual neutrality, as opposed to what Chmiel and Mazur reveal (2020, p. 560).

There are also results that might contrast with earlier findings such as subscription to digital streaming platforms or watching TV series without AD, revealing to shape emotions or empathy. For instance, the end-users clearly categorised the ADs by SEBEDER as subjective and detailed. On the other hand, they stated that ADs by Netflix “lack details” (though they did not specify

“objectivity”). It seems that the end-users evaluate AD’s objectivity according to the platform(s) they use. As a result, objectivity turns into a notion shaped by the related platforms’ ways of performing AD.

5.1.5.2.7. Accessibility/Availability of Audiodescription as the Destabilising Actor

The last variable was chosen to see the unawareness of the already accessible practices. While it is a fact that not all TV series/films are available in AD, exposure to AD in different contexts, or at least presenting where there is a possibility for exposure, may affect the perception of how much accessible AD is. When analysed with 10 independent variable pairs, it was seen that there was a significant interaction of accessibility situation only between acquired blindness and AD style: $F(4,49) = 4.31$, $p = .005$, $\eta^2 = 0.20$. Additionally, there were marginally significant results with end-users’ gender and describers’ voice, $F(2,53) = 2.96$, $p = .060$; AD use and AD awareness, $F(1,54) = 3.57$, $p = .064$, and NGO affiliation and specialised school for the blind, $F(1,55) = 3.45$, $p = .069$. The overall results of the two-way ANOVA analyses with the dependent variable “accessibility” synthesise with the previous ANOVA analyses. Similarly, the independent variables “AD use and awareness” repeatedly appeared as marginal actors. However, these independent variables remarkably register with the dependent variable accessibility though still hesitantly.

Since the only significant interaction result revealed the violation of homogeneity of variances according to the Levene’s Test, $F(9,49) = 4.62$, $p < .001$, the result should be interpreted with caution. The homogeneity cannot be corrected in two-way ANOVA analyses on JASP through Welch’s or Brown-Forsythe, which posed a statistical limitation. To move on, the Post-Hoc tests revealed notable comparisons among groups. The mean differences between the acquired and congenital blind participants who prefer detailed AD (*Mean Difference* = 1.05, $p_{\{Tukey\}} = .014$), objective AD (*Mean Difference* = 2.67, $p_{\{Tukey\}} = .016$), and objective (acquired) and detailed (congenital) AD (*Mean Difference* = -2.80, $p_{\{Tukey\}} = .005$) were significant.

Among the insignificant results, the interaction between AD awareness and subscription to digital streaming platforms ($p = .088$) may be noteworthy. First, the digital streaming platform subscribers without AD awareness scored accessibility 2.00 points lower than the participants with neither subscription to digital streaming platforms nor AD awareness ($p_{\{Tukey\}} = .289$). Later, the mean difference between the ones with both subscription and awareness and the ones with neither was 1.44, revealing that the former group scored accessibility lower ($p_{\{Tukey\}} = .288$). As for not significant but marginal results, one lies in the pairs of the end-users' gender and audio describers' voice with the p -value .060 and effect size (η^2) 0.10. These values explain a non-trivial proportion of the variance (10%), suggesting a potentially meaningful pattern showing plausible controversy or *negotiation*. On the other hand, the Levene's test revealed that the homogeneity of variances was violated, $F(5,53) = 2.98$, $p = .019$, which requires careful contemplation due to the asymmetry in MA perception among groups.

5.1.6. Open-Ended Question: Further Comments (Q51)

The responses given to the last optional open-ended question are scrutinised below. Such questions are believed to be effective as they “allowed participants to raise any other concerns which had not been addressed in the questions” (Eardley-Weaver, 2014, p. 114), and they allow the researcher to *trace* the *actors*.

In this part, 42 participants out of 72 made further comments regarding the AD practices in Türkiye as they wished. It was observed that they clearly expressed their opinions without being limited to previously determined options. It can be asserted that they want to be heard and seen and actively take part in shaping the AD *network* in Türkiye. They embrace this *network* and interact with all the other *actors* in it. They not only pointed the problems but also proposed solutions to them. In this way, it can be stated that they are informed and aware end-users. Despite certain personal differences, it was observed that their comments bring forth common issues:

- the lack/scarcity of AD
- the issue of quality of AD

- the problems with the technical infrastructure and user interfaces of the platforms providing AD
- the legalisation of AD
- access to limited series and films
- comparisons between SEBEDER's and the other MA providers' practices
- AI integration

Apart from those aspects, by referring to the scarcity of audio-described content that makes them fall behind the lively entertainment industry, one participant even mentioned the importance of such studies and suggests more AI interaction to AD. Another participant criticised the perfunctory AD practices and stressed that the quantity and quality should increase simultaneously. One participant also pointed out the possibility of AI use as an alternative to human voice although the latter would always be more preferable. Another participant stated the importance of understanding the content and scope of AD for good practices. That is to say, AD is (and should be) complementary, and it should not guide the viewers by giving redundant information and using subjective expressions. By underscoring the importance of legal *actors* for the sustainability of the AD *network*, one participant put that BVIP should be part of that legalisation process, and AD should be accredited as a profession. Another participant stated that whether AD is really accessed by end-users or not should be audited, and s/he called SEBEDER for action as an association. To continue, one participant commented on the significance of the interaction of AD with the other elements in films. To illustrate, s/he demanded more details regarding camera moves, spatial features and physical appearances and prefers the sound of the film not to be turned down in AD. This comment revealed that AD can be enjoyed more when it is complementary with the AV product. In line with the effect of AD on socialisation, which eventually increases enjoyment, one participant uttered that AD equalises their life standards with the sighted, so it should be easy to use and free for everyone. Two participants who stated that they do not watch Turkish series/films demanded interlingual AD. Indeed, for the sake of MA dissemination in the first place, intralingual AD is more conducted. However, with the digitalisation and globalisation of viewing, AV products in foreign languages

should not be “marginalised”, or exclusive to the ones who have subscriptions to digital streaming platforms like Netflix. It should be noted that “even” in those platforms, AD is too scarce. From this point on, one participant remarked the scarcity of AD in local digital streaming platforms like BluTV and the requirement for them to enhance their content by working with the BVIP. Another participant demanded Turkish AD on Disney+³⁸ and inclusion of weekly films on the current accessible platforms like Engelsiz Kanal D. That participant stated that this platform is easy to use with screen readers, so it can be used as an opportunity to access various AV products. S/he also added that each TV channel should have an accessible version like Engelsiz Kanal D. Another participant also thought that AD should be mandatory on all national TV channels, and end-users should not be obliged to digital streaming platforms that also have highly limited options:

[The original comment in Turkish]

[...] ücretli uygulamalarda [SB] uygulamaları bulunmakta fakat onlar da çok yetersiz örneğin ayrıntılara değinmiyorlar ya da sadece yerli diziler betimleniyor yabancı diziler betimlenmiyor betimlenen yerli dizilerde çok sınırlı kalınıyor ücretli uygulamaların verdiğimiz paraların karşılığını hizmet olarak alabilmemiz adına bütün dizi film ya da diğer türlerdeki içerikleri sesli betimleme yapmaları gerektiğini düşünüyorum.

[The English translation]

[...] Although AD is available on paid platforms, it is highly insufficient. For example, they do not address details, or only local series are audio described not foreign ones. Even the AD of those local series is insufficient. To get our money's worth, paid platforms should provide all series or any other [AV] products in AD.

As seen, the subscription fee paid to those platforms is not worth for the BVI due to the limited options they currently offer.

Another participant made a detailed comment regarding the legalisation process and accessible content on national and digital platforms:

[The original comment in Turkish]

³⁸ Disney+ now provides content with AD albeit its scarcity.

Özellikle Türkiye’de dijital yayın yapan bütün platformların belli bir oranda içeriği sesli Betimlemeli olarak sunmaları yasal bir zorunluluk haline getirilmeli; yasal zorunluluğun üzerinde sesli Betimlemeli içerik sunan platformlar ödüllendirilmeli; vergi avantajı gibi teşvik leyici Çözümler sunulmalıdır...

Karasal yayın yapan kanalların eğer bir dijital platformda yayın da yapıyor ise Bu dijital platformdaki yayınlarının sesli Betimlemeli İçerikler sunması yönünde zorunluluk getirilmesi sağlanmalıdır...

Sesli betimleme benim yasal bir zemine oturturulması; bununla ilgili eğitim veren Önlisans, lisans veya yüksek lisans programlarının açılması gerekir...

Devletçilik ilkesi gereği Türkiye radyo televizyon Kurumu’nun bünyesinde sesli betimleme birimi kurulmalıdır... süreç içerisinde diğer özel oluşumları da öncülük ve rehberlik etmesi açısından çok kıymetlidir...

[The English translation]

In particular, all platforms broadcasting digitally in Türkiye should be mandated to offer a certain amount of content with AD. Platforms that provide AD content in accordance with the legal obligation should be rewarded via incentive solutions such as tax advantages.

It should be ensured that channels broadcasting terrestrially, if they also broadcast on a digital platform, are required to provide AD content in their broadcasts on that digital platform.

AD should be established on a legal basis, and associate, undergraduate or graduate programs providing training on AD should be opened.

In light with the principle of Statism, an AD unit should be established within the body of the Turkish Radio and Television Corporation. It is very valuable in terms of leading and guiding other private institutions during that process.

Clearly, that participant stresses how *actors* should *negotiate* and interact for AD to operate as a *network*. S/he almost guides the possible readers of this study to raise awareness. It is likely that this participant is already an “actant” acting in the “emerging” AD *network*. Another participant referred to the existing law regarding MA practices, probably the RTÜK Law, but s/he noted that it is breached. Surprisingly, TRT provides AD in compliance with this law yet in a “low quality” way for monetary reasons, according to the participant.

Another participant pointed the personalised aspect of AD and suggested a way for end-users to buy audio-described films they want rather than being tied to freely provided options’ strings. Indeed, it was observed that “free” audio-described films provided by GETEM or SEBEDER are still limited, and end-users do not generally have the “privilege” to choose films according to their tastes.

To conclude this part, I would like to refer to one comment regarding accessibility as a “right”. While whether AD is a “right” or not has been discussed in the literature, one participant regarded it as a “cultural right” for BVIP, which may indicate the “unright” situation of the AD practices in Türkiye, I believe. How BVIP feel about that situation could be important to shape those discussions in the literature so that MA is *negotiated* within the theoretical and practical frameworks from a realistic and applicable perspective.

5.2. ANALYSIS OF QUALITATIVE DATA

In this section, the demographics and reflexive thematic findings of the focus group are presented.

5.2.1. Demographics of the Focus Group

Firstly, the socio-demographic information regarding six focus group participants from four different cities are given below on Table 17. It should be reminded that those participants were among the online survey respondents.

Table 17. Socio-Demographic Data of Focus Group Participants

Participant No	Sex	Age	Education	Residency	Profession	Visual Impairment	Frequency of AD Use
P1	Female	48	Bachelor	İzmir	Public Servant	Acquired blind*	Whenever I need it
P2	Male	47	Bachelor	Kahramanmaraş	Lawyer	Congenital blind	1-2 hours a week
P3	Male	56	Bachelor	Eskişehir	Retired Public Servant	Acquired blind**	Almost 1 hour daily
P4	Male	39	PhD	Eskişehir	Academic	Congenital blind	1-2 hours on average a week

P5	Female	53	Bachelor	Ankara	Retired Public Servant	Congenital blind	1-2 hours daily
P6	Male	36	Master	Ankara	Teacher & Accessibility Activist	Congenital blind	A few hours a month
		Average Age: 46.5					

*At the age of 10.

*** Visual impairment at birth, gradual deterioration of the vision, and blindness as of 15 years ago.

As seen in the table, the participants belong to the middle-aged group, which can affect their reception of AD because of their viewing habits from the pre-AD period. However, it was also seen that they regularly use AD despite in different frequencies. Besides, two participants acquired their blindness later in their lives. As remembered, the ANOVAs of the online questionnaire revealed acquired blindness as a significant (f)actor affecting many other (f)actors in the AD experience, including the overall enjoyment. Another noteworthy point is the education level of the participants, which can signal a critical thinking approach adopted by them.

5.2.2. Reflexive Thematic Analysis of the Focus Group

Following the code creation and initial theme generation processes in RTA (Braun & Clarke, 2021; Byrne, 2022; thematicanalysis.net, n.d.), the developed themes were reviewed based on the study's aims and research questions. The resulted themes and sub-themes are presented in Figure 22.

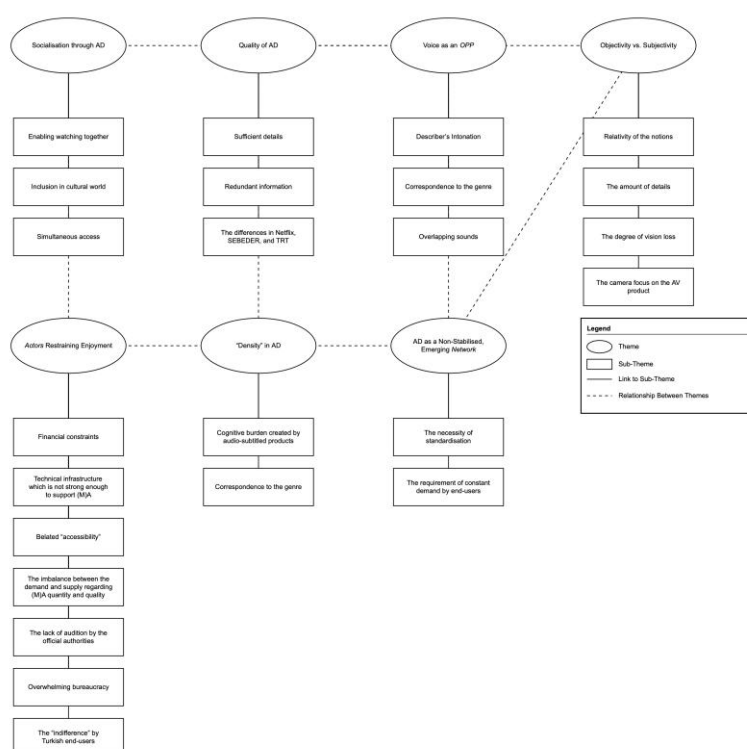


Figure 22. Thematic Map Demonstrating 7 Themes & Sub-Themes

Those themes showed both similarities and differences with the quantitative results, completing, strengthening and weakening them. The discussions of those themes in [Chapter 6](#) would reveal the contingent relations among various *actors*. Below, those themes generated through manual coding by underlying the key words/expressions the participants used are given either quoted or paraphrased. The codes may intertwine as they *aggregate* flexibly to create the *network*.

5.2.2.1. "Instant" Audiodescription for Shared Media Experiences and Socialisation

Socialisation was the most highlighted aspect of AD by the focus group participants. Hence, unlike the online survey results, it showed the biggest influence on AD enjoyment. It should be noted that the socialisation aspect was perceived by the focus group participants from a broader perspective than the survey question. To remind, the survey question only covered being part of a conversation related to the series/films watched (Q50). Although that was

deemed important for their socialisation, the participants also highlighted another significant aspect: being a part, so “an *actor*” I would say, of the socio-cultural world. In this way, it also connotes “inclusion”, a very root of MA.

To begin with, **P4** stated that there are many references to cult series like *Friends* (Crane & Kauffman, 1994-2004) and/or films like *Star Wars* (Lucas, 1997) in daily conversations, in scholarly articles, speeches in conferences/seminars, and so on. When those references are related to the images and symbols, they are not understandable for BVIP if those series/films are not available in AD. Additionally, when the visual details are rendered via AD in a historical film, BVIP can learn the socio-cultural features in that period such as clothes, architecture, technology, and so forth. **P5** agreed with P4, highlighting that series/films are rich for those visuals and symbols, and they are remembered thanks to them. Hence, being able to fully “grasp” them enables BVIP to be active *actors* not only in conversations they are “actively” speaking but also not to be “passive” readers or listeners while reading or listening to something. Besides, she added that BVIP learn body language, and mimics and gestures which constitute of “70-80% of communication” thanks to AD (P5). They help them understand the nuances in communication better. All the other participants agreed with that aspect of socialisation. **P3**, who gradually became blind because of nyctalopia, night blindness, shared his experience when he first went to the cinema with his sighted family after he lost his vision totally. Afterwards, he decided not to go to the cinema as he kept asking his spouse what was happening. However, he is now “able” to watch films, go to stadiums and able to enjoy films and matches, as a result. This comment is believed to reflect the role of AD in both independency and cooperativeness at the same time. The clear and hidden “-able” stress in this comment is important to show that AD turns “-dis + able + ity” into “able + ity”. BVI viewers are now “able” to comprehend what is happening on a scene and also “able” to watch and enjoy series/films together with their sighted companions.

P6 highlighted another aspect of socialisation, which is the experience of “watching together.” He referred to Hayal Ortağım project in this regard and

stated that when an AV content can be watched together with sighted people at the same place and time, it “enhances” socialisation. Hence, the surmise of the researcher based on the fact that having to use earphones might be exclusive as a visible difference was refuted. Indeed, **P3** stated that the use of earphones by BVIP in the cinemas to watch films through Hayal Ortağım application can be used as an opportunity to create awareness among both sighted and non-sighted viewers.

Last but not least, “not being able” to watch something “simultaneously” with their spouses (P2 and P5) was deemed an aspect that significantly diminishes socialisation by detaching end-users from a shared viewing *network*. The participants questioned the reality of the “ability” to watch “together,” as well, challenging the current practices and triggering the discussions of “instantiation” of AD. They loudly demand simultaneous access to AD, especially for the context of TV series. The AD of the TV series on Engelsiz Kanal D and TRT Engelsiz are aired after 48 hours of the airing time on “without Engelsiz” Kanal D and TRT, which disables BVIP viewers to watch them together with sighted individuals. **P2** stressed that the existence of AD becomes meaningless when he cannot watch something with his sighted spouse and evaluate it simultaneously. Additionally, he stressed that the agenda is changing so fast in today’s fast-paced world. Hence, a 48-hour-belated access deprives BVIP of being part of daily conversations and understanding and reacting to jokes related to those TV series; in short, every socialisation opportunity that AD has created so far. He suggests using AI that will provide them with instant access like in Hayal Ortağım, which can also reduce the cost. **P5** informed him about Digitürk, which offers AD with just a button on a remote control. However, it still would not create an environment where sighted and non-sighted viewers can watch the same TV series with and without AD as they please. Besides, Digitürk is a paid platform. All participants stressed that MA should be free. **P6** said that it could be possible in today’s technology, yet he did not give further details. That participant drew attention to the contradiction of the almost simultaneous access of TV series on their websites but not on their “accessible” websites. Hence, to him, if it is possible to make them available on their websites in half an hour, it must be possible to

make them available in an accessible format. **P1** summarised this aspect by sharing an anecdote. In the 1990s, there was a TV programme whose trailer was “If you do not want to stay out of conversations next day, watch this programme.” All participants strongly accepted this and stated that it was the “essence” of socialisation.

Additionally, technical problems that should be solved to enhance socialisation and enjoyment were addressed by the participants, which were given under a different theme.

5.2.2.2. Conditional and Context-Dependent Enjoyment Experience: Audiodescription Quality

“AD, but how?” refers to the delicate balance between the reality and expectations. The focus group participants are highly aware of the aspects influencing the AD quality, including but not limited to the (describers’) voice, objectivity both in scripts and descriptions (narrations), genre (as seen, not all genres are appreciated with AD), whether it is subtitled or dubbed (given below), the “ideal” amount of description, which is rendering essential visual information without putting a lot of audial burden on end-users, and so on. In this regard, participants seem to accept SEBEDER as the “best” AD provider in the media industry.

To render what the participants stated on this issue, **P6** criticised the ADs on Netflix because of lack of essential details, which *aligns* with the comments on the online survey. He said that “There are few words at the beginning and at the end, and that is pretty much all.” **P1** also agreed with him and put that ADs on TRT are also insufficient. Considering the legal obligation of the broadcasters to provide the accessible version of their products after RTÜK’s by-law, that participant highlighted that TRT has been performing its legal responsibility. However, the presence of AD does not mean that this content on TV is accessible to end-users. The AD can be so “bad” that she cannot continue watching sometimes. She made a similar criticism to ADs by Netflix stating that there is a lack of information and details but added that redundant information is rendered.

For instance, “The description says the doorbell rang. We already can hear it. Tell us who is ringing the bell.” She also pointed the bad sound quality in those descriptions. **P3** gave a similar example for the redundancy: “It says the doorbell with a canary sound rang.” That “detail” is perceived as frustrating by the end-users as they stated that they already hear and differentiate that sound. Given that TRT has launched a digital streaming platform called [tabii](#) with accessible content,³⁹ such criticism can be meaningful to shape this process.⁴⁰ That participant also stressed the importance of the sound quality in cinema halls. He stated that the earphones provided for them to watch films at Accessible Film Festival must close their ears completely. Otherwise, especially in action scenes where there are loud explosions or gunfire, they cannot hear the description clearly, and all sounds, including the echoes in the hall, overlap. This can show that those unsuitable earphones do not pose a technical issue; it is rather a weak link in the AD *network* that breaks the *translation* chain in the meaning and enjoyment making. Additionally, that comment can be evaluated under the title “what and how much to describe” below, discussed regarding mainly action scenes, as well.

All participants pointed out that they must constantly convey their critiques to remedy those “setbacks” and demand a high-quality AD created and presented according to their expectations and needs. **P1** highlighted the necessity of audit to enable and sustain quality, and that audit must cover not only the presence of AD but also the quality of it. **P5** emphasized that their demand is also impactful on creating such audit mechanisms.

5.2.2.3. (Describer’s) Voice for Boosting Enjoyment

Describers’ voice seems to affect enjoyment more than expected. Indeed, the focus group participants did not explicitly express the “gender” of the describer,

³⁹ At the time of the focus group discussion, AD was still not available on [tabii](#), as confirmed by an email correspondence. However, AD is currently available on this platform.

⁴⁰ As discussed in [the following chapter](#), this criticism should be cautiously approached because there might be cases where audio describers have to describe a sound if it is possible to confuse it with another sound. However, for this context, considering the personally experienced content on TRT by the author, it can be surely stated that those critiques are reasonable.

despite its hidden gendered connotations. To this end, it can challenge and confirm, at the same time, the statistically insignificant relationships with the describer's voice revealed by ANOVA. This issue can also be evaluated as a part of AD quality.

P6 explicitly stated that describers have a direct role in enjoyment. He did not say this regarding their voice only; the voice was one of the aspects affecting overall AD enjoyment. **P4** remarked that there had been times when he turned AD off because he could not stand the "poorly voiced description." **P2** stressed the importance of the alignment between the genre and describer's voice regarding its pacing and intonation. He exemplified the issue as follows: "For instance, a describer who speaks in a huge excitement can be effective in an action film, whereas the one who speaks in a frozen and slow way may not render the excitement of that film." This comment also reveals that not only the AD text but also the AD voice is expected to complement the original AV material. **P3** agreed with that view through the examples of matches and films. He also differentiated romantic and action films. According to him, they all require different voices and intonations.

Regarding voice, **P3** also remarked that overlapping voices decrease enjoyment. Although that aspect was mainly discussed in terms of technical restrictions, it demonstrates that voice is a significant *actor* in AD with all its aspects including the pitch, clarity, accentuation and tone. When end-users praise or critique a describer's voice, they are in fact expressing the degree to which that voice succeeds or fails at *translating* the visual frame into a meaningful and enjoyable audial frame.

5.2.2.4. Perceived Interpretation of Audiodescription: Objectivity versus Subjectivity

Although the online survey results revealed no statistically significant difference in enjoyment between objective and subjective AD styles, the focus group revealed deeper tensions in this regard. Indeed, this part of the meeting demonstrated how differently those notions are interpreted and reacted

accordingly by end-users. While some participants favour a more emotionally expressive or interpretive AD as they feel more immersed, the others prefer a more neutral and fact-based description as they view subjectivity as intrusive. During the *negotiation* of this tension, there are many other *mediators* that play crucial roles such as the (audio describer's) voice, tone and stylistic choices. It was observed that each participant perceived those notions differently, yet the responses showed a commonality despite personal differences appreciating objectivity or subjectivity more.

To start with, **P4** asked me how I define objectivity and subjectivity academically. In order not to interfere with the free flow of ideas in the focus group, I said I could tell him after everybody stated their ideas. **P6** approached the aspect regarding details, associating details with subjectivity. He is in favour of objectivity in AD as he thinks that too many details are overwhelming for end-users. To illustrate, when AV products that are rich for dialogues (or narrations, I could add) like documentaries are rendered with an over detailed AD, it creates a "cognitive" (my addition) burden for them and also makes them confused about whether they are listening to an audio book or watching something. Even less dialogued (or narrated) AV products like animated films that naturally require more descriptions can lead to distractions and create an illusion of audio books, as well.

P4 associated subjectivity with emotions and artistic values. He said that he seeks subjectivity, especially in cinematic products as they have artistic features. He defines rendering essential information, basically what is happening on the screen is objective, which is also necessary. However, he also wants to learn the emotional aspect of what is happening. He gave an example of picture descriptions by AI, stating that AI not only conveys what is on that picture but also describes its atmosphere and emotions arisen by it. In short, that participant thinks that objectivity and subjectivity should not be a point of preference but of balance.

P1 explained this issue through examples of adjective use, which aligns with the online survey question (Q36). She reminded the opening scene of *Finding Nemo* (Stanton, 2003), one of the first audio-described films in Türkiye, where AD

rendered “an amazing ocean view”. Even though she liked this expression and acknowledges that everybody definitely found that view “amazing”, she also believes that it would have been better if the view had been described only so that the viewers could have decided if it was amazing or not. She gave another example through one of the most exemplified adjectives in the online survey, too, which is “beautiful.” When it is said “a very beautiful woman”, the participant said that she questions, “According to who? I may not find that woman beautiful, while somebody else may.” At that point, **P5** stated that she totally agrees with P1 and regarded that an audio describer’s job is to describe the view and the woman in those examples. Hence, it is up to end-users to decide if it is an amazing view, or she is a very beautiful woman. **P1** continued with the relativity of certain adjectives use depending on the viewer. To illustrate, she remarked that a scene described as “scary” may not be scary for a viewer who is used to watching horror films. Since it cannot be known that who is watching that film, those adjectives should be avoided to be more general, which brings objectivity.

Apart from adjective use, **P5** views objectivity and subjectivity from a more technical and cinematic perspective, in light of its importance and focus on a scene. If the camera shows “the entire scene” from a wide-angle, there should be an objective AD, whereas the focus on “a specific element” requires a more subjective rendition. She also defends a balanced use of objectivity and subjectivity in AD, yet it should be evaluated considering the time limitations. Describing something objectively or subjectively may depend on how much silent interval the describer has on that scene, which affects the number of details that can be rendered. In this way, this participant seems to associate objectivity and subjectivity with details, too.

P2 believes that objectivity and subjectivity should be considered in relation to end-users’ needs based on their degree of sight loss. He interprets that objective AD is a standardised AD that can appeal to all BVIP. He thinks differently about the relation between details and objectivity/subjectivity in that he defines objective AD as detailed since it addresses individuals with a total sight loss. He also contemplated on the survey result that showed the impact of congenital and

acquired blindness on objectivity and subjectivity preferences. He predicted that the visual memory of the individuals with acquired blindness may cause them to enjoy less when details like colours and objects are rendered in AD. However, he supports that AD should be conducted objectively, namely, based on the needs and expectations of the blind.

P3 has a more pragmatical approach to this issue. He believes that objectivity and subjectivity should not be discussed; instead, whether the essence is rendered or not should be the issue. That comment can be addressed under the theme of “the density of AD” since the participant explicitly stated that “Tell me the main event; I can figure out the rest myself.” According to him, viewers should not be occupied with unnecessary details when series/films are flowing (see Theme 6).

5.2.2.5. Actors Restraining Accessibility

“Access” is a broader *actor*, more truly, an *actor-network* itself where AD is a part of, which should be considered from various aspects, according to the participants. There are various *actors* who fail to *mediate* MA and then become *intermediators*, or the ones who succeed at it and transform into *mediators*. “The quality of AD” as an *actor* restricting accessibility, blocking the MA flow and so creating *network* failures was stated above from different aspects articulated by the participants. Here, the other aspects directly related to that restriction, including the ones caused by the very nature of AD itself, are presented. The participants seem to be aware of the constraints in AD, so it can be stated that their criticism wanders around the borders of those constraints. In other words, they do not have “unrealistic” expectations, which puts MA providers in a “challenging” situation where they cannot simply defend themselves for their “flaws” with those constraints.

P4 started his remarks by acknowledging that AD has numerous limitations including the time limitation which seems to be accepted as it is, the effects of the AD script writer and describer, and the sound and the scarcity. It is striking that the participant named the AD script and audio describer as “constraining”, while

he acknowledges AD as not only as complementary to MA but also a translation enabling MA. After all, certain information is “added” by different *actors* that are still not considered an essential part of the process. As emphasised by the participants, BVIP must be a part of MA services, yet it seems not enough for some viewers, including that participant, not to feel dependent on the AD script and describer. That comment might refer to the absence of standards, which compels end-users “to be at the mercy of” individual or institutional way of creating and voicing AD. As for the scarcity, AD cannot be regarded as fully accessible when the options are too limited. It should be noted that they do not want “everything” to be audio-described, at least for now as they are aware of the fact that AD is still emerging. However, there must be true initiatives to make it possible and right.

P5 highlighted that AD can now be accessed only via the Internet, which significantly constraints access for everyone. She stated that there are many BVIP who cannot use the Internet like the elderly and children. Indeed, although there are many audio-described cartoons for children ready to be launched, they have not been made accessible even on the Internet, yet. That delay can be because of the agreements and contracts between MA providers and broadcasters, which can take a long time because of bureaucracy. Thus, bureaucracy is both an *actor* in the *network* of the state and an independent one which can affect the failure or success of the *mediating* role of the state, like in Callon’s study on sea scallops (1984/1986a).

P1 addressed the necessity of constant audition of the MA services and legal sanctions for the ones not providing MA. She also emphasised that they should “demand” more series and films to be presented in AD, and they can file a written complaint about the bad quality of the present ADs. In this regard, **P5** stated that to her knowledge, RTÜK puts complaints into operation when they reach a certain number which she did not exactly recall.⁴¹ Then, **P1** put that this number should be realistic considering the number of overall disabled people, the number of

⁴¹ Disclaimer: This issue has not been officially confirmed.

BVIP, the number of BVIP who can “access” and watch some specific series. Hence, the politics of operational restrictions seems to pose another restriction in this regard.

All participants shared one significant restriction also via self-criticism: the lack of interest shown by the BVIP to MA services. **P3** shared his observations at Accessible Film Festival in Eskişehir with the participation of only three BVIP in two days. The rest of the participants all stated that BVIP can be active in evaluating what has been presented to them, yet they are not active enough to enable that presentation in the first place. **P6** stated that they should not be so harsh on themselves as it is normal considering the still emerging situation of AD. The possible reasons were not delved here because of the study focus and time limitations. However, “my” interpretation as another *actor* in this network is presented in [the next chapter](#). Overall, the restrictions listed in Figure 22 above are just few of them, yet they should not pose a barrier in front of disseminating MA. We should act now, of course wisely, yet we also should learn to flow with the breeze. ANT (Latour, 1987, 2005) gives *networks* that flexibility, which is why it differs from traditional sociology.

5.2.2.6. “Density” of Audiodescription

“What” and “how much” to describe seems to be one of the most controversial issues directly affecting AD enjoyment. As might be remembered, the online survey showed that the end-users want to hear more details in visually rich genres like action. At the same time, they find AD less enjoyable and even redundant in AV products rich with narrations like documentaries and news (see Table 11). While the focus group end-users have different opinions regarding the action genre, they have a similar approach to documentaries but with a different rationale. The conflicting responses are believed to underline the “*fragility*” of *translation* in genres with high-tempo and high-sound like action. In those genres, the *actors* of the translation, i.e., the audio describer, and his/her translation, struggle to *stabilise* the meaning for end-users since the visual source moves too fast for the aural medium to follow.

P6, while explaining his thoughts about the effect of AD on viewing enjoyment, shared his recent experience in Ankara Accessible Film Festival. He watched a foreign documentary with Turkish subtitles, so there had to be AST accompanied by AD. He found it “overwhelming” to hear the voices of the actual speakers, both men and women, the audio subtitles, and AD. The audio subtitles and AD were voiced by two different describers, male and female. However, female and male narrators in the documentary were voiced by only one describer, either female or male, which constituted a deficiency despite all various voices. Although the AD was good and comprehensible, and the audio subtitles and AD could be differentiated thanks to different voices, he “did not enjoy” it much because of the overload. **P1** said that she had never watched something with audio subtitles before, but she would probably find it “less enjoyable” compared to watching something in dubbed. In addition to what P6 said, she also mentioned a non-considered point. While watching something in subtitles, sighted people also read those subtitles with their own voices. Hence, they can also “hear” those subtitles in their head, which might create a similar “burden.” Briefly, she thinks it is a natural consequence of subtitled AV products. **P2** said that it is not “right” to audio describe a foreign documentary with a subtitle because it can be tiresome and wearisome creating a sort of “cacophony”. The original voices can be turned down, and an order must be followed. Considering their familiarity with dubbed AV products based on their average age, it can be stated that the participants are still trying to get used to (audio)subtitles, which might be a significant alternative for young BVI viewers who enjoy dubbed AV products less. In this regard, whether creative subtitles aiming at d/Deaf and HoH (see Çevikoğlu Yıldırım, 2025) could be an alternative to decrease that “burden” in AST can be investigated in future studies.

During that discussion, **P2** also mentioned a similar overload while watching dubbed action films in AD. He stated that everything flows already so fast that it is challenging to “follow” them and “stay focused”. When audio describers try to describe everything, it is “tiring” for him to follow what is happening, also with the presence of music. He also said that all one can hear in those scenes is the describer’s voice and music; there are no dialogues. It can be inferred that

dialogues complement AD, and *vice versa*, for the comprehension of the events in action films. Although the online survey and focus group results are different in this regard, it is certain that how visually and audially rich AV products is audio described can be revised through focused feedback sessions with a bigger and varied study population.

Lastly, **P3** criticised that while trying to give as many details as they can, audio describers sometimes miss the real point. For instance, in his view, if there are two children in a room, it is not necessary to describe the room. The important thing here is the children and what they are doing and how they are doing it. “Are they looking at each other? Is one of them angry?” However, **P1** disagreed with P3 stating that she wants to learn the details about the room; otherwise, s/he would find the AD insufficient. **P3** responded that if there is an “opportunity”, of course it can be audio described, yet limited silent intervals should be used more wisely considering the real point. It can be concluded that “the real point” can be perceived differently. It shows that AD must be in line with the plot and its focus, yet this focus can be interpreted differently by different audio describers, too. Hence, “subjectivity” in AD is inevitable, and it can enrich the meaning extracted from AV products.

5.2.2.7. Audiodescription in Construction: A *Non-Standardised* Networked Practice

The participants think that whether the AD has been made by SEBEDER or any other AD providers, or the quality of ADs on Netflix or TRT would not matter if AD was standardised. This is a highly striking and informed comment by actual end-users. Currently, end-users are, figuratively speaking, at the “mercy” of MA providers to have a good quality of AD, or even to have AD in the first place, let alone its quality, as there is no legal sanction, as emphasised by the focus group participants.

However, it should be stressed that the participants accept AD as a still emerging field. It was observed that there has been a “gradual” increase in their emotional response to AD. They acknowledge that it took some time “even” for them to get

used to AD, and they are still trying to get used to it in some genres like audio-subtitled documentaries exemplified above, yet it is now an essential part of viewing to them regardless of its deficiencies.

In this regard, **P6**, while discussing audio subtitles and narratively rich genres like action films, stated that AD does not have a long history; it only dates to around 15 years ago. Hence, it is “normal” for some developments to realise in an ideal way. **P1**, 48 years old, stressed the effect of the degree of sight loss at that point. She stated that she was first “biased” to AD when s/he first heard it on the news as she got blind at a relatively late age. Elsewhere, **P3** stated that being a part of such studies is what helps the “field” (his word) develop. **P5** agreed with **P3** in this regard, and she said their feedback enhances the practices. To this end, it seems that those end-users are willing to sacrifice “the best practices” for now. However, they are also willing to do it with an expectation of “the best practices” in the future. Those best practices do not stand for a “perfect” transfer but a coherent, emotional, that is to say, “enjoyable” accessibility. Furthermore, these reflections act as collaborative critiques, where AD professionals and end-users “co-produce” the knowledge about the practice.

To conclude, the online survey and focus group have both overlapping and different results. In this way, it can be suggested that the study was triangulated thanks to the *negotiations* and *aggregations* of the quantitative and qualitative data. In [the following chapter](#), those results are critically discussed from a sociological translation perspective fed by ANT (Latour, 1987, 2005).

CHAPTER 6

DISCUSSIONS

This chapter critically discusses the quantitative and qualitative results and findings revealed in [the previous chapter](#) through an "enlarged" translation perspective deepened and concluded through Latour's ANT (1987, 2005). This way, it can be said that the chapter itself becomes a *mediator* in the AD *network*. At the end, the (f)actors affecting Turkish end-users' enjoyment of audio-described TV series/films will be portrayed. The present chapter ends with a summary of highlights.

6.1. DISCUSSIONS OF QUANTITATIVE RESULTS

Apart from the demographic data that could draw a picture of a "sample" end-user population, the weight of the statistically insignificant results eases the Latourian discussion. The reason is that there could be strong and weak *actors*, yet no *actor*, human and non-human, dominates a *network*. Accordingly, constant *mediation* and *negotiation* are required for this *network* to operate. Below, these results are categorised with the aim of "shining" them with the brushes of an "enlarged" sociological translation perspective mediated by Latour's ANT (1987, 2005).

6.1.1. Discussions of Descriptive Statistics

6.1.1.1. Demographic Data as *Intermediary*

While (f)actors such as age, gender, location and educational background, together with going to specialised school for the blind, were documented in [Chapter 5](#), which could guide the *actors* in the AD *network*, the results suggest that these variables do not seem to have statistically significant roles in this study context. However, they are not absent; they just act as *intermediaries* rather than *mediators*. That is to say, they may not currently transform the patterns of enjoyment although they constitute the stable background of the *network*. On the

other hand, it should be highlighted that the same study might produce different results with a population with different demographics because of the heterogeneity and fluidity of enjoyment.

Age (see [the result](#)) may not demonstrate itself in the statistical analysis as a *mediator*, it may when the broader *network* is considered. The AD use possibly increases at a younger age population. It should be noted that AD started to be widespread after 2010 when SEBEDER granted the official association status. Also, RTÜK's workshops and 2019 by-law accelerated the AD integration into media. Hence, the viewing habits of the age group who had watched TV series/films without AD until the 2020s might have been shaped accordingly. Then, when age and the viewing habits of the blind are *aggregated*, they can act as *mediators* shaping the expectations from AD and affecting its enjoyment. It can be suggested that the younger a BVI person is, the more likely s/he will be aware of MA practices because of his/her higher Internet use, also his/her education and raising awareness of such issues in the Generation Z. Although the frequency of AD use and enjoyment did not reveal statistically significant relationships (see Table 10), the frequent use of AD after the age of 45 might not be the same as the frequent use since the early ages. In this way, it can be stated that the hypothesis on the relationship between the frequency and enjoyment of AD has been neither confirmed nor refuted. More studies should be conducted with a younger population of participants to understand the (f)actors affecting their enjoyment. Moreover, comparative studies can be done with different viewer generations whose viewing habits have been constructed in different contexts. The demographic *intermediaries* suggest the difficulty of producing an enjoyable AD for “general audience” by MA providers, which is generally the case. Hence, **one of the take-aways of this study** for those providers could be reconceptualising “general audience” or adopting “personalisation” according to the ages of AD end-users in today’s viewing world that is becoming more and more heterogeneous.

The “**gendered**” result of the frequency of AD use ([see](#)) reveals that women may not have time and convenience to sit at the computer or concentrate AD on their

phones while they are busy with housework or childcare. Oppositely, the same situation could make them more “suitable” for AD use (Erkazancı Durmuş & Okayayuz, 2023). However, ANT does not assume things; on the contrary, it accepts a range of possibilities and changes in *a priori* assumptions. In this light, the statistically insignificant result can be socially significant for MA providers to plan their streaming accordingly. However, the number of woman participants poses a limitation in this regard. As for the differences between female and male participants regarding their preferences on AD style ([see](#)), it can be speculated that the choices of the female participants are more context-oriented, while the male participants have a more *stabilised* preference. Those interpretations aim to reveal the “*discontinuity* between participants that, in the end, will always remain incommensurable” (Latour, 2005, p. 77; original emphasis). Even the same participant in the same study may contradict what s/he has said earlier. The female participants’ more “flexible” approach to AD style in this study can be affected by “social norms” that impose them being flexible and adaptable as good personality traits. Hence, those results do not necessarily mean that AD should be conducted with gender-awareness, but it can be “deconducted” and “enlarged” to challenge those “social norms” or “reconducted” to strengthen them.

Another statistically insignificant variable, **education**, could indeed be a determining (f)actor transforming the enjoyment of the participants. The higher education level of the online survey respondents ([go](#)) might have affected both the pre-AD and AD periods, shaping their viewing habits and expectations from AD. Since AD is organically connected to the AV material, expectations from AD are also connected to the expectations from TV series/films. Hence, a newly establishing viewing culture may never be “brand-new” but an “empowered” and “enabled” one that carries the history of “traditional” viewing. In this way, an “educated” group of participants may be more aware of the limitations of AD, forming “realistic” expectations that directly affect their enjoyment. Moreover, both going to specialised school for the blind and taking mainstreaming education may *mediate* the overall AD experience through socialisation, inclusion and engagement opportunities those institutional *actors* provide. However, the contingency of education and AD use ([go](#)) shows that its use is possibly affected

by, apart from personal preferences and viewing habits, other (f)actors such as how accessible the platforms through which AD is “accessed” are, what tool is used to access AD, how much “desired” content is available on media, or how “enjoyable” AD is for end-users. From the Latourian ANT perspective (1987, 2005), this *aligns* with the idea that those non-human *actors* may exert more power in shaping the viewing behaviour of end-users than demographic attributes like education alone.

In this regard, platforms as other non-human *actors* were also checked to see their effect on AD use ([go](#)). Although there were no statistically significant results, they are significant enough to examine. Firstly, the end-users spread across platforms and media (see Figure 13 & 14). They employ AD on multiple media, showing flexibility in how they access AV content. This imposes more responsibilities on M(A) providers and software/infrastructure developers regarding the requirement to vary the accessible content that can be used on each electronic device. For instance, the fact that the unsupported use of some applications on the old models of mobile phones remarked as another barrier to accessibility, as stated by one of the focus group participants (2025, on a personal phone call). In this way, technology, which is a significant *actor* making MA possible at the first place, starts “disabling” accessibility. Secondly, AD use is observed habitual and multi-platform. That is to say, an end-user using AD daily may switch between mobile, digital streaming platforms and desktop daily, depending on the context or content.

6.1.1.2. Technological Infrastructure as an *Obligatory Passage Point*

Technology in this study should be considered both the underdeveloped infrastructure in Türkiye and various devices (not) used to access AD. Indeed, technology is an *OPP* that enables the AD *network* to perform for enjoyment. Hence, all technological *actors* are expected to function flawlessly, which results them to be perceived as *black boxes*, i.e., invisible because of their *stabilisations*. However, when this *OPP* is broken because of incompatible user interfaces or lack of instant access to AD, technology arises as a “visible” and disruptive *mediator* which spoils end-users' enjoyment. Whereas technology should act as

an *intermediary* that *stabilises* the *network*, it can break it down before it is even possible to talk about enjoyment. Furthermore, the roles of the Internet access and *networks* created on/through it might be significant regarding AD awareness, its frequency of use and social interactions, or *aggregations*, with the other *actors* in the AD *network*, or the BVI community which is another *network*. As BVIP access more AD through a well-developed technological infrastructure, they can interact with other end-users or viewers more. Additionally, as they socialise more with other end-users, they can be more aware of available ADs on media. In this case, if there is a *breakdown* in the technology *network*, it could block the use of AD despite the awareness or eagerness to use it, preventing the formation of the *network* for end-users from the very beginning.

Technological infrastructure can also remedy the 48-hour lag the focus group participants highlighted. The present alternatives like Digitürk may not be commonly accessible because of their paid subscriptions. It would be more accessible if (M)A is not dependent on end-users' personal expenses. If TV is still the most common electronic equipment used by viewers (see Table 2), everything on TV should be made accessible for everyone without extra economic burden on anyone. However, the only *friction* does not happen in the infrastructure. Both strengthening the infrastructure and making media totally accessible cannot be materialised without the *aggregation* of sufficient budget, tax incentives for media providers, enough AD professionals, and education, as also stated by a survey participant (see [his/her comment](#)). Even then, AD may not access all BVIP or increase the AD use owing to the personal aspect of viewing.

Indeed, the relationship between the heterogeneous and flexible use of the platforms and frequency of AD use ([go](#)) also *aligns* with Latour's ANT (1987, 2005). Being non-human *actors* in the AD *network*, platforms do not solely and independently shape the viewing behaviours of the end-users. Instead, a dynamic *network* of gadgets, content, accessibility and convenience, to name just a few, all determine how often AD is consumed. Hence, as Latour states, neither human nor non-human *actors* act alone; instead, they assemble in a *network* of

other *actors* (2005, p. 75). Relatedly, media and platform as non-human *actors* are not uniformly *translated* by the AD *network*. This result demonstrates how significant to make AD accessible in different platforms with a user-friendly and free interface, also strengthened by a quality of technological infrastructure. With the official *actors* such as the recently published *The Circular on The Accessibility of Websites and Mobile Applications* (Resmî Gazete, 2025, June 21), this aspect is likely to improve in the future provided that accessibility materialises not only in theory but also in a quality way truly “accessing” end-users by translating, both in translatorial and Latourian perspectives, their viewing into an enjoyable and inclusive experience.

6.1.1.3. Audiodescription Awareness and Use: A *Breakdown* in the *Network*

According to the online survey results, among 13 non-users, 7 of them are aware of AD (see Table 4). The reason why those participants do not use AD although they know it could be deliberate not due to a “disopportunity”. Whether it is a “resistance” in Latour’s term (2005) or not remained unclear. Considering that the focus group participants are active users of AD, the reasons of that “unuse” remained to be a speculation. However, it could still be valuable to hear the focus group participants’ insights into those reasons as they are part of the “community” where non-users are also the members. Besides, it should be noted that “resistance” can lead to *translations*, which makes a *network* keep going (Latour, 2005). Although that question was not directly asked in the focus group because of time limitations, the discussion naturally went towards questioning the reasons behind it. For the focus group participants, the use of AD is a matter of choice. However, they also criticised the lack of interest among the BVI and highlighted the need for solidarity and continuous demand to increase its use. That “choice” may hint certain aspects. To explain, the limited “available” ADs on media may not appeal to them due to their genre, platforms they are aired on, their quality, weak technological infrastructure, and so on. As for 3 participants who do not know AD at all, there could be several reasons behind. Firstly, online questionnaires often pose a risk of being filled in by non-participants. However, specific to the present study, this is not the case based on the analysis of

individual responses. Another reason might stem from the degree of vision loss. If a BVI individual has a low level of vision loss, s/he might not need AD at all, and because s/he has never needed and used it, it is possible for him/her not to hear of it. Lastly, the social *network* of the participants, namely who/what they follow in life, and with who/what they *negotiate* may play a role on their awareness of AD. This reveals that AD use is an intricate phenomenon that requires many different *actors* to *aggregate*. Also, we should “enlarge” our perspective not to reduce this *breakdown* in the *network* into superficial criticism. Should end-users be grateful for what is currently available on media even though it is not what they like as a genre? “Even” in this digital age, if a BVI does not know AD, who/what are the responsible *actors* behind it? Those questions clearly require more *negotiations* with end-users and institutional *actors*.

Considering the possible increase in AD use because of awareness, it could be asserted that education may increase awareness and, consequently, AD use. Although there is not enough data to assert that there is a parallel relationship between participants’ AD use and education level, it is noteworthy that all female participants in this category, except one, are unemployed high school finishers (see Table 4). Based on their ages and Türkiye’s socio-cultural context, it can be suggested that they are housewives who do not have “enough time” to use AD. It is also striking that the only participant who is a primary school finisher does not use AD. That person’s age (60) could be an effective (f)actor on AD use. His/her viewing habits and tastes have already been shaped without AD, and it can be difficult to transform and *translate* them into the newly emerging viewing habits. Hence, MA can be included in education at all levels, and primetime content and daytime programming may be reconceptualised, “enlarging” their target audiences.

6.1.1.4. Frequency of Audiodescription Use as an *Intermediary*

A significant paradox and non-linear relationship exist between the participation in this online survey and AD consumption. Although the participants were interested enough to engage with this study, they use AD in a notably low frequency ([go](#)). To interpret it from the sociological perspective adopted in this

study, this may indicate a failure of *mobilisation* of the *network*. On one hand, the *problematization* stage of AD has been successfully established; on the other hand, the *network* seems not to *enrol* end-users into a consistent habit of AD consumption. Hence, it can be stated that the current AD *network* in Türkiye does not act convincingly enough to *stabilise* itself as a frequent use by its end-users.

As remembered, based on Fryer and Freeman's study (2013), it was speculated that the more aware of AD end-users are and the more frequently they use it, the more they could enjoy it. In other words, the familiarity and enjoyment were considered interrelated *actors*. Even though this speculation was partially confirmed in the focus group discussions ([go](#)), the statistical results of the online survey failed to show a connection between the regular use and enjoyment ([go](#)). It should be stressed that the low frequency of AD use may rely on the scarcity of audio-described TV series/films. When end-users cannot find something they would like to watch in AD, they do not prefer to watch it at all. Hence, the presence of AD is not enough *per se* for end-users to use it. In this regard, the feeling of "appreciation", or as put by some scholars as "gratefulness" that could affect end-users' reception of AD (Fernández et al., 2015, p. 90), does not seem to apply in this context. Despite the presence of the participants who stated that they "have to" watch anything they could find in AD, the majority of the participants adopt a more critical and protesting approach towards the limited number of AD both on traditional and digital media. Accordingly, certain questions may rise out of the "enlarging" perspective stated above: Should MA providers expect appreciation for MA, an already belated translation? Should MA be *aligned* with the number of audiences based on traditional media shaped with profits and ratings? The current study participants seem to *mediate* the MA *network* to make compromises. Another speculation regarding the frequency of AD use was that end-users may appreciate the objectiveness of AD more as they use it on a regular basis. However, [the results](#) also refuted this speculation, which can demonstrate a failure in *enrolment*. The awareness and frequency of AD use were not found as *OPPs* for an objective AD experience. This result may be reasonable considering the emerging nature of the AD *network* and constructing viewer identities connected both with traditional and novel viewing habits. End-

users may seem not to “know” what to expect from AD as if it would ever be possible to “know”. Those results may prove that AD will never stop emerging and transforming, which makes it a *network* in Latour’s sense (1987, 2005).

6.1.1.5. Adjective Use in Audiodescription as Determinant of Enjoyment

As seen in [Chapter 5](#), adjectives were found to be non-human *actors* that determine objectivity and subjectivity for the end-users both in the online survey and focus group discussion. There is especially one comment I would like to elaborate further here. One participant in the online survey criticised the use of sexist adjectives in AD. There might be a digression here in the “sexist” adjective interpretation. Calling someone “beautiful” might be an objective or subjective utterance depending on the context, whereas using sexist expressions has nothing to do with subjectivity. However, the notion of “objectivity” and “subjectivity” in people’s mind seems to be a non-negligible *actor* that would influence the enjoyment of AD by end-users. Hence, despite the small study population, it is believed that there is **one take-away for audio describers** based on the results of the adjective use in AD. Objective and subjective adjective use discussions might unearth one significant aspect of AD, which is the shaping role of the adjective use, as an *actor*, regarding end-users’ conceptualisation of what is objective and subjective. I do not mean that the BVI “need” AD to analyse the concepts of objectivity and subjectivity; they can develop those concepts in life just like sighted individuals. However, to create a mental image of subjective concepts like “beauty”, it is beneficial to hear as many “subjective” beauty interpretations as possible. If AD is considered one of the effective media of interaction with the world of objects for the BVI, it can complete the native language that shapes people’s conceptualisations in life, together with other (f)actors like socio-economy, culture, religion, and so on. All of those (f)actors are part of someone’s baggage in which AD can be considered one of the layers. In a nutshell, subjective language use regarding images like “beautiful” or “fat” can inform end-users regarding how “beauty” is perceived in that society and help them create their own “beauty” perception. It can be likened to what one blind editor stated on a personal call (2024):

We, congenital blinds, do not know how mimics look like. We also do not have mimics as they are learned by seeing and imitating. When it is said “s/he frowned”, we do not have an image of it in our mind. However, we know that it is something people do when they get angry, or confused, etc. That is why it is important to convey them [in AD].

Although it was not among the variables in this study, based on this comment, it is safe to suggest that AD might be enjoyable also because it can be informative in certain aspects. This aspect of AD could enable end-users to socialise and to be included in daily life more easily, which can be examined in detail in future studies.

6.1.1.6. Genre or Visual and Textual Density: A Non-Negotiated *Actor*

Considering the commonalities, repetitions and differences in the results regarding the end-users' genre preferences in the quantitative part of the study (see Table 11), it can be asserted that “the viewing habits of the current end-users”, if it is possible to draw a general picture based on the study profile, have still being emerged and shaped. Also, with AD, their viewing of various AV products in different genres is “enlarging”. As seen, genre is consciously or unconsciously associated with visual density in an AV product, and accordingly, the textual density of AD. While there are participants who enjoy genres enriched with visual elements like action more, there are also the ones who do not enjoy them in AD because of the same reason. Also, AD can even “ruin” enjoyment in naturally audio described genres like documentaries and news. From Latour's perspective, the “visibility” in audio-described news, in our case audibility, creates a *breakdown* that reveals the fragility of the (AD) *network* (2005, p. 80). Additionally, the findings of the online survey and the focus group do not overlap in this regard, as discussed below. Hence, it shows how heterogeneous end-users are and how the *network* of AD enjoyment in Türkiye is emerging. Although I do acknowledge the diversity in end-users' preferences and viewing habits, I also assert that drawing a “general picture” of a group of audience is important to determine AD standards, which are in the process of formation in our country. The reason is that MA is run mostly by official *actors*, like RTÜK in Türkiye, which can interfere relatively more independent local and global digital streaming platforms. Based on participants' further comments on the issue ([qqo](#)), it can be

propounded that AD is principally essential for equal access and for comprehension, yet it may not be essential for overall enjoyment *per se*.

6.1.2. Discussions of ANOVAs

From a Latourian standpoint in ANT (1987, 2005), the [PCA](#) conducted before the ANOVAs is believed to be helpful not only to simplify data into a singular component but also to surface the infrastructural alliances *stabilising* the AD experience in general, and enjoyment in particular. The variables such as genre, objectivity and subjectivity, showing high uniqueness and low loadings, may be *black-boxed actors* in the AD network (Latour, 2005). What it signifies is that they may seem important in theory but are in fact enacted unevenly across the participants. However, the marginality of those variables in the AD *network* of Türkiye might be considered significant as they reflect the “infrastructural gaps” interpreted based on the ANOVA results. Hence, the PCA served as a cartographic tool in ANT terms (Latour, 2005). Apart from reducing complexity, it demonstrated which *actor-networks* have been *stabilised* and which ones have not and remained peripheral. Accordingly, the AD style, audio describers’ voice and assistive platforms possibly act as *mediators* in AD enjoyment. For instance, the preference for female voices (see [Chapter 5](#)) could suggest that the voice is not an *intermediary* but a *mediator* that “enlarges” the aesthetic experience, as per Tymoczko’s perspective (2007). However, voice is considered regarding not only gender and genre *alignment* but also *negotiation* of intonation and articulation with genre, as confirmed in the focus group ([go](#)).

Based on many statistically insignificant results of the ANOVAs, it can be stated that like all *actors*, enjoyment is also a *grift actor* that is constantly *assembling* with the other *actors* in the AD *network*. As a result, enjoyment is not a “developed” *actor*; but it is “enlarging” and will always “enlarge”. The “enlargement” may not be in line with the expectations by the other *actors*, like the lack of interaction between frequent AD use and enjoyment.

6.1.2.1. Acquired Blindness as a *Mediator*

Acquired blindness, the independent variable that dominantly demonstrated statistically significant relationships with five dependent variables in one-way ANOVAs ([go](#)), becomes a strong *non-human actor* in the *network* of AD enjoyment. This repeated significancy reveals that visual memory is a *mediator* shaping the participants' enjoyment, which may increase comprehension, concentration and socialisation, which are the top three reasons why AD is enjoyable ([go](#)). Accordingly, acquired blindness may carry the traces of end-users' visual memory into an audial *network* through *translation*. In other words, AD may *negotiate* with their visual memory and past experiences. This result challenges the "one size fits all" approach in AD production, also criticised by Franco et al. (2015) regarding MA practices. It also suggests that the durability of this *network* is highly contingent upon the visual history of end-users. Aligned with the time when blindness was acquired as a determinant *actor*, acquired blindness signals a "shift" in an *actor's* position within the viewing *network*. Hence, this *actor* is now a part of, though not necessarily, the AD *network* to view series/films. Besides, certain visual memory, previous viewing habits, adapting to life as a BVI person and numerous personal (f)actors intervene with an enjoyable AD experience. Together with this acquisition, various *actors* are also "acquired" like the audio describer's voice, AD style, narrative familiarity, etc., which seem to be able to *translate* this new viewing experience into an accessible and enjoyable one. Moreover, the statistically meaningful relationships between acquired blindness and sensory actors, empathy and evoking emotions, ([go](#)) resonate with the ANT perspective regarding experiences that shape *actor-networks*. Accordingly, acquired blindness brings visual memory, which could shape the expectations of the related end-users consequently. Hence, when all the *actors* that have a role in the AD *network* *assemble* and function well with pre-determined and pre-established habits of the BVI, together with the emotional *network* of AV products, enjoyment may "enlarge" regardless of objective or subjective (f)actors. In this way, a dynamic reconfiguration is created, during which end-users are not passive users but *reassembler* of the meaning.

From the viewpoint of Latour's ANT (1987, 2005), the two-way ANOVA results regarding AD's impact on evoking emotions ([qq](#)) also spotlight acquired blindness as a critical *actor* shaping the emotional reception of AD. This reflects how the embodied experiences and visual memories of end-users with acquired blindness possibly configure the AD reception. On the other hand, no significant interaction between AD style and acquired blindness was found, which may lead us to question the neglected *actors* behind AD style. Indeed, this result implies that acquired blindness, having a more "decisive" agency in shaping end-users' emotional experiences, becomes an *actor* in the (*non*)implementation of different AD styles. If AD is personalised according to their (*non*)expectations, it may be conducted without paying particular attention to whether it is detailed, or sufficient, but with a natural flow of rendering "what is seen". Therefore, the *stabilisation* of the emotional experience around AD depends more robustly on embodied human conditions, i.e., physical conditions, than on stylistic variations, suggesting that the AD *network's* effective output is primarily *mediated* by the participants' blindness and their visual history rather than AD style. **Practically**, for AD providers, this insight may suggest focusing more on understanding viewer profiles (e.g., whether they are congenital or acquired blind) than solely on modifying AD styles to impact emotional engagement effectively. Although standardisation is key to establishing a well-functioning *network*, personalisation makes its presence apparent for the future of the AD *network*, especially considering the increasing use of AI in that *network*.

6.1.2.2. "Aware Use" of Audiodescription as an *Actor* for Enjoyment

Despite the insignificant relationship between the frequency of AD use and enjoyment in one-way ANOVA, the two-way ANOVA of AD awareness and AD use showed a significant relationship (see Table 16). As remembered, there are participants who use AD without being aware of it and the ones who do not use AD albeit their awareness. I argue it is implied that the scarcity of the products in AD is a huge barrier that could hamper the *assemblage* of those *actors* in the *network* of AD enjoyment.

From the lenses of Latour's ANT (1987, 2005), these findings seem to challenge a "linear" cause-and-effect relationship. In the AD *network*, there are various heterogeneous *actors*, including but not limited to end-users, their viewing habits, (frequency) of their AD use, historical and socio-cultural baggage *assembled* so far to form "viewing and hearing" settings (like the placement of TVs at houses and of screens at cinema halls) and changes in those settings, the notion of accessibility, the experience of "disability" in media and "exclusion" from the socio-cultural *network*. They do not act in isolation but rather exert agency through *translation*. In this way, AD can become a coherent and functioning system, i.e., *network*, which is not *stable*. On the other hand, when awareness and use *aggregate*, enjoyment is heightened, or "enlarged" ([go](#)), suggesting a stronger *stabilisation* of the enjoyment *network*.

In spite of the statistical insignificance of comprehension with the pair of AD use and AD awareness (see [the result](#)), AD use and awareness could still be regarded as important *actors*, from the perspective of Latour's ANT (1987, 2005). The relationship between AD use and higher comprehension scores ($M = 4.71$, $SD = 0.79$) evidences that the engagement of human *actors* with technology *translates* into a better meaning-making. As a result, AD awareness functions not only as a human but also as a non-human *actor*, with "flaws" in the information flow. Hence, awareness may *stabilise* the AD *network* by enabling end-users to navigate and utilise AD more effectively, which will eventually amplify comprehension substantially. However, the possibility of incidental and conditional *assemblages* or loose coupling in the AD *network* should also be regarded here. One of the participants' comments referring to the loose tie with AD providers after the production process may point this issue. That participant imposes AD providers a responsibility of auditing and supervising end-users' consumption of AD. If this is not enabled, comprehension may not be fully enabled for this participant. Though it may be seen as a single example that is not noteworthy, it can highlight one of the non-considered aspects of end-user expectations.

6.1.2.3. Socialisation as a Negotiating and Not-Negotiating Actor

As seen in [Chapter 5](#), although socialisation emerged as an *actor* affecting the enjoyment of AD (see Figure 19), it yielded a number of both statistically significant and insignificant results in the ANOVAs. To begin with, there is a statistically significant impact of going to specialised schools and congenital blindness together on socialisation (see [the result](#)). From the Latourian ANT perspective (1987, 2005), this result reveals that socialisation may be *stabilised* through institutional affiliations. At schools, even not exposed to AD in a way known and applied today, end-users may get a shared experience of interacting with the world and one another through audial and tactile sensors, which may eventually create an association of AD with socialisation. At the school context, AD could circulate within structured and collective *networks* of not only visually impaired individuals but also other sighted *actors* working there like teachers, administrators, and so on. Secondly, acquired blindness emerges as a strong differentiator in socialisation. Hence, it is not only a demographic category but also an *actor* that *mediates* the *network* of AD enjoyment through socialisation where numerous *plug-ins* such as experiences, habits and access routes are shared. One of the recently blinded non-participants I talked to during the research process told me that he immediately sought for communities, NGOs or events where he could socialise with other BVIP and asked for their guidance and assistance with managing his new status. It coincides with the analysis result that showed a connection between acquired blindness and NGO affiliation (see [above](#)), which can increase the effect of emotions and socialisation evoked through AD. Another reason could stem from previously established social habits and broader social *networks*, namely *plug-ins*, accordingly. Those *actors* are likely to *translate* those older modes of social interaction into their new embodied experiences. The congenital blind participants, on the other hand, have possibly grown within more exclusionary infrastructures given the relatively recent development and dissemination of AD around Türkiye. Those *actors* might have *networked* into different kinds of social *assemblages* so far, often institutional, assistive and didactic, rather than interpersonal. Clearly, the notions of accessibility and inclusion have undergone transformations through a truly

inclusive way. As stated by GÖRSEM employees in Eskişehir, the sole function of such institutions like themselves was to gather the disabled together so that they could chat and feel included in the society. However, the socialisation perspective adopted in the survey was based on the interaction between sighted and non-sighted individuals, as reflected in the wording of the question. As Foley and Ferri points regarding assistive technologies at schools (2012), putting all BVIP in one place with the aim of socialisation could turn into another way of isolating them from the society. Nevertheless, those environments may still create the feeling of “belonging” to a community, which eventually *aggregates* the viewing *plug-ins* towards an enjoyable experience.

As for insignificant results, they can be called weak and disconnected *actors*, or even silenced ones by stronger *actors*, which were not included in the study. Those overlooked *actors*, human and non-human, could be speculated as follows. One group of those *actors* could be from end-users' inner circle. Families' attitudes as the first audio describers and especially sighted friends' willingness toward AD use may have a direct impact on socialisation. If families do not watch their favourite TV series/films in AD with their BVI member(s), it leads those members to isolation. Besides, families may prefer non-audio-described content out of force of habits, which could eventually shape the expectations from AD. Those end-users may not be satisfied with the current AD practices, which hampers their use of AD. However, it is still possible for them to talk about a popular AV content with their sighted peers. At that point, their understanding of how their friends view the content and enjoy it can be significant to share the viewing experience. Another group possibly includes non-human *actors* such as approaches, wording and describing style, and the tone of AD scriptwriters and audio describers as “trend-setters”. They all might be fundamental to shape the way an AV content is received by its viewers. As underscored before, BVIP do not depend on those *actors* to form their viewing preferences and tastes, yet their interactions with them determine the way how they include themselves into this newly establishing and “enlarging” *network*. It was observed that the majority of the participants refer to SEBEDER while evaluating the effect of AD on enjoyment. Hence, SEBEDER can be considered one of the *actors* that can affect

the socialisation of BVIP through its audio-described content. Furthermore, thanks to its role not only as the leading MA provider but also as an NGO working with and for the disabled in Türkiye, it can *translate* its *assemblages* into a representative *network* for the disabled. The next group may consist of the devices used to access AD (e.g., a smart phone, TV, smart TV, tablet, desktop/laptop, etc.). However, those devices could not be analysed with ANOVAs as some of the options were chosen less than twice, which caused the termination of the analysis. As interpreted earlier for the demographic results, devices may shape when, where and to what degree socialisation happens, i.e., private or group settings, and at home or festivals like Accessible Film Festival. The adjacent *actors* like audio settings, acoustics or tactile environments may also have an impact on the viewing experience by end-users. For instance, at Accessible Film Festival, end-users have to use headphones to access AD, which may isolate them, as well. Also, the infrastructure of the platform where AD is used should be inclusive in a way that fosters socialisation. To illustrate, Engelsiz Kanal D and TRT Engelsiz websites function as isolated assistive technologies in a similar way criticised by Foley and Ferri (2012). However, depending on a subscription plan, digital streaming platforms like Netflix allow co-watching, sharing and commenting, which can be considered social affordances.

Moreover, the results regarding socialisation reveal certain contradictions with the previous ones. For instance, the interaction of subscription to digital streaming platforms and TV service providers was found significant for the dependent variable empathy ($p = .025$) but not for socialisation ($p = .453$). This suggests that empathy may rise from individual experiences of the narrative content through AD, while socialisation may require broader *networks* of both interpersonal and communal, even political, engagements, or *plug-ins*. Similarly, the variables that showed non-significant effects for emotions evoked through AD (e.g., the interaction of watching TV series without AD and the end-users' gender) but did show for socialisation ($p = .005$) indicate contextual *fragility* in *actor* relationships. That *fragility* refers to the non-durable feature of *networks* constantly shifting depending on the alliances they form or make form through *actors* (Latour, 2005).

It also *aligns* with the still emerging nature of MA practices and audiences in Türkiye.

Shortly, those *actors* seem to be working in unpredictable ways, enabling or constraining socialisation to an extent that the scope of the online survey's original variables failed to measure. This situation invites further qualitative tracing, which was applied via the focus group in this study. Latour's ANT (1987, 2005) opens the door to see how agency is distributed across numerous *actors* in a *network*, instead of reducing them to highly limited survey categories. Apart from being weak and disrupted, the insignificant variables' agency may be competing with stronger unmeasured *actors* such as cultural activities supported by urban accessibility, smartphone interface design and increasing AI integration to that design. All those *actors* may make BVIP and their companions more independent for AD use, allowing them to really "enjoy" it and share their experiences afterwards. Viewing something together is now more applicable without attributing certain roles to viewers as the blind and their sighted companions who would have to "describe" what is on the screen for the blind. Hence, I would argue that AD allows socialisation as it can blur the "visible" difference between sighted and non-sighted viewers by making both sides focus on their enjoyment, which could be aligned with Ferziger et al.'s study showing the relationship between engagement and concentration (2020). This was confirmed by the focus group participants, too, as seen below. On the other hand, during the piloting process of this study, one end-user told me that s/he would want to access the AD of all cartoons as s/he would like to share that experience with his/her sighted child. Viewing may seem like an isolated activity, especially in today's digitalisation, guiding people towards more individualised and personalised viewing environments. Nevertheless, I would claim that it is still a social and collective activity whose enjoyment is fostered, or "empowered" when shared.

6.1.2.4. “Gendered” Audiodescription Experience with Social and Cognitive Loads

As seen in ANOVAs, although gender from different senses revealed both statistically significant and non-significant results, it seems to be an influential *actor* in AD experiences. It interacts with the other *actors* like comprehension, concentration and socialisation. For instance, AD style is a significant *actor*, both literally and figuratively, influencing comprehension outcomes. That being said, different AD styles, e.g., detailed, objective, subjective, etc. act as *mediators* that transform end-users’ understanding of series/films in AD. Though not explicitly worded, “liking” is the hidden *actor* behind this result. It is acknowledged that individuals tend to understand something they like better. Hence, if they prefer certain AD styles, it might mean they follow it with enjoyment followed by comprehension, or they comprehend it easily followed by enjoyment. At this point, the statistically significant interaction with gender is noticeable in terms of the variation of the preferences in AD styles. Similarly, there is also a hidden *actor* here: the varied preferences in AD voices (describers’ gender) for different genres by end-users (their gender), as shown by Sancaktaroğlu Bozkurt and Okyayuz (2020b), though differently. As seen, the interaction between the describer’s voice and end-user’s gender on comprehension was found statistically insignificant, $F(2,53) = 0.24, p = .788$. However, this insignificance does reinforce its status as the hidden *actor* relying on broader contextual *alignments*. As noted by the study participants, the preferred AD style depends on the content of the AV product, which can be interpreted as genre. The flow can be basically as follows: end-users prefer an audio-described product to their taste, possibly affected by their gender. Their expectations from AD regarding its style vary because of their preference. When all these *actors* are *assembled*, comprehension could act better. This flow *aligns* with ANT’s focus on heterogeneity to co-construct effects in a *network*. The AD *network* is not uniform; that is to say, the roles of *actors* or contexts vary, which determines how stable or robust their comprehension effects are. On the other hand, AD style and gender together have no impact on overall AD enjoyment (go). Hence, it could be suggested that enjoyment has not been *stabilised* around those two variables but

requires more *assemblages*. For instance, the statistical insignificant effect between gender and genre-related enjoyment ($p = .245$) suggests that gender is not a strong *mediator* in this regard. Hence, genre might be shaped and affected by other overlooked *actors*, such as the participants' personal and collective memories linked to certain genres (e.g., thrillers reminding someone of an experience); narrative familiarity or comfort with specific genre structures (e.g., SEBEDER's style vs. Netflix's); social environments where participants consume audio-described content, which can intensify the viewing experience and emotions evoked by that specific genre (e.g., some emotions may be stronger or weaker when shared or exposed alone), and physical and acoustic conditions of the places where AD is used (e.g., cinemas may trigger stronger emotions). Besides, the quality of AD tailored to specific genres, if any, and cultural associations and familiarity with certain genres are also effective. For instance, it can be observed that tragedies or historical dramas are highly valued in the Turkish society, and end-users' present emotional state during viewing may affect the enjoyment felt out genres. In this regard, when, where, how and with whom genre preferences are *negotiated* becomes significant to affect enjoyment.

Socialisation also has gendered repercussions based on "enlarged" socio-technical *assemblages*. Although gender alone does not statistically *act* on socialisation scores, as shown [above](#), viewing TV series without AD and gender revealed a statistical significance. The divergence ($p = .019$) between female ($M = 4.86$) and male end-users ($M = 3.64$) in this regard is noteworthy. As referred earlier, TV series are the second most watched products on TV (RTÜK, 2018; 2024). Besides, TV is mainly watched in the evening as a family, or with neighbours, in Türkiye, where women generally "serve" tea or snacks for family members and guests. Considering the inconvenience of MA platforms in that context, and the role of women in these gatherings, it is significant that socialisation scores are higher for the female participants as opposed to the male who can sit down and "enjoy" series/films. From a Latourian ANT perspective (1987, 2005), it may show that "when AD is removed from the viewing *network*, the male end-users may detach from the TV series and immediate social environment it brings. However, the contradictory scores of the female end-users

should not be interpreted that AD is “redundant” for their socialisation. Rather, it may unveil them as resilient *actors* who manage to *align* with the collective viewing *network* despite their “serving” role and the lack of MA features at primetime. Hence, they might *compensate* for the lack of AD by actively *negotiating* their presence in those family gatherings, *aggregations*, which highlights that their socialisation is not a passive reception outcome. This *fragility* underscores that AD may serve as an entry point into social interaction and routine media consumption shaped by broader *networks* of media habits and cultural accessibility. Hence, AD is constantly *renegotiated* through uneven gendered realities. That result should not be interpreted in isolation from the lack of AD availability and accessibility at primetime, when those social gatherings usually take place.

The statistical relationship between concentration and gender (see [above](#)) shows that the different concentration levels by the male and female participants could be related to whether the participants view series/films without AD, or *vice versa*. This “significant” interaction between gender and AV content with or without AD highlights how concentration is co-produced by these *actors*. To illustrate, those participants might concentrate on AV products differently as long as they view them without AD. However, it is not known if viewing those products without AD is a conscious choice, or an “obligation” because of the unavailability of the products they wanted, or a resistance towards AD because of “unfamiliarity” and the sense of “insecurity” created by it, or gender inequality at family gatherings where TV is watched, etc. It is paradoxical that among the participants watching TV series without AD, 66.1% of them strongly agree with AD’s effect on concentration, which raises doubt regarding their AD use and correct interpretation of the question. Nevertheless, this paradox itself is the evidence of the suitability of Latour’s ANT (1987, 2005) for the discussion, in that concentration relationally increases where gender and the content’s accessibility mutually *translate* and influence each other. Also, actual and potential users can perceive and evaluate the influence of AD through a “network of attachments” (Latour, 2005, p. 217). This underscores that *networks* are fluid and contingent; so, their effects depend on multiple interconnected *actors* (Latour, 2005). The

participants might not actively or currently use AD because of several reasons stated above, but if they did, they would concentrate on series/films more. Hence, the participants' high scores reflect that the AD *network* is considered an enabler of concentration even if the actual use is limited or none. Another possible reason could be the participants' interpretation of the question as hypothetical, or in relation to the past experiences but not to their current use. Additionally, because of the social desirability bias, they might have given more optimistic responses.

6.1.2.5. (F)actors (Not) Affecting Enjoyment

Under this subheading, the (f)actors that demonstrated no statistically significant results were examined as (f)actors that did demonstrate sociologically significant results. Besides, no paradoxical findings were detected in those analyses. To explain, there is a tendency of the repetitions of no effect of one independent variable on other dependent variables, such as gender's insignificant effect on emotions and concentration, which all aligned across the analyses. It is believed that statistically insignificant data "enlarge" also as the data that would create an area for a fruitful discussion. First of all, these results indicate how intricate and multilayered AD use can be. It might be an innate relationship, for instance, between familiarity and comprehension, yet there could also be many other overt and covert *actors mediating* the AD experience for end-users such as the quality of AD, personal viewing habits and preferences, and the medium through which AD is (or cannot be) accessed, etc. Indeed, these results align with Latour's ANT, which suggests that one single *actor* cannot determine a phenomenon (AD enjoyment); rather, there is a dynamic interplay among various human and non-human *actors* (2005, p. 75; p. 128). That is why, those (f)actors, the frequency of AD use and the binary of objectivity-subjectivity as the major ones, were reiterated in the focus group.

Firstly, as powerful *actors* on enjoyment (Figure 19), **neither comprehension nor concentration** showed a statistical significance when cross-tabulated with the other variables. Since the combination of comprehension and concentration was shown to increase enjoyment (see [above](#)), they can be discussed together. A possible explanation resides in the stability of the *network*, which shows the

neutralising or balancing effects of the various *actors* on comprehension and concentration. In Latour's words, they can be *black-boxed*, so they are not noticed any more (Latour, 2005, p. 50). Thus, those results highlight how they are *fragile* and emerge from unpredictable, more dynamic and invisible relationships in the AD *network*. Since Latour's ANT (1987, 2005) questions *mediation* more than the causal relationships, different questions like "who/what *mediates* the *translation*, connection and/or stabilisation of concentration in AD?" should be asked. The statistically insignificant independent variables, i.e., *actors*, might be the *intermediaries* with less power than *mediators*. Apart from "personal" preferences and tastes, and psychological and cognitive state of viewers, i.e., their mood, fatigue, etc., the possible *mediators* that have a role in concentration can be listed as follows: the accessibility of the AD platform; the gadget through which AD is used, the size, light and convenience of its screen, the notifications as distractors; the physical and social environment where AD is used; the familiarity with the content; the harmony of the audio describer's voice with the genre of the series/films; immersion; cultural and lingual proximity (as in the comments regarding Netflix), to name a few. Furthermore, AD itself can be a distractor that interrupts concentration (and comprehension, I would add), as stated by the study participants for documentaries (see Table 11). Lastly, the absence of significant effects for digital streaming platforms and TV service providers on concentration ($p = .456$), in contradiction to empathy ($p = .025$), indicates either weak or even stronger agency. It might be anticipated that those platforms provide a more independent and concentrated use of AD. However, the violated variances in both analyses point to a diversity in the responses, supporting the heterogeneous *actor-networks* that may require a more nuanced investigation through a qualitative tool. Overall, concentration is so deeply rooted in the AD *network* that a statistically analysed online questionnaire should be reinforced with a deeper interrogation like a focus group.

Secondly, when the statistically significant and insignificant results for **emotions** are considered, it can be stated that emotions are not only internal and personal *actors* that belong solely to end-users. Based on Latour's perspective that no *actor* acts alone (2005), it can be stated that emotion does not reside in the

respondent *per se*. On the contrary, it emerges from a choreography of the electronic gadgets used to access AD; (un)presence of visual memories; viewing experiences; communities they are part of; technical infrastructures, and so on. These findings might suggest that emotional reception of AD is an effect of *translated alliances* across all those *actors*. Hence, they are constantly produced, evaluated, shaped and circulated by interactions among people (end-users themselves and their accompaniers; see [the related analysis](#)), technologies, institutions, and social and physical environments in the AD *network*.

6.1.2.6. (Mis)alignment in the Audiodescription *Network*: The Frequency of Audiodescription Use and Enjoyment

The most noteworthy result may be the failed interaction between the frequency of AD use and enjoyment. However, Eardley-Weaver revealed such correlation in her study regarding opera accessibility (2014). The reason why this correlation could not be established in this study could stem from the differences in location, personal preferences and modality. Additionally, Türkiye has a shorter institutional history of MA compared to England, where Eardley-Weaver conducted her study. For Turkish end-users, it may be suggested that AD enjoyment does not rely on familiarity because of regular use but on “conventional” viewing habits that are changing day by day. Nevertheless, even though descriptive statistics failed to connect overall AD enjoyment to AD familiarity, the analysis conducted with the other dependent variables in [Chapter 5](#) challenge and intrigue the researcher to make that connection. Regarding especially the one with empathy and subscriptions to digital streaming platforms and TV service providers, AD familiarity seems to be an *actor* behind the scenes, like the prompter in theatres whose existence is not felt by the audience and not realised even by the players when they do not need a prompt. No matter how scarce their content is, it is clear that the platforms like Netflix and Digitürk offer end-users more options and convenience than national TV channels. Since Netflix allows its users to download the content and watch it later without an Internet connection, the end users can be exposed to more various AV products in AD, which eventually leads to the formation of an AD viewing habit, as stated

by a blind editor in the online workshop for the author's class (2022). As seen below, this view was shared by two focus group participants, too. One may understand and feel something more "familiar" better also because familiar is "safe", which can enable viewing to be more enjoyable. Overall, as suggested by Eardley-Weaver for future studies, delving into "the impact of experience or familiarity with the translation modality. [...] [and] the effect of the use of any given translation modality on variables such as plot comprehension and emotional engagement [...]" (2014, p. 259) could untangle this issue. Hence, similar studies with a wider study population or with a focus on that particular familiarity and enjoyment aspect can be valuable.

In line with Latour's ANT (1987, 2005), the (in)significant results could indicate that certain *actors*, like genre, shape the way AD is conducted by human *actors* with the use of non-human *actors*. Those *actors* also affect how AD is perceived by end-users. The performance of AD may depend on all abstract notions that have historically shaped personal and massive viewing habits and enjoyment by end-users. Moreover, while technological infrastructure and platforms on which AD is accessed are tangible non-human *actors* that constantly regulate the enjoyment of AD, there are many other tangible yet relatively invisible *actors* as follows: the government's (media)accessibility policy; (media)accessibility experts working in/for institutional actors; national and international developments in the fields of (media)accessibility; NGOs that allow the gatherings of the BVIP and their inclusion; studies that illuminate the aspects of AD like the current one; trainers of AD who are essential for professionalisation, and so on. It is important to note that each change and/or development in one of those *actors* (like a new law/regulation or a platform interface) shape, reconfigure, and even cause the AD enjoyment *network* to "fail".

6.1.2.7. (Un)assembled Dichotomy: Objectivity versus Subjectivity for Enjoyment

The statistical results regarding objectivity and subjectivity in [Chapter 5](#) showed no effects of the participants' reception with independent variables although they referred to those aspects in the adjective-use question. To remind, neither the fact of being congenitally blind nor the subscription to digital streaming platforms

or paid TV service providers has a *stabilising* role in shaping the participants' reception of whether objective or subjective AD is more "enjoyable." Additionally, the largest non-significant difference observed was between the male who prefer subjective AD and the female who prefer objective AD (Mean Difference = -4.00). Although ANT encourages one to look beyond what is seen, approaching each mathematical difference from some "-ed" perspectives, like gendered perspective in this case, would be a reductive stance, which ANT also warns one to avoid. To illustrate, instead of tracing what is mathematically inevitable, whether cultural narratives and communal position regarding objectivity (e.g., trustworthiness, neutrality, didacticism, etc.) shape those responses more than demographic categories like gender can be questioned. Hence, it is likely that the reason of the high mean difference between male and female end-users could be simply because of the higher number of the male participants in the study. Additionally, contemplating on if, for instance, subjectivity results from the lack of standardisation, or the artistic and/or ideological choices of audio describers/AD providers will guide individuals through an evaluation of AD quality, too. When there is no legal standardisation, subjectivity may inevitably occur. It does not mean that AD will be purely objective when standardised; yet the main criticised aspect here seems to be the didacticism associated with subjectivity, also confirmed by the focus group discussion.

When **the consistent lack of significant interactions with the objectivity variable** is examined, it could be suggested that the present respondents across different demographic and media access groups share relatively similar judgments on objectivity in AD. In line with Latour's ANT (1987, 2005), it means that no single *assemblage*, e.g., AD style and subscriptions to digital streaming platforms, meaningfully shifts, or transforms the end-users' perceptions. Hence, it can be discussed that objectivity is a distributed *actor*. In other words, objectivity in AD seems not to be tied to any traits of the participants (e.g., the degree of blindness; gender, affiliation to NGOs, or preferences in the describer's voice, etc.). Instead, it may show a relational effect, emerging from interactions among multiple *actors* in the AD *network*. Those *actors* could not be captured as *mediators*, and as a result, became silent *actors* in the online questionnaire. This

could possibly result from a restricted design perspective based on *a priori* assumptions in the literature. Those *actors* may include describers not with their voice but with their intentionality and self-reflexivity. As in all abstract social phenomena, cultural familiarity or value judgments affect the way how objectivity in AD is perceived by end-users. To illustrate, social dynamics while watching an audio-described content (with whom, in what space, with what expectations, etc.), which was attempted to be captured via the questions regarding AD accompaniers (Q33-34), seem to be too complex to be revealed with those questions. As a result, it can be asserted that objectivity is not purely measurable, at least in the present online survey design. Indeed, through ANT lenses, objectivity is not a neutral attribute but an achievement, namely a *stabilisation* of *associations* and *controversies* among *actors* (Latour, 2005). Hence, these *associations* were not *translated* into unique *actor-networks* influencing the objectivity of AD. Considering the still-emerging and “enlarging” nature of AD in Türkiye, it is understandable that the pillar of objectivity has not been *stabilised* yet. The *actors* that can enable this *stabilisation* through their *assemblages* and *negotiations* in the AD *network* may include the ideology and broadcasting principles of MA providers, i.e., certain word choices or the (un)presence of censorship; describers’ intonation in AD that may shape the perception of objectivity by end-users, and the sensitivity of end-users accumulated out of the historical “guiding” approach towards the disabled in the country. Based on what they have shared about their experiences in numerous contexts, their visual loss tends to be perceived as a “total” disability by the society, which can cause them to be exposed to situations where they are treated as hearing impaired (see [the focus group participants’ comments](#)) or mentally disabled individuals. It should be annotated that for any sort of disability, “normalisation” attempts by guiding them via “subjective” words are not justified. Hence, the subjectivity that is not guiding but inherent in any sort of translation may not be resisted by end-users. Consequently, those results nullify simplistic assumptions about demographic determinism in the AD reception. Instead, it shifts attention to how blindness is experienced and *negotiated* in relation to AD enjoyment based on its objectivity (and subjectivity).

Similarly, **insignificancies of subjectivity** highlights that enjoyment is likely shaped more by other *actors* such as the stylistic elements in AD; the emotional content of the audio-described product, or even cultural expectations around entertainment and (media)accessibility. Certain demographic variables should seem to be distantly connected, e.g., congenital blindness. However, it is known that being congenitally blind requires a sort of AD exposure by the social environment at birth, and the way that exposure has happened might directly determine the perception of objectivity and subjectivity, and the expectations from AD regarding those aspects. Thus, like objectivity, subjectivity may also represent an emerging and ongoing *negotiation* in the enjoyable AD *network*.

In light with those results, it can be a solution to rethink what subjectivity covers by “enlarging” our perspective as *actors* affecting the AD production and being affected by it. To exemplify, is it as limited as calling someone “beautiful”? Is the concept of beauty really subjective or socio-cultural? Is there a fixed beauty perception, or is it always changing? When we oppose an audio describer’s use of “beautiful”, what exactly do we oppose; all repercussions carried in this word, or the audio describer’s competences, or the portrayal of sexuality? Vercauteren and Orero also state that there are several aspects of objectivity/subjectivity in AD: “[facial] expressions and the emotions they portray, represent an intricate complexity” (2013, p. 197). Therefore, I think it is important to differentiate subjectivity from didacticism. Audio describers should have a right to state “regarded beautiful by many” at least if there is not enough space to describe that person, letting end-users decide whether s/he “really” is “beautiful” or not. Audio describers do not hold the whole “authority” here to “shape” end-users’ perception. There can be a tension and challenge between those *actors*, which makes them *translate* one another, and the *network* stay lively and connected thanks to the *negotiations* and *compensations* to resolve that tension (Latour, 2005).

Overall, these findings suggest that objectivity and subjectivity are constantly co-constructed in heterogeneous, haphazard, local, personal and individualised ways. The end-users seem not to react to AD uniformly based on their

demographic or media contexts; rather, based on their affective responses emerged from singular *assemblages* involving personal habits, sensory expectations, and (non)instantcy of viewing conditions (e.g., live or recorded; simultaneous access or belated access; accompanied or not, and public places or home, etc.). To elaborate, the same “subjective” AD of the same film can create different senses of enjoyment when viewed at home or at the cinema because of the physical and technical conditions affecting comprehension and concentration, which could be examined in future studies.

Briefly, I think that the real question should be about covert or overt didacticism, which I have professionally observed when it comes to “what to audio describe and how” discussions. My students tend to think that BVIP cannot “understand” what a specific colour use by a director represents, or they feel the obligation to explain that the use of dark colours in a poster represents the fear of death assuming that it cannot be understood by the BVI. I always ask them how they know what those colours represent. When we look at a poster, for instance, is it written there? Or is it told us when we watch a film dominated by dark colours? Naturally, it is possible that there are different, so “subjective” interpretations of those colours by different people. However, the real issue here is the assumption that BVIP cannot make those interpretations. No matter how naïve that assumption could be, it should be avoided as it could lead to didacticism. It might be based on the lack of awareness of the AD “tradition” that has always been there before MA practices started.

6.1.2.8. Technical (F)actors with Invisible Impacts on Enjoyment

Technology is an *actor* that has made current AD practices possible. Albeit this reality, it seems to act as more of a “hidden” *actor* with the dependent variables affecting overall AD enjoyment in the online survey. To exemplify, from the perspective of ANT, the statistically insignificant relationship of subscription to digital streaming platforms and paid TV service providers with concentration suggests that those platforms are fluid *actors*, and their effects may be obscured by other unmeasured or hidden *actors*, such as end-users’ emotional status while viewing; individual engagement strategies with the viewed product; both social

and physical environmental (f)actors or sensory modes of consumption, etc. However, the interaction of the same pair showed significance for empathy but non-significance for emotions (despite the marginal effect of the paid broadcaster subscription after Games-Howell variance correction, $p = .069$). This may suggest that empathy, as being a more affective and specific *actor*, might be more sensitive to the infrastructural *mediators* stated above than general emotional states. On the other hand, the marginal result regarding emotions may hint at a contextual *network* effect where the infrastructure of the delivery, including the voice quality, the convenience of the user interface, language use, and so on, *mediates* emotional engagement.

Furthermore, technology may affect the perception of AD due to the increasing use of AI by end-users, especially for ADs of visual elements in daily life. AI tends to create more “subjective” ADs for now, commenting, for instance, on the “possible” message aimed by the artist in a painting. Besides, AI-generated and voiced ADs may *mediate* the perception of sound which showed a fragmented effect on enjoyment. Despite the non-significant effect on the describer’s voice on overall enjoyment ($p = .369$), the variance homogeneities were severely violated according to the Levene’s test ($p < .001$), and the standard deviation was 1.39 for the participants who prefer a female voice. This statistical result concretely proves the *network destabilisation*. Thus, similar to what Szarkowska and Jankowska (2011) and Walczak and Fryer (2017b/2018) analyse, whether synthetic voices *negotiate* end-users’ enjoyment could be examined through different genres in the Turkish context. As a result, voice technology can be considered both a heterogeneous *network* itself and an *actor* interconnected with many others in the enjoyment *network*.

6.1.2.9. (F)actors Contingent on Enjoyment

To begin with, it should be stressed that the open-ended and optional question asking the other (f)actors affecting end-users’ enjoyment of AD revealed both personalised and *negotiated* responses (see Appendix 6). “When analysed through Latour’s ANT (1987, 2005), they illuminate the heterogeneous yet not so complex nature of the MA *network* in Türkiye. It is true that enjoyment is an active

social, emotive, technical and cognitive *assembly*. Also, audio-described series/films do not function as *black-boxed* scripts; rather, their *stability* relies on continuous *alignments* between numerous human and non-human *actors*. To explain, non-human *actors* such as language use, voice and sound quality, and details operate as *mediators* that can either *stabilise* or *fracture* the *network*. However, it is also clear that the present end-users' expectations already *align* with SEBEDER's style that harmonizes with the *network* of the AV products and enjoyable viewing, which may decrease the complexity of AD enjoyment and ease the stabilisation and standardisation of it. The stabilised *network* would "empower" the AD's effect on end-users within the media *network* through inclusion. Consequently, although the enjoyment of AD is fluid and heavily contingent upon the *aggregations* of technical, institutional, linguistic and personal *actors*, it is possible to draw a "general" portrait of enjoyment (though it is open to discussion), which reveals that effective (f)actors in the reception dimension (see Table 12) increasing the enjoyment of AD by the Turkish end-users.

6.1.2.9.1. *Negotiation* between Empathy, Emotions, and Enjoyment

As remembered, acquired blindness was the dominant independent variable that revealed statistically relevant relationships with the majority of the dependent variables in the online questionnaire. Below, certain results regarding the vision loss and its connections to emotional responses, which state that AD enables emotions and empathy, are discussed, with acquired blindness as the major one.

Firstly, *actors* who lost their vision later in life possibly have had direct visual experiences of AV products on media before. Those past experiences now work as a memory *actor*, *translating* how end-users evaluate AD and emotionally engage with it. During this *translation*, they *mediate* their visual and non-visual experiences, which can lead to a heightened emotional sensitivity. In this case, the vision loss itself becomes an *actor*, connecting visual and emotional memories, expectations and end-users' responses to AD. Hence, a stronger effect of feeling emotions can be produced in the AD *network*, which means AD is measured against a richer perceptual archive.

To continue, *translating* the partially seen input into the one conveyed through AD may dilute emotional clarity for partially sighted end-users. Hence, those end-users become inference *actors* who disrupt a smooth functioning of AD, making the verbal cues less effective to them. As a result, emotional response is blunted because sensory *negotiations* between verbal and visual cues fragment the flow of affective translation.

Moreover, the significant result regarding emotions and NGO affiliation indicates that being a member of an NGO may introduce end-users to new *actors* including community networks, informational channels, advocacy structures, all of which could *mediate* exposure to AD. Even though exposure to AD did not show a significant impact on AD enjoyment, it is likely to increase its overall enjoyment because of the interaction with the other *actors* such as socialisation, viewing habits, etc. in the AD *network*. For instance, NGO membership can *stabilise* a supportive social context where AD is interpreted as a tool for “empowerment”, inclusion and collective dignity for end-users. Therefore, NGOs may become a powerful node in the AD *network* connecting emotional resonance not only to the content but also to the abstract meaning of “access”, which is inherently political and socio-cultural.

Interestingly, the results show how emotional effects of AD are not linked to congenital blindness. It might be anticipated that the familiarity to “see” the world through “voice” creates stronger AD effects. However, just as the refuted hypothesis regarding the enjoyment of AD and regular use, it was also challenged. Additionally, the emotional *actors* of AD are not linked to institutional *actors*, namely specialised education for the blind and NGO affiliation, which do not directly embrace AD. The lack of their *alignment* with AD’s emotive aspects could mean that those institutions rely more on information flow, which is not necessarily accompanied by empathy, or evoked emotions despite shared experiences. This underscores how disability is more powerfully *translated* into impactful experiences than organisational and institutional memberships within the AD *network*. Independent of such affiliations, AD, based on its power to render emotions, can increase the effect of empathy, interacting with the

accumulations of (congenital)blind individuals' personal experiences with/in the world.

In this context, Latour's ANT (1987, 2005) would argue that empathy emerges from the entangled agency of non-human *actors*, such as platform algorithms, content availability and variety, AD quality, user interface design, and end-users in their emotional *alignment*. The statistical insignificance found across the other independent variable combinations, e.g., gender and describer's voice, could signal that certain *actors* are not *aligned* within the empathy-mediation. Their agency remains "deactivated" (for now) within the structure of this online survey. In an attempt to compensate such insignificant results, a focus group was conducted to evoke more contextual, emotional and sensory variables.

6.1.2.9.2. The Genre "Un"preferences

The "genre" preference (and enjoyment based on genre) seems to be shaped by other missing *actors* that were not tested in the two-way ANOVA combinations, including but not limited to personal taste, emotional attachment to specific products like *Kurtlar Vadisi* (2003-2005) and *Aşk-ı Memnu* (2008-2010), and the narrative complexity in AD. As revealed in the one-way ANOVA results in [Chapter 5](#), genre seems to be related to the density of the visual information in the content (e.g., action films), and already conveyed audial information (e.g., news). In this way, it also connects to cognitive burden which directly affects comprehension, which is shown to be effective for enjoyment above.

Since each preference is a *negotiation* through ANT lenses (Latour, 1987, 2005), the interaction between genre and AD can be said to be still *assembling*, which makes it valuable for this dissertation. It is also possible that there will be no consensus in the future, as well since genres and their features, densities, etc. themselves are also changing. Additionally, whether end-users prefer a specific genre with AD is also connected to whether they access it through digital streaming platforms or cables, depending on the degree and speed of the reflection of those changes there. Indeed, in previous analyses done with the dependent variables, e.g., empathy or comprehension, digital streaming

platforms and TV service providers did show to have a role in enjoyment. However, they might influence entertainment preferences like genre less probably because of many other *actors* affecting it, such as humour comprehension, cultural cues or prior exposure to non-AD content in that genre. Hence, they exist as differentiated *actor-networks*; namely, what drives empathy may not drive enjoyment, or *vice versa*, and what drives concentration may not shape genre taste, or *vice versa*.

6.1.2.9.3. The Cognitively and Sensorially “Enjoyable” Audiodescription *Network*

The inter-item correlation matrix (see Table 9) discloses a high degree of coherence among affective and cognitive aspects of AD reception. The strong correlations between comprehension, concentration and enjoyment likely underscore the functionality of AD in fostering MA and social engagement. Furthermore, it can be indicated that AD contributes to inclusion through social engagement, which is affected by evoked emotions thanks to AD. Unexpectedly, stylistic preferences of objectivity or subjectivity are more weakly correlated to overall AD enjoyment ($r = 0.235$ and $r = 0.191$, respectively). This may suggest that these preferences form a secondary layer in the AD experience, which requires a closer investigation in a separate study. Based on the modest link between subjective AD and empathy, along with the moderate correlation between empathy and enjoyment, it could be asserted that stylistic elements *mediate* enjoyment through character *alignment*. Regarding Latour’s ANT (1987, 2005), these insights affirm the multifarious nature of AD as a *network* of cognitive, emotional and social assets. Overall, it can be uttered that the end-users in this study highly appreciate that AD contributes to enjoyment of series/films by fostering comprehension, concentration, socialisation, emotions and empathy.

Furthermore, factor analyses (see Table 12 & Table 13) suggest distinct dimensions of perceived effectiveness and stylistic preferences, which can be **enlightening for the MA providers in Türkiye**, especially regarding objectivity and subjectivity controversies. Not surprisingly, overall accessibility remains to be a huge barrier, despite overall satisfaction. Hence, the participants may enjoy

AD just because they can comprehend what is going on, yet they do not have as many options, so “privileges” as sighted viewers, which might prevent them from focusing on other aspects or details of enjoyment. I assert that enjoyment seems indirectly to be based on the availability of AD, which is essential but “bare minimum” at the same time. So as to discuss all intricacies of enjoyment, all “required/demanded” media products should be not only available but also accessible from each aspect. Succinctly, all those insights support that AD is not an end-user-centred *network* but an all-(non-centred)-one, which bridges content, function, context and agency.

6.1.2.10. The “(In)Accessible” Audiodescription *Network*

Although the lack of accessibility both quantitatively and qualitatively is likely considered irrefutable, there were certain variables showing a higher rate of “I can access everything I want in AD.” As remembered, there was a statistically significant interaction between being acquired blind and AD style with accessibility ([go](#)). From the angle of ANT, it may indicate that the perception of accessibility is *translated* through a dynamic *negotiation* between those variables. That is to say, the visual memory of the acquired blind affecting their expectations from AD could determine the perception of how much audio-described products those end-users can find. To them, the number of the products they want to consume in AD may not be as high as the ones the congenital blind want to use. Although all AV products on media platforms should be 100% accessible, some “self-explanatory” ones like news, as stated by the participants, may not be “urgent”. However, to the congenital blind, even the unavailability of the news may increase the perception of the degree of “inaccessible” content. Furthermore, the availability of AD in the preferred style seems to be a non-human *actor* acting as a *mediator* that *aligns* or disrupts the sensorial perception, which eventually creates a sense of (in)accessibility. To concretise, ones with a strong visual memory may find “detailed AD” styles more accessible. The wording of the question, “I can access every TV series/film I want” was consciously chosen to see how accessibility is perceived, which is likely to affect the feel of enjoyment, too.

Another result regarding the interaction between AD awareness and subscription to viewing platforms on accessibility, $F(1,54) = 3.03$, $p = .088$, also challenges linear cause-effect relationships. The participants who are both aware of AD and subscribed to digital streaming platforms like Netflix seem not to perceive accessibility differently from those who do not know about AD and who have no subscriptions to those platforms. All in all, it could be assumed that digital streaming platforms offer AD more than traditional broadcasters though scarcely. In line with ANT, it can be stated that AD awareness and platform subscription, when combined, fail to *translate* MA into an experienced and more perceptible reality. Hence, this *non-stabilisation* may suggest that AD awareness and access to digital streaming platforms do not *aggregate* to create the reality of MA, neither through their subscription nor streaming infrastructure. It should also be noted that the lack of significant cohesion also points to gaps in the AD *network* in Türkiye. For instance, AD awareness may not necessarily bring effective usage with it, or digital streaming platforms may lack AD content, which breaks the intended *translation*.

Thirdly, from a Latourian ANT perspective (1987, 2005), the almost-significant interaction of the end-users' gender and audio describer's voice (male-female) on accessibility, $F(2,53) = 2.96$, $p = .060$, and the heterogeneity of variance (Levene's $p = .019$), suggests that MA perception is not uniformly "gendered" when intersected with gendered audio describer voices. What it signifies is that when end-users' gender and audio describers' voice, i.e., also their gender, are paired, there might be veiled preferences or resistances to MA. To illustrate, the lack of accessibility may also mean the lack of AD in the preferred voice by end-users. In the Turkish context, the AD voice has been previously shown effective and significant through end-users' genre preferences according to their gender (see Sancaktaroğlu Bozkurt & Okyayuz, 2020b). Accordingly, the "gendered" dimension of voice may intersect across multiple outcomes, which highlights that an affective and auditory alignment is central to an inclusive and enjoyable AD experience for end-users. In the current study, although audio describers' voice quantitatively fails to act as a *mediator* aligned with gender norms, end-user expectations, tone and voice quality, all of those *actors* may qualitatively increase

the potential of AD usage and enjoyment among end-users. As a result, it is evident that (M)A could be differentially *translated* through various intersecting *actors*, namely the end-users' gender and audio describers' voice. As seen below, audio describers' voice was deemed important by the focus group participants. It is believed that another *actor* left behind in this study might be synthetic voice rising with the increasing use of AI in AD. With AI, it is expected that every AV product will be instantly accessible through a synthetic voice, for now. Although BVIP are already used to that voice because of screen readers like JAWS, it is uncommon to use it in the entertainment context, except audio subtitles through mobile applications like Hayal Ortağım out of the cinema. Hence, it should also be examined whether that voice is regarded really "accessible", i.e., enjoyable, by the participants or not. As stated by P6 in the focus group, audio subtitles made him have the least enjoyable AD experience (see [below](#)). Briefly, this statistically marginal but "ANTly" significant interaction signals a tension point where MA is differently enacted depending on the gender identity of end-users and audio describers' voice. Such interactions expose "not-yet-stabilised" *networks* that deserve further qualitative analysis.

Next, the only statistically significant interaction in this regard highlights differential (M)A experiences and perceptions depending on where and how the participants are positioned themselves within sensory and narrative *networks*. From an ANT perspective (Latour, 1987, 2005), there is a *negotiation* between the residual visual memory effectively *translated* by varied AD styles and current AD practices. Hence, acquired blindness, when combined with certain AD styles, may better *stabilise* (M)A through the replication of previously known visual frames. It was seen that the perception of accessibility may be enriched not only in number but also in "meaningfulness" when those two independent variables *align* well. Nevertheless, the violation of homogeneity (Levene's $p < .001$) also suggests that (media)accessibility is not *stabilised* but *fragile*, contested and context-dependent. Hence, the "significant" interaction suggests a differentiated *translation* process. Whereas MA is more sensitive to how AD is conducted to some end-users, particularly the acquired blind ones, the congenital blind may want everything in AD regardless of its style.

As for the non-significant interactions in this part, which constitute the majority, they can highlight that those *actors* who lack inscription power (Latour, 1987) may not be strong or stable enough to *stabilise* overall AD enjoyment. To exemplify, the AV content used without AD and the end-users' gender do not seem to *assemble* around a stable accessibility effect, $F(1,55) = 0.52, p = .476$. Therefore, their role is likely to be *mediated* by missing *intermediaries*, e.g., the platform quality which can affect the AD quality and enjoyment, or (end-)user interface design.

Finally, the absence of significance in the interaction between NGO affiliation and the partially sighted status in the relevant (and multiple other) dependent variables can show that institutional labels do not always correlate with functional access. As stated before, some NGOs function merely as a gathering place to socialise, not necessarily a place where their members can be exposed to AD. However, socialisation in those NGOs may “expose” AD through its consumers or through the “necessity” felt to talk about popular TV series/films with their friends.

To summarise, certain *actors* may influence how those (f)acts are perceived or interpreted. Although making all AV products accessible may seem as the responsibility of other *actors* rather than end-users, I claim that end-users, as *prosumers*, are not exempted from that responsibility. Indeed, one of the participants utters that “AD is not valued enough in Türkiye, which results from the indifference of us, as the BVI, together with the content producers.” Additionally, the focus group participants stressed that they should keep demanding strongly. That is to say, their active and continuous demand for MA through taking part in such studies, NGO affiliations, comments on social media, official complaints for the national broadcasters that do not follow RTÜK's by-law published in 2019, and so on may trigger the other *actors* to take action. On the other hand, numerous *actors*, ranging from their socio-economic and socio-cultural environments, which are mostly not in their hands, to lack of getting informed, so awareness (or *vice versa*), and to geographical restrictions, may affect how they can(not) access the currently available, even scarce, AV content.

To illustrate, one of the participants commented that s/he does not know where and how to access AD. For that individual, the inability to access each desired AV content may be perceived differently. Also, one of the focus group participants (P3) railed at the extremely low number of the BVI at Eskişehir Accessible Film Festival despite approximately 2,000 BVIP in Eskişehir (May 30, 2025). Whether the low participation in events and MA practices in general, and this study in particular, may indicate an “indifference” or “no expectations” should also be questioned. Likewise, MA providers should question whether they may consciously or unconsciously provide as much as they deem “sufficient” considering the “slender” demand.

6.1.3. Highlights of ANOVAs

Across all ANOVA analyses, either one-way or two-way, the statistical landscape of the present study unveils that the participants' sensory experiences and their interaction with AD are *assembled* in a fragmented pattern. It can be evident from the presence of only a handful of combinations, particularly those with acquired blindness, audio describer's voice and AD style, and the abundance of insignificant findings. Nevertheless, from the perspective of Latour's ANT (1987, 2005), such statistical “failures” in data can be interpreted as novel *traces* of above-discussed weak or missing *alliances* within the broader *network* of AD. Accordingly, I need to shift, or “enlarge” my statistical gaze to what is/has been being *translated*, or not, among all *actors* acting in the *network*. Hence, the statistically insignificant interactions among certain variables imply their instability, or absence of *alignment* with other *actors* like technological infrastructure, institutional frameworks like schools or NGOs, personal experiences, and so forth.

Similarly, the patterned significant outcomes are attention-grabbing. To demonstrate, **acquired blindness** was prominently found as a significant independent variable across affective and cognitive responses. This may point to the *network* stabilisation where visual memory, narratives and the current way of AV media engagement can affectively consolidate into a pattern described as a *durable translation* in ANT (Latour, 2005). By contrast, subscriptions to digital

streaming platforms and paid TV service providers generated occasional interactions in two-way ANOVA analyses, though marginal in one-way ANOVAs. Such “contrasting” results highlight the layered nature of *mediation*, which is enabled through the agency distributed and not innate in the AD *network*. Due to the study limitations, the other *actor-networks* affecting and circulating around the AD *network*, such as the legal, broadcasting, or entertainment *networks*, were not deeply examined. With them, the AD *network* would become even more distributed.

Generally, statistical outcomes, whether significant or not, can be beneficial in Latour’s ANT (1987, 2005). On the one hand, statistical significance outlines moments of resonance, i.e., *alignment*, between *actors*. Insignificance, on the other hand, reveals controversies or *unassembled* (yet) areas with a further *alignment* potential. In this way, it can be asserted that insignificant results offer a “cartography” of interactional dynamics (Latour, 2005) where actors come into contingent relations, rather than seeking reductive cause and effect relationships. Therefore, the quantitative data in this study was not interpreted as a means of reduction but a mode of *tracing actors* and their *(re)assembling* across a terrain of emerging (media)accessibility.

Ultimately, based on the quantitative *network* dominated by no significance, it should be surmised that the implementation of ANOVA analyses, which may seem a futile effort, was not aimed to universalise causality but to *trace* where *actor-networks* temporarily (do not) *stabilise*. In this light, the focus group went beyond triangulation and allowed a deeper digging to understand what hinders enjoyment (see [below](#)).

Consequently, the participants’ views regarding the quality (one covert variable though not worded in the survey) and enjoyment of AD highlight that *mediators* such as comprehension, concentration and socialisation endorse the success of the AD *network*. Furthermore, numerous (f)actors *negotiate* with and *translate* one another to form those *mediators* like the audio describer’s voice and abundance of AD on media. It seems that the online survey participants prioritise audial nuances and sufficient *alignment* with TV series/films over simple technical

accessibility of those products. The quantitative data confirms that enjoyment is contingent upon the performance of countless *actors* explicitly and implicitly stated, including but not limited to the onset of blindness and/or visual impairment, the genre (the textual density), and institutionalised and prescriptive script writing, etc. These actors can serve as *OPPs* for an enjoyable AD experience; that is to say, upon the failure of their performance, the entire *network* may collapse. As a result, the *network* will likely lose its durable impact, leading to a disengagement and “uninterest” reported by the end-users. Hence, **one of the take-aways of this study** for human *actors* of MA that enable the production and dissemination of AD could be to make AD’s enrolment into a coherent and *stabilised actor-network* so that end-users would experience it as a socialising act.

Certain independent variables were unable to be analysed due to the insufficient responses. I value those invisible *actors* as their absence might result in their exclusion from the AD *network*, which eventually prevent them from being *actors* in that *network*. The “invisible” aspects of the demographic data, such as the weak and instable infrastructure around the country, the yawning gap in the socio-economic status of people, the inaccessible design of the media, etc. could “silence” some *actors*. However, their silence seems to be turning into an expression. In this way, the other *actors* of the AD enjoyment, especially the legal *actors* and MA providers, can understand where and why alliances are *fragile*, and where and how future work might aim to reassemble to “give” those *actors* a voice. That “giving” is not a grace but necessary for the *network* to continue functioning.

6.2. DISCUSSIONS OF QUALITATIVE RESULTS

As put forth in [the previous chapter](#), via the RTA, seven themes were generated from the focus group. Those themes are considered *actors* that can illustrate the dynamism and *fragility* of the AD *network* in Türkiye. Below, these themes were synthesised into five overarching analytical categories through the lenses of Latour’s ANT (1987, 2005). By this means, I will account for the enjoyment of AD, i.e., whether it is co-produced or disrupted within the AD *network*.

6.2.1. Focus Group Themes Categorised

The qualitative data unearthed from the focus group and shared above provides critical insights that are believed to extend and nuance the online survey findings. In this way, it can be stated that it has achieved its goal. By combining Latour's ANT (1987, 2005), which emphasises the relational and performative nature of agency, and "enlarging" TS, the discussions of the above-mentioned interwoven and overarching themes can be put as follows.

6.2.1.1. *Enrolment* through Inclusion: Audiodescription *Mediating* Socialisation

Different from the quantitative results, the most prominent theme of the focus group was the transformative role of AD in facilitating socialisation. AD goes beyond a technical aid, showing that (media)accessibility is manifold. In this regard, AD takes an *active* (my emphasis) role in *enrolment* of BVIP into a broader national and international socio-cultural *network*, as stated by **P4** related to the references to the popular and cult AV products (see [his comment](#)). By so doing, AD *mediates* the *network* in a way that end-users can become active *actors* engaging in more meaningful daily conversations, more informed academic environments and deeper social interactions.

In other words, AD literally and figuratively "*translates*" visual symbols and cultural references in series/films into a "shared" audial reality, thereby preventing social exclusion and, by utilising Tymoczko's perspective (2007), "enlarging" inclusion, "empowering" audio-describers and end-users as an "act". It should be noted that BVIP were previously "able" to understand those cultural references long before the structured AD practices. As the name suggests, audial and visual information *aggregate* to create meaning. More truly, there are many other visible and invisible *actors* underlying audial and visual information, like the association of colours with certain emotions. However, AD gives BVIP more freedom, space and meaning in this vein, as stated by the focus group participants.

Another aspect of socialisation through AV products resides in the "ability" to enjoy them independently, too. Socialisation includes not only viewing something

together and being “able” to talk about it at a specific moment but also being a part of an audience group that share tastes, styles, anecdotes and captions without talking. As a result, end-users' positions in the AD *network* could be strengthened, transforming a social dis-ability into a shared “ability” through the *mediation* of AV information.

6.2.1.2. Enjoyment *Breakdowns*: The Role of Simultaneous Access and Technological Infrastructure

It was clearly stated that the lack of simultaneous access to AD poses a significant *friction* within the *network*, damaging or decreasing the end-users' enjoyment. Then, “the time of access” is identified as a crucial non-human *actor* that designates the success of the enjoyment *network* mainly because it detaches the end-users from socialisation through collective viewing and instant sharing. It seems that simultaneous access is positioned as an *OPP* by the study participants (see [the comments by P2 and P5](#)). Therefore, the current 48-hour-delayed AD provided by the major and free broadcasters in Türkiye (Kanal D and TRT) is perceived as a significant *breakdown* in the *translation* process. However, according to Latour’s ANT, *actors* should *negotiate* by accepting their limitations (2005). Considering today’s media becoming more and more digital day by day, and limitations regarding budget, time, and most importantly, professionalism, simultaneous access may take a quite amount of time. Alternatively, AI can offer a solution for an instant access, “gluing” the broken pieces of the *network*. However, the extensive use of AI can create another friction, demonstrating the *fragility* of the technical infrastructure. AD already relies heavily on technology, whose infrastructure is not equally strong and accessible around Türkiye. That being the case, transferring AD to AI, apart from possible meaning-formation problems, could create a heavier burden on the technology *actor*, causing it to disrupt enjoyment even further.

Being the observer *actor* in the focus group encouraged me to question the “indifference” the participants criticised related to socialisation. Firstly, I contemplated the necessity of an active demand and participation for MA practices. Throughout history, all rights have been gained following strong

demands and fights, which can act as another *actor* in the AD *network*. Individuals, especially the “discriminated” or “otherised” ones, somehow seem to accept that they cannot gain a right if they do not fight for it. Besides, they have to “settle for” what has been presented to them according to the amount of their demand. Although it can be “true” for the course of politics and sociology, I would suggest that there could be a hidden resistance to the necessity to demand and fight among BVIP in Türkiye, a “tired” group when it comes to demands and fights. It can be seen as a basic mathematical rule: If there are AV products that are not accessible as they are for BVIP, they should be audio described. Hence, why would it be necessary to fight for it? I need to stress that I neither agree nor disagree with that opinion, yet I am interpreting this “lack of interest” I also experienced in my study. To open a parenthesis regarding academic studies, BVIP might be fed up with being used as a sort of “guinea pig” without experiencing any concrete and “audible” results. Hence, the indifference could turn into an *actor* of protest. Nevertheless, this “lack of interest” should be cautiously approached since it can be used as a “justification” by MA providers and state officials not to expand MA practices.

6.2.1.3. The *Negotiation* between Audiodescription Script and Voice: Quality as a *Stabiliser*

The qualitative findings underscore that the present end-users directly associate the quality of an AD with its script and the audio describer’s voice (see [the comments by P4 and P6](#)). They recurrently emphasized how AD reconstructs visual information into an audial format that is both accessible and enjoyable. This proves that those *actors* go beyond being neutral *intermediaries*, but they act as *mediators* that directly affect the AD *network*’s durability. However, this *mediation* is not singular; it is filtered through the audio-describer’s tone, timing, narrative choices and the interplay with other soundtracks. To illustrate, hearing one voice for the characters with different sexes can flatten the character identity (see the comment by P6). It demonstrates that voice acts as a socio-semiotic *actor*, aligning with ANT’s principle that “things” are non-human *actors* as they have “agency” in the *network* they are part of. The question regarding the sex of the

audio describer in the online questionnaire originally aimed to illuminate whether BVIP's first exposure to AD by their close social environment, mostly by their parents (Erkazancı Durmuş & Yeşilırmak, 2021, p. 90) has influenced their overall enjoyment, regardless of the genre. Therefore, especially the role of mothers, or grandmothers I would add, as the main carers for children in the Turkish culture, may be a powerful *actor* shaping the AD enjoyment by Turkish end-users. To illustrate, Yılmaz states that his mother read him his course books during his high school education (2024, April). Such insights reframe AD as a multisensory *negotiation* where end-users actively *translate* affective and narrative cues across modalities.

It is also believed that there is a hidden *actor* influencing and shaping end-users' expectations from the voice in AD and their experiences with it. Considering the average age of the focus group participants (see Table 17), the following (f)actors were likely to shape the *alignment* between the emotional tone of the film and the describer. Firstly, their high exposure to dubbing by the prominent dubbing actors/actresses in Türkiye who have dominated the dubbing industry might have affected their perception of good voicing. Secondly, although there are dictation and articulation standards, especially *Yeşilçam* films, "the Turkish equivalent of Hollywood with its own star system and studio structure, dominating the film scene from the 1950s to the 1980s" (Dönmez-Colin, 2008, p. 25), were characterized by melodramatic narratives. This aspect was also referred to by P6 to differentiate watching something with and without AD. Furthermore, İstanbul Turkish, standardised Turkish promoted following the Alphabet Revolution in Türkiye in 1928, may still be seen as a hallmark of good voicing, especially by the individuals at those ages who grew up hearing İstanbul Turkish on screens.

Furthermore, the narrations dating back to the oral narrative tradition like *Binbir Gece Masalları* (*The Thousand and One Nights*) could collectively affect Turkish people's expectations from a good narration. The present, when the standardised İstanbul Turkish has faded away and narrations have started to be replaced by visualisations (although visuals present another form of narration), can clash the past in this regard. The fact that AD is a "modern" practice that has been possible

with technological advancements yet conducted with the effect of traditions may seem like a dilemma. However, each modern advancement is connected to the past somehow, either to challenge or transform it. In this light, AD is not only based on encountering with the outer world via the pre-technology AD exposure by the people in BVI individuals' inner circles but also the narration traditions also shaping those ad-hoc describers' style. Briefly, voice is a *mediator* shaping how AD is experienced "differently" by various participants. Although personalisation and heterogeneity are two significant points in the matter, the traditions of viewing and hearing seem to stay as influential *actors*. Truly, the participants reported a possible "cutoff" in the *network* if there is a mismatch between the audio describer's voice (e.g. tone, pacing, intonation) and the genre of the content (see [the comment by P2](#)). Hence, the appropriateness of voice and emotional alignment are seen as decisive (f)actors in achieving end-users' enjoyment. Nevertheless, there are other decisive cultural, social and personal (f)actors in achieving the status of "appropriate voice" for certain genres. Also, if there is no training for professional voice actors/actresses in the future, the course of voicing AD could be highly amended. AD requires a different style of voicing, more like a presenter than a theatre player. However, the participants' comments regarding this issue also reveals that they might expect a theatre-player-like voice depending on the genre.

6.2.1.4. The *Mis-Alignment* with Accepted Standards and End-Users' Perception: Objectivity versus Subjectivity

It is believed that the focus group participants' comments regarding the alignment with AD enjoyment and voice could be connected to subjectivity and objectivity discussions (see [the comments](#)). Who gets to decide what is objective and subjective based on what criteria might be a constantly *negotiable* aspect of AD. AD is not always voiced by voice actors/actresses but by AD script writers who also hold a training of articulation and dictation. If it is voiced by a professional voice actor/actress, they should *aggregate* with AD script writers to *negotiate* for a mutual understanding of the "spirit" of the AV product, and to embrace objectivity or subjectivity. If all are *aligned*, technical infrastructure and personality

come in to form the *network* by end-users. As seen, it is a “cyclical” process, as Eardley-Weaver puts (2014, p. 2).

Next, the *alignment* the participants made between the amount of information and objectivity-subjectivity in AD should be noted. The balance in the “right” amount of description is seen highly delicate. The end-users in this study criticised both the lack of essential details (e.g., in some Netflix and TRT productions, and action films) and rendering too much information (e.g., in the same action film) at the same time. This paradox suggests that for the *stabilisation* of the *network*, if it is ever possible, all *actors* in every stage of the process should constantly *aggregate*. Once again, as the main *actor* that enables end-users to connect to life and understand the dynamics of communication, voice becomes a *mediator* that transforms end-users' socialisation and AD viewing experiences. In this way, it substantially increases or decreases AD enjoyment.

As for the didacticism as the hidden *actor* behind the subjectivity criticism, the comment by P4 regarding AI's picture descriptions (see [Chapter 5](#)) may be deemed striking. To remind, he stated that he favours those descriptions as they also convey the “feelings” on the picture. That preference might be interpreted as marginal, or similar “personal” preferences might not change the overall objectivity standard in AD. Nevertheless, this finding uncovers certain aspects that require further contemplation. First, it shows that AI can be useful for personalisation. Second, the increasing use of AI in this regard may transform the amount of information expected from AD, which may conflict with the ongoing standardisation efforts in Türkiye. Indeed, how could standardisation be accepted by end-users when they can access personalised ADs mostly created by AI? Third, **the training of AI may emerge as an actor that needs instant consideration by MA providers.**

To wrap those discussions up, it should be noted that varied “personal” and “heterogeneous” understandings of objectivity and subjectivity may not be fully personal or heterogenous from the perspective of Latour's ANT (1987, 2005). Those preferences can be regarded as “acts of *translation*,” where various *mediators* come into or fall out of *alignment*. Those *mediators* may include

exposure to AV products without AD for a long time; relying on accompaniers for AD; “didactic and manipulative” approach to BVIP like rendering audible things in AD as if they could not hear it; how objectivity and subjectivity have been described and discussed on media; genre, and the degree of sight loss. If objectivity stayed at the point where the artistic voice of the describer as the translator is “audible”, it would possibly not create a problem; otherwise, it might seem contradictory to the advocacy of “empowerment”. Considering objectivity as a quality criterion is regarded significant in AD, does not being objective, or neutral put audio describers into a passive role? If so, how can we talk about the “empowerment” of translators if we “force” them to be objective because of ethical considerations? Expectedly, Tymoczko problematises the notion of neutrality (2007, p. 320): “When extended to translation tasks in general, the injunction to be “neutral” eviscerates the agency of translators.” However, in the AD *network*, being objective is believed to be significant not to steer end-users who rely on audio describers’ utterances to comprehend and judge AV products. This view does not ignore and/or undermine audio describers’ idiolects valued by end-users, as shown by Chaume (2019), yet how can audio describers reveal their own beauty perceptions if end-users cannot compare them with theirs because of their disability? Or how can self-censorship in AD, for instance, be regarded as a personal choice when end-users cannot even encounter the censorship because of the lack of AD? Thus, it can be stated that objectivity is expected in AD precisely because of ethical considerations. Given that MA is shaped by “the market-based approach [...], whereby choices are customized and determined by target culture needs and preferences” (Chaume, 2019, p. 321), translators and end-users can *negotiate* on objectivity and subjectivity, which “empowers” their agency in the *network*.

Considering the relatively high average of the participants representing middle-aged individuals whose viewing habits have been mainly shaped in the pre-institutionalised AD period, the end-users in the focus group have been creating their viewer identities with AD by bridging their old tastes and habits with the new ones. It seems that it is too soon to seek a definite answer to whether end-users in Türkiye enjoy objective or subjective AD more. It can be, however, definite that

objectivity and subjectivity substantially affect their enjoyment in a way they feel it. This “tension” between objectivity and subjectivity demonstrates a *networked* struggle over semiotic and descriptive authority: who gets to decide what is objective or subjective, or what to prioritise in AD?

6.2.1.5. Existential Conflict: Standardisation of an Emerging *Network*

Based on the requirement of standardisation in AD [as stressed by P6](#), another hidden *actor* may emerge. It is known that a standardisation document has been in the process of “making” in Türkiye. Also, standardisation and training are believed to be interconnected *actors*. At the moment, AD is being conducted by audio-describers through both self-training and master-apprentice training. Nonetheless, it is suggested that **MA providers, including SEBEDER, will need formally trained describers to continue their practices**. That is to say, training is a must for the sustainability of this emerging field. Although informal trainings or certifications can provide a temporary remedy, formal training is believed to be required if AD is to be officially recognised as a profession and audio describers as professionals. Apart from the *actors* that have already been a part of the development of MA practices in Türkiye, academically, TS scholars can provide fruitful insights as professionals in a field that has gone through a similar phase. When translation is still not an officially recognised profession, AD, also an AV translation mode, can trigger this process when the (media)accessibility wind is blowing in the world.

Whereas training is discussed, it may seem like a conflict as training for what, by who and how are the questions without a satisfying answer. On the other hand, training can fulfil the emergence AD; therefore, there is a reciprocal relationship between those *actors*. If AD in Türkiye is a(n) (emerging) *network* in Latour’s sense (2005), Turkish end-users can be said to be emerging, too. All of their emotional responses, critiques, appraisals, (cognitive) burden they feel, and so on, have also been in making simultaneously with the development of the AD *network*. Hence, beyond being a functional tool which enables MA, AD can become an *actor-network* involving cultural and cognitive realignment. End-users are currently “learning” to reinterpret the sense of audio as vision and remaking

it. In Latourian terms, this constitutes a “shift” in *alignment* within this *network*, turning end-users into active *negotiators* of “*translation*” (both from Latour’s and TS’ perspectives) chains. It is more comfortable for these “-re” makings and *alignments* to be simultaneous for the *stabilisation* of the *network*. I declare that the development and application of the AD practices in Türkiye set a unique example for a *network*’s simultaneous emergence, *stabilisation*, and training, though not officially and structured, at the same time. This is the point that also proves the importance of standardisation. If standardisation can be enabled, the AD *network* will likely continue to emerge “nicely”. However, that “nice” development, or stabilisation and standardisation, does not mean that AD will be too fixed and bordered too strictly to accept further changes, or transformations. On the contrary, in Latour’s ANT (2005), *networks* are formed constantly with *actors*. If that formation, or emergence, goes hand in hand with the participation of all *actors*, either complying or resisting occur. To illustrate, in the present context of AD in Türkiye, not only end-users are resisting to some AD practices or the lack of AD, but also technical infrastructure is resisting to the inevitable necessities of (M)A. If those resistances can be reconciled, AD might finally exist as an autonomous, *stabilised*, so *black-boxed network* in Türkiye. It should be stressed that with the non-stop developments in the world, the *stabilised network* can be *destabilised* to *stabilise* again in the future. That is what makes Latour’s ANT (2005) suitable to evaluate AD in Türkiye.

Another (f)actor “jeopardising” the standardisation of AD is the still emerging status of AD and habit of viewing AV products in AD. From TS perspective, [the comment by P1](#) regarding her belated accustomedness supports audience-centred paradigms that view meaning not as delivered by the translator only but “co-constructed” by audiences drawing on their cognitive and affective resources. However, even standardisation is realised, it will not stop the personalised construction of enjoyment by end-users. This shows that the *negotiation* of *actors* in the AD *network* may not ever be “successful” if success is understood as standardisation that is free from personal interpretations and preferences. However, according to Latour’s ANT (2005), all *actors* play their own roles in a *network* for it to function well. Although those roles have a different weight and

importance, they are all necessary. In this regard, those personal interpretations and preferences are also *actors*, more truly *mediators*, that affects the (non)*stabilisation* of the AD *network*.

To summarise, it can be questioned whether a newly emerged phenomenon can be standardised that fast or not. It can be similar to “label” a recent film or book “classical” or “canonised”. Exactly when, for instance, can they be called as such following their release? Who gets to decide that? Is it necessary to wait until MA in general and AD in particular has completely emerged? I think the answer is simple in the M(A) context if the philosophy of (M)A is “Nothing about us without us!” Turkish end-users have been trying to enjoy an already belated practice, AD, despite its natural “deficiencies.” It seems that they cannot enjoy it without SEBEDER’s good practices. If AD is aimed to be standardised and disseminated so much that broadcasters not providing MA practices will face legal sanctions, there must be other “good quality” AD providers apart from SEBEDER. Hence, to underscore it one more time, standardisation studies should be accompanied by training.

6.2.2. Overall Discussions of the Results and Findings

In a nutshell, it can be stated that AD does enable and improve the enjoyment of the local TV/Internet series, or foreign series, and/or films by Turkish BVIP. The results and findings put that there is a positive perception of the enjoyment provided by AD among the participants. Moreover, it can be concluded that Turkish end-users of AD acknowledge SEBEDER’s AD style as “the enjoyment enhancer”, and demand Netflix to consider the conventional language use in Turkish. With the changes in viewing habits because of the rise of digital streaming platforms that offer various options, it can be asserted that the BVI want to continue “enjoying” the series/films as they are accustomed to on such platforms like Netflix. However, there are certain points that need improvements such as the use of language, including more details, not overlapping music, not overshadowing the information on generics and increasing the content available in AD.

Although this study's given findings are contextual and limited, as pointed out by Eardley-Weaver for her study's findings regarding opera accessibility, "they are clearly valuable, especially given the pioneering nature of the audience reception project" (2014, p. 226). Each AD reception study may highlight the same thing in the essence, which follows that AD is vital for enjoyment and there is always room for improvement, yet the more feedback collected from various end-users, the better and further improved production of AD by the *actors* is possible, "which is considered as cyclical" regarding ANT (Eardley-Weaver, 2014, p. 227). In other words, the present results and findings are based on the AD of TV series/films, which have been among the most common entertainment providers. Hence, such studies can guide audio describers themselves and AD service providers ranging from the government to the broadcasters to shape their principles regarding AD. Furthermore, as stressed by Eardley-Weaver, such data triggers future studies, "thus emphasising the ongoing, cyclical nature of the translation process" (2014, p. 227). Indeed, despite the difference in the medium, this study could be seen as a perfect instance to prove this cyclical nature of the AD *network*, I would add.

Those findings above confirm that beyond being a *network* itself, AD is a part of a complex, multi-agent MA *network*. To illustrate, the concept of AD is intrinsically understood within MA by BVIP, as shown by the comments referring to *coaccessibility* in this study (a survey participant: "[...]. To me, any product without coaccessibility is null.") and the involvement of various agents in the AD process, ranging from the government to digital streaming platforms. Furthermore, three comments regarding the use of AI in the AD process in the last section of the online survey imply that the expectations of the participants can *translate* an aspect of AI. The present findings also reveal significant appraisal of SEBEDER's translation of details compared to Netflix's. Also, the participants' comments unearth the importance of accessing all AV products on screen simultaneously with non-disabled viewers. It should be suggested that the enjoyment of AD is not limited to the aspects included in the Likert-scaled questions, which is implied by the comments in the online questionnaire. According to the respondents, the additional (f)actors affecting their enjoyment of AD include: (1) sufficient details; (2) the language use, namely the tense; (3) the

are not *negotiated*. Lastly, multi lines reveal the participants' recommendations regarding the AI use for simultaneous access.

Acting in the most visible way, this table shows the main *OPPs* in the AD *network*. Among them, the prominent ones in this study are as follows, not in an order of importance:

- **“Empowered” end-users:** It goes without saying that the very essence of AD is its end-users. Although there could be various *actors* who use AD with different purposes, the main practices have been shaped with and for the BVI. AD gains or loses its meaning through their use, or non-use, of AD.
- **SEBEDER:** SEBEDER is now the leading MA provider in Türkiye, yet that focus may cause them to “forget” their identity as an association, which may create a feel of “neglect” among end-users.⁴² However, it is known that SEBEDER has been interacting with all *actors* in the AD *network* including researchers, legal actors and end-users for AD's sustainability. Then, it can be suggested that those interactions may not always be seen, which requires to find new ways to communicate those practices to end-users for SEBEDER. Overall, SEBEDER's style is appreciated and praised by the participants, turning it into an *OPP* for an enjoyable AD experience.
- **Audio describers:** They create the “good/bad quality” AD at the very beginning based on the budget and tight deadline by using certain technologies and following a sort of “guideline” created not only by human *actors* such as academics and politicians but also by “viewing/hearing” traditions of end-users. When all align, they *mediate* the AD experience in a positive, or negative way, as illustrated in [the comment by P2](#) in the focus group.
- **Media (TV channels, digital streaming platforms, etc.):** They provide the place where audio-described products can be accessed, a process which has been shaped also by the budget, viewing traditions and politics. When accessible, media become a *mediator* fostering inclusion of end-users into the cultural world.

⁴² One online survey participant stated as follows: “[AD] organizations content themselves with merely preparing and delivering an [AD], but they do not sufficiently concern themselves with descriptions that fail to reach end-user. They simply step aside, saying, 'We did our job, we got our money.' Especially SEBEDER, by virtue of being an association, should be more sensitive regarding this matter.”

- **Budget:** It is an invisible *actor* behind the scenes which makes AD possible, and it is responsible for its quality. The “sufficient” budget for AD services is determined based on the internal and external “obligations” emerged from the direct expectations of end-users, populist governmental acts and discourses, rising awareness of accessibility rights, technological advancements, NGO’s practices, academic studies and competition among different media service providers.
- **Legal framework:** It initiates, hampers or limits MA practices through laws, by-laws, regulations and circulations. Besides, their enactment affects budget and standards through censorship, defining jobs and their competences, framing training and qualifications, etc. with the consultancy of the other human *actors* like end-users, academics, NGOs, and so on.
- **Technological infrastructure:** It makes AD physically possible and widespread. How advanced technology is used in the making process and how accessible that technology is in the production process is directly affected by the budget, so indirectly affected by all the other *actors* playing roles in the budget.
- **Viewing habits and traditions:** AD is not like a *deus ex machina* but based on a very long history of the tradition of information transferring and processing among different modes, starting from the first drawings on caves. Therefore, as it has been creating its own traditions, it has been *mediating* the previous viewing traditions by challenging, transforming, strengthening or weakening them.

As seen, those *OPPs* are interconnected, and they might require certain sacrifices by each *actor*, and “detours” are likely to achieve their goals (Latour, 1987). As also an *actor* in this process as the author of this dissertation, my “ultimate” goal was to reveal the enjoyment of AV products viewed by AD by Turkish end-users through an online survey and a focus group discussion. To do so, I had to map “the power” without assuming its presence at the first place, and risk possible “detours”. Therefore, the focus group could have been failed to triangulate my discussion of the results of the online questionnaire. Although it did not fail, it still detoured me towards the unknown. Many *a priori* assumptions of mine, like the relationship between the frequency of AD use and its enjoyment, have been demolished. As Latour puts, *networks* are “fragile” (1987, p. 232),

which brings forth the not taken-for-granted nature of (media)accessibility. On the contrary, it is an achievement constantly *reassembled* through the actions of all “empowered” *actors*, needles to say, both human and non-human ones.

Table 18 below summarizes the multivariate relationships among the variables in the online survey. To visualise those relationships, Earley-Weaver’s visualisation of multivariate relationships for future studies (2014, pp. 258-259) was utilised. Differently, the table in this study functions as a summary of the already analysed multivariate relationships.

Table 18. Multivariate Relationships Analysed in the Study

x	y	z
Enjoyment of the TV/Internet series and/or films	Enjoyment of AD	Age
"	"	Degree of vision loss
"	"	Visual ability at birth
"	"	Visual ability at present
"	Comprehension	Degree of vision loss
		Visual ability at birth
		Visual ability at present
	Feeling emotions	Degree of vision loss
"		Visual ability at birth
"		Visual ability at present
	Empathy	Degree of vision loss
		Visual ability at birth
		Visual ability at present
"	Socialisation	Degree of vision loss
		Visual ability at birth
		Visual ability at present
"	Genre	Degree of vision loss
		Visual ability at birth
		Visual ability at present
"	Objectivity	Degree of vision loss

		Visual ability at birth
		Visual ability at present
"	Subjectivity	Degree of vision loss
		Visual ability at birth
		Visual ability at present

This table shows only the tip of the iceberg. Despite the statistically insignificant interactions among some variables, they are presented in this table considering they are Latourian-ANT-way significant. Besides, there are other, non-measurable variables playing roles in these relationships as discussed above.

Lastly, Table 19 below “categorises” the human and non-human *actors* detected following the statistical and Latourian interpretation of the quantitative and qualitative analyses in this study. It should be highlighted that this list is not exhaustive, and with the developments of MA from every aspect ranging from technology to legality, it is and will always be open to change. Additionally, there might be intersections between some human and non-human *actors*, which can be called “ambivalent *actors*” like AI. Whether AI can be put into the human or non-human *actor* category may be a premature questioning. Indeed, “categorisation” of any *actors* may make the research digress. However, to break down the “fossilised” dichotomy between human and non-human in traditional sociology, it is essential to create another dichotomy-like binary. After all, ANT is still emerging and will always emerge, and Latour does not “categorise” human and non-human *actors* to differentiate them like in traditional sociology but to enable their interconnectedness.

Table 19. *Actors in the AD Network in Türkiye*

Human Actors	Non-human Actors
Blind and visually impaired persons (BVIP)	Physical aspects of blindness and visual impairment
Parents of BVIP	Social repercussions of blindness and visual impairment
Teachers of BVIP	Concept of (media)accessibility

Rehabilitation experts	Audiodescription (AD)
Peers of BVIP at school	Expectations from AD
Friends of BVIP	Quantity of AD
Partners of BVIP	Quality of AD
Volunteers (at NGOs)	Technological infrastructure
Researchers	Economy
Audiodescription script writers	AD scripts
Technicians (for montaging)	Voice in AD
Audio describers	Legality (laws, regulations, etc.)
Politicians	Geography
Content producers	Media platforms
Media patrons	Social engagement
Accessibility experts	Research
Engineers	Education
Study participants	Viewing habits
Sociologists	Sociological and historical concept of viewing

Based on this table, it should be clarified that from the lenses of Latour's ANT (1987, 2005), there is a symmetrical relationship among those *actors*, and human *actors* are not privileged. Each *actor* is dependent on one another in the constant making and remaking of the AD *network*. However, it can also be claimed that the role of *actors* in the AD *network* can be vague and shifting, which can make its stabilisation harder. *Actors* will always have to interact with, audit, encourage and discourage one another in the AD *network*. Hence, there are dynamic and real, not metaphorical, relationships in this constantly emerging and "enlarging" *network*.

6.2.2.1. (Mis)Alignments Between Current Audiodescription Practices in Türkiye and End-Uses' Experiences

The relatively low rate of participation by end-users as the main *OPP* in the *network* considering the number of possible participants in the reached bodies is worth to reflect on. As shared by one of the participants, "AD is not attached

enough importance in Türkiye. This problem does not only result from content producers but also the indifference of us, the BVI.” This issue was expressed in the focus group, as well. Incidentally, this “us” language could create another dichotomy through its almost inevitable counterpart “them” as MA providers. However, the ultimate goal of MA practices should be to reach a reconciliation through *negotiations*. As interpreted above, if this “indifference” is seen as a sort of protest or disappointment by end-users, and the producers and consumers of AD constantly *negotiate* by considering and accepting their limitations, the AD *network* could be strengthened and “empowered”.

It can be asserted that the prescriptive *actors* (e.g., AD guidelines on Netflix and policies) and the lived experiences of end-users also significantly *misalign*. While current practices focus on technical standardisation, end-users seem to prioritise the affective performance of the *network*. The low frequency of AD use reported in the quantitative results could be interpreted as a *failure of mobilisation* (Callon, 1984/1986a). Consequently, end-users who have never been passive takers take up a more activist stance and actively refuse their *enrolment* into the AD *network* that fails to satisfy them through an enjoyable viewing experience. Therefore, those end-users may use their non-usage “despite all the efforts” as a weapon for a silent “resistance” against the established, more truly emerging, AD *network*. Naturally, further studies are needed to examine this interpretation.

6.2.2.2. Summary of the Highlights

Rather than treating AD as a discrete (media)accessibility feature, this study approaches it as a dynamic *network*, which is characterised by continuous interactions among heterogeneous *actors*. Drawing on Latour’s ANT (1987, 2005), AD was conceptualised not as a pre-existing accessibility solution applied to media, but as a *fragile* and constantly *negotiated assemblage* shaped by the shifting relations among, to name just a few, audio describers, end-users, legal frameworks, broadcast platforms (terrestrial, cable, satellite and digital), AD production teams, MA technologies, and so on, so forth. Each *actor* in the *network* not only performs in it but also transforms it by *translating* their goals and constraints into it, thereby affecting how accessibility is realised and received.

The “negotiability” aspect of the AD *network* should be underscored again here. The end-users’ preferences, such as their conscious comments on the language use and style in AD comparing SEBEDER and Netflix, become inscriptions that travel through the *network*, shaping both the AD providers’ institutional and audio describers’ personal narrative choices. However, those audio describers can also be constrained by institutional and official expectations, platform limitations, budget and production schedules. At this point, legal frameworks set in the *network as mediators*. As *mediators*, they do not directly “dictate” accessibility but rather *mobilise* policy makers and incentive content producers; enable different *actors* to gather together and help the creation and legalisation of AD standards and guidelines, as RTÜK has been doing over the last decade. It should be stressed that the role of those legal frameworks as *mediators* does not necessarily result in meaningful changes because it depends on the balance of all *actors*. To explain, it is acknowledged that technology is a game changer non-human *actor*. However, as referred by some participants in this study, how accessible and convenient the layout of a streaming interface is may determine whether AD content is accessible or not, directly affecting end-users’ AD experience and enjoyment.

To continue, the non-users of AD despite their awareness of it are worth to be tackled. I suggest it is one of the aspects that reveals the slippery nature of the *networks* of (media)accessibility and AD. In Latour’s ANT terms (1987, 2005), even though a *network* may appear complete on paper, i.e., legislation passed, which is not the case in Türkiye, or content described, and platform enabled, which are partially applicable, it often fails to complete in practice. In other words, the AD *network* will dissemble if, for instance, the audio describers’ voice is perceived as unnatural; important details are left out; AD is often inaccessible/unavailable because of server errors, or the AD providers fail to track the post-production process, and so on. (Media)accessibility is not an outcome but a conditional achievement, which requires all *actors* to hold together long enough to function this *network*.

That being the case, Latour's ANT (1987, 2005) and Tymoczko's perspective (2007) invited us to rethink the notion of agency in traditional sociology theories. Agency is not owned by any authority attributed to humans but enacted through connections with other agents. To illustrate, an end-user refusing to use AD because of the abovementioned reasons exerts force in the AD *network*. In this sense, the end-user is not merely a passive recipient of media access but one of the co-constructors of it. Similarly, the audio describer is not a neutral narrator, i.e., simply a conveyer, but a *networked*, and "empowered" in Tymoczko's terms (2007), translator of the (media)accessibility vision into language. Besides, technology, namely platforms and tools, also carries embedded values and exclusions, often invisible until a *friction* or failure emerges in the software. Briefly, AD is overall enjoyable for the "general" BVI audience despite the heterogeneous and personalised aspects of enjoyment, and numerous *frictions* in the AD *network* in Türkiye.

CONCLUSION

The following chapter presents the conclusion of the study. In this part, the summary of each chapter's content is given, and the answers to the research questions of the dissertation are provided. Also, the hypotheses tested throughout the study are concluded. To wrap everything up, this dissertation aimed to reveal the (f)actors affecting Turkish end-users' enjoyment of AD of the TV series/films through Latour's ANT (1987, 2005). The participant profiles varied in terms of their frequency of AD use and their genre preferences. These participants' reception regarding an enjoyable AD experience was analysed based on an online questionnaire aiming to understand the (f)actors that affect their enjoyment. These (f)actors are accessibility/availability, comprehension, empathy, concentration, enjoyment, objectivity, subjectivity, genre, immersion and socialisation. Some of them are the main variables that are accepted to affect end-user reception in the literature like objectivity vs. subjectivity and comprehension, and some were added by the researcher such as socialisation. As claimed in this research, all of these (f)actors, mainly comprehension, concentration and socialisation, positively affect end-users' enjoyment. Following the quantitative analyses of the responses from 72 end-users by using IBM® SPSS and JASP, the focus group data obtained from 6 end-users were analysed thematically via RTA. As follows, a taxonomy of enjoyment will be demonstrated. The chapter ends with insights for future studies.

SUMMARY OF CHAPTERS

Following the Introduction forming the study framework with its significance, limitations, and brief methodology, [Chapter 1](#) analysed the literature on AD together with all related notions like MA to understand the current scholarly approaches to AD. It is clear that audience-oriented research is becoming a “must” in MA practices whose nature is rapidly changing in the digitalisation and globalisation of viewing. It can be stated that those studies share a common aim: to make the media accessible both quantitatively and qualitatively for inclusion. It

is also significant to note that AD might be technologically novel, yet it is practically a long tradition allowing “to view” and “to understand the world around the BVI.” This chapter reveals the originality of the study addressing a timely topic with an innovative theoretical framework.

Next, [Chapter 2](#) formed the theoretical perspective adopted throughout the study. That perspective guided both the study design and discussion of the results. In line with Tymoczko’s perspective of “enlarging” translation and “empowering” translators, as one of the AV translation modes enabling MA, AD was positioned in an “enlarged” translation practice “empowered” by not only translators but also various human and non-human *actors* like end-users and technology. Adopting an interdisciplinary and “enlarged” sociological perspective, the chapter presented the sociological trajectory of TS and key notions in ANT, mainly Latour’s perspective (1987, 2005).

As one of the core chapters, [Chapter 3](#) was allocated to AD to fully grasp it both theoretically and practically. With this aim, the chapter explained all the related terms such as accessibility, media accessibility, inclusion, disability, and so on. How those terms have been historically embraced by different *actors* in the AD *network* such as official authorities, AD providers and translation scholars was also given in this chapter. In this vein, the media accessibility efforts in the world and Türkiye were portrayed. That historical development demonstrated that the accessibility perspective was shifting from a medical to a social strand. This chapter also entailed the different uses and forms of AD, the expectations from it and its constraints, especially in AV products where audio describers have to depend on silent intervals like in the study materials, TV series/films.

Then, [Chapter 4](#) explained the mixed-method methodological framework of the study in a detailed way from the perspective enriched by Latour’s ANT (1987, 2005) to study design, data collection and analysis processes. This chapter also concretised the limitations and rationale of the study.

As follows, [Chapter 5](#) demonstrated the study results in two separate parts. Firstly, the quantitative results of the online survey with 72 respondents extracted

from the statistical analyses conducted through IBM® SPSS and JASP were presented. Next, the qualitative findings through the RTA of the semi-structured focus group discussion with 6 participants were given. Although the results and findings were mainly discussed in the last chapter, certain ones were briefly interpreted here, as well.

The last chapter, [Chapter 6](#), critically discussed the results and findings given in [Chapter 5](#) from a sociological translation perspective fed with Latour's ANT (1987, 2005). Synthesizing the results and findings within this context, this chapter provided an in-depth analysis of the research with two different perspectives on focus. Firstly, the AD *network* in Türkiye with all visible and hidden human and non-human *actors*, and their *negotiations* and *aggregations* were revealed. Secondly, the impact of those (f)actors on the reception of the audio-described TV series/films by Turkish end-users from the aspect of enjoyment was discovered.

RESPONSES TO RESEARCH QUESTIONS

To conclude this study, the research questions are answered below one by one. Those responses also reveal the hypotheses confirmed, challenged, and/or refuted.

1. How is AD received by Turkish end-users within the broader network of MA?

The AD *network* in Türkiye operates through *fragile* and decentralised relationships of human and non-human *actors*, like in the way *networks* operate in terms of ANT (Callon, 1984/1986a; Latour, 1987, 2005). However, considering the historical development and current functioning of this *network* in Türkiye, the “majority” of the *actors* are still tightly integrated not loosely *aligned*. The loosely *aligned* ones like the prescriptive guidelines adopted by Netflix, or as the participants put, the “bad quality descriptions” created by the *actors* other than SEBEDER, namely AD providers, are obliged not to be appreciated by Turkish end-users. Hence, rather than through top-down implementation or standardised workflows that do not consider the cultural traditions and end-users’ opinions, the

Turkish AD *network* should be *in a constant negotiation* and reconfiguration by balancing the tradition and recent developments in technology and the society. Nevertheless, the AD *network* is *fragile* also because of the lack of legal grounds including training of AD practitioners and official recognition of audio describing as a profession. Additionally, the Turkish media providers are not strictly audited based on the present legal requirements, which hampers the production and dissemination of good quality ADs.

Another *fragile* aspect of the AD *network* emerges from the fact that there are end-users who are often aware of AD yet intentionally do not use it. This confirms that the *network* may become unstable in spite of its "active" presence in principle. As one of the participants stated, the AD providers should also play an active role in the post-production process, ensuring that the end-users can "actually" access the audio-described content. Another participant criticised the "perfunctory" production of AD in the country. Eventually, end-users' access depends on the interconnection of various (f)actors including audio describers, terrestrial broadcasters, TV service providers and digital streaming platforms, and legal policies, etc.

To conclude, the Turkish AD *network* seems performative rather than static, and it needs to protect its performative nature through constant *translation*, adaptation, *negotiation* and *mediation*. The AD *network's* operation is not guaranteed, especially if it is not supported and fed with training, as remarked by two of the online questionnaire respondents.

2. What are the aggregated relations of the actors regarding the audio-described TV series/films in Türkiye?

Pursuant to ANT (Callon, 1984/1986a; Latour, 1987, 2005), the relations of the *actors* in the AD *network* in Türkiye were found asymmetrical. Namely, those *actors* have different levels of influence or visibility. However, that asymmetry does not stem from asymmetrical power relations as understood in traditional sociology theories. Besides, the ones with "less power" are not deemed insignificant. Even though end-users as the main *OPP* possess the most power

in this *network*, they are not exempt from constraints. The notable constraints certain *actors*, it goes without saying that they are both human and non-human, have can be put as follows.

- **End-users:** In other words, “Nothing about us without us!” As the “most powerful” human *actors*, they have both direct and indirect influence on the AD *network*. To illustrate, they express their preferences, expectations, needs in the pre-production process via NGOs or social media, and they give feedback in the post-production process also via questionnaires, social media or NGOs. Nevertheless, they often cannot “access” direct channels to affect the AD production, style and platform decisions, etc. As seen in the results and findings, a considerable amount of the present study’s participants state they do not even know how to access audio-described content. Hence, it can be stated that “power” becomes meaningful only when exerted properly. At this point, each *actor*’s constraints can complement and balance one another. NGOs can play a role in increasing the awareness of BVIP; they can overtly demand AD in return; that demand might push legislative *actors* to take an action, which will eventually lead to the inclusion of AD by broadcasters; current practices are under a close monitoring by end-users, and this circle can go infinitely.
- **Audio describers:** They could be considered human *actors* who are the second most powerful, or in Tymoczko’s utterance, “empowered” ones as *OPPs*. After all, they are “the creators” of AD, surely thanks to non-human *actors*. Besides, it can be asserted that they are more than creators. That is to say, not only their acts but also their roles in the AD *network* are in a constant cycle. With their language choices in AD scripts affected by various (f)actors like their personal background, institutional and official guidelines, and end-users’ feedback, these translators become one of the “enjoyment” makers for end-users, i.e., they might affect their expectations and opinions regarding a “good quality” AD. For instance, it was demonstrated that audio describers’ voice is one of the elements that have an impact on the enjoyment of AD. Since the number of audio describers is limited in Türkiye, certain voices like Çiğdem Banu Yeşilirmak’s might be more familiar to end-users. Hence, she can be highly influential for Turkish end-users’ “taste” in voice in AD. Additionally, they work

with blind editors, during which they express their aims, make compromises, also make blind editors make compromises; so, as stated by SEBEDER, it is a teamwork (2021). It can be suggested that the actors are likely to be willing to *negotiate* with a shared objective: to enable MA in a quality way. Evidently, audio describers accommodate multiple *actors* in their bodies. Nonetheless, because of the same power and multiple roles they have, they are constrained by all the aforementioned *actors*. On the surface, they face time and space constraints, which is technical and visible. At the bottom, they face the constraints of the (media)accessibility perspective, clashing expectations of RTÜK and their institutions, demands of broadcasters, TV service providers or streaming platforms, the scarcity of AD professionals and training, a lack of “motivation” of end-users when asked feedback or to be part of a study, and unevenly developed technological infrastructure around Türkiye, which makes it difficult to reach every end-user and hear their opinions. However, from Latour’s ANT lenses (1987, 2005), there will always be constraints as they make *networks* be constructed and sustained.

- **Media:** Media cover each and every mean of communication ranging from the Internet to television. So, it is safe to state that AD would not even exist right now without media. However, the existence is not enough *per se*; the content should be supported, configured and easily accessible by end-users. Otherwise, the circulation stops, and it will result in the collapse of the entire *network*. Hence, they are not only the tools that disseminate AD but also that can weaken and strengthen it with the other *actors* like technological infrastructure, capital (in Bourdieu’s sense, 1986), end-users, incentives, etc. They can also create, maintain, transform or guide the reception of AV products. It is known that media have their own political agenda and ideology which is projected in their job but also constrain them. To elaborate, they need to “act” (Tymoczko, 2007, p. 199) within the borders of those agendas and ideologies. However, ANT (Latour, 1987, 2005) requires dynamicity and flexibility for continuity, particularly regarding end-users’ feedback. Currently, (media)accessibility is an “inclusive” notion that brings many “empowered” human *actors* with different ideological backgrounds together, like in RTÜK’s workshops. It does not mean that there will

not be indirect or long-term repercussions of those ideologies, yet they are currently being compromised for one unified aim. For instance, AD is “generally” not censored, which might be because of that audio-described products are not shown in prime time on TV. It is expected that certain scenes like sex, violence, etc. in series/films shown on TV would be censored because they are auditioned by RTÜK. Hence, non-censorship in AD means describing everything “seen” without disregarding any details. On the other hand, one participant in the online survey specifically referred to insufficient details in the AD of sex scenes. Although s/he did not specify the media, it can be thought that s/he mentions digital streaming platforms where such scenes are “generally” not censored. It is hard to speculate what would happen if AD was the part of the whole broadcasting in prime time. Then, language in AD might be controlled more, which can create a resistance among end-users. In a nutshell, being an *actor* “in control”, media is also “on watch”.

- **Legal actors:** Legislation is another essential *actor* for the extendibility and sustainability of the AD *network*. Not only does it cover legislation but also it includes enforcement. Hence, there is a wide range of human and non-human *actors* from policy makers to published regulations, by-laws, etc. in the legalised *network* of AD. As of 2007, when Türkiye ratified the UNCRPD, there has been a rapid legislative transformation led by “visible” *actors* like RTÜK and EYHGM. This transformative period signifies a shift from voluntary characteristics of AD to a standardised institutional *network* through mandating media providers to make a specific percentage of their content accessible. The way how legislation is conducted and perceived by the community in general and BVIP in particular is another “hidden” *actor* in this network. To elaborate, BVIP may more frequently face legislation in their daily life than non-disabled people to get their medical reports that grant them certain rights, such as free transportation, tax exemption, employment in public and private institutions, etc. (TC Aile ve Sosyal Hizmetler Bakanlığı, n.d.). However, as stated by one participant, the bureaucracy in this process can be “exhausting and frustrating”. On one hand, the fact that Kanal D and TRT have accessible content is also enabled and protected by legislation. On the other hand, according to the study participants, those platforms are not

“audited” enough by legal *actors*. They should be more, to quote their words, “user friendly” and their maintenance should be regularly made to prevent (server) errors and bugs. In that case, it can be asserted that technological infrastructure poses a huge barrier for legislation, which, however, can also be improved with its power, too. As stated by both online survey and focus group participants, AD should be put into a legal framework, and media should be incentivised by policy makers. Nonetheless, the process does not stop here. At this point, the end-users contemplated on the legislation perspective. They believe that AD and other MA practices are enacted “perfunctorily” in Türkiye. Hence, the historical and socio-political habit of the “perfunctory” way of doing things and the lack of official audit could be another *actor* that could constrain legal *actors*.

3. *How is the Turkish AD end-users’ profile in terms of their access to media and preferences?*

No matter how limited the study population is, it is believed to be bypassed thanks to the deepened discussions in the focus group. Besides, according to ANT (Callon, 1984/1986a; Latour, 1987, 2005), large sample sizes are not required for a result to be relevant and significant. As the analyses in [Chapter 5](#) present, the study data depicts a diverse and nuanced profile of the Turkish end-users. Not to fall into repetition, only the “highlights” from Latour’s ANT perspective (1987, 2005) that I base my study on are summarized below.

- **Demographics:** The fact that the majority of the participants hold a higher education degree might have affected the results. Different from the other sensory disabled community, d/Deaf and HoH, BVIP can “access” education relatively more (YÖK Engelli Öğrenci Komisyonu [Council of Higher Education, Commission of Disabled Students], 2020). However, the rate of the ones who went to a special school for the BVI is almost three quarters (73.61%) in the online questionnaire. It corresponds to the age group of the participants when it is considered that the inclusive education in Türkiye started in 1983 (Sabancı Vakfı, n.d.). Hence, those participants might also have gone to “regular” schools that allowed them to be more aware of their surroundings. As [the ANOVA analyses](#)

[above](#) show, taking a specialised education for the blind does not have a significant impact on the AD reception. It should be noted that going to special schools does not mean more exposure to AD, at least in a way AD is known and used today. Those schools can be considered successors to ad-hoc audio describers, namely parents. Even if those individuals had been exposed to AD at those schools, it could still be insignificant as exposure showed no statistically significant impact on enjoyment. However, Latour's ANT (1987, 2005) does not see anything insignificant. This is also a datum, and an opportunity to contemplate on the relationship between familiarity and enjoyment. The fact that one uses AD just once a year in a festival, like one of the participants in this study, might make them "unable" to comment on the AD practices, but it does not mean that they do not enjoy AD at that specific moment and have a say on enjoyment. In this regard, one demographic datum that could be named "unsatisfying" is the residence of the participants. Although there are 26 different cities, which can be considered relatively diverse given the total number of the participants, the study failed to reach the BVIP in "remote" areas. While AD accesses a sufficient number of people in İstanbul, the megacity and cultural capital of Türkiye, it would be intriguing to reveal the AD awareness, use, and viewing habits in different areas.

- **Media habits:** The end-users of this study regularly consume media, either with or without AD. Surprisingly, some follow audio described Turkish series even without AD, which indicates a "gap" between the availability and use of it. When AD fails to access end-users, it is unlikely to call it accessible, as confirmed by the participants in the focus group. However, considering the high budget and tight deadlines required for AD, it could be *negotiated* that limited, and mainly actual, TV series are prioritised. At this point, digital streaming platforms may present a solution to access to old, namely "cult" series [mentioned by P4 in the focus group discussion](#). Since MA services are advocated to be free, paid platforms should be a preference not an "obligation" for end-users to "access" various ADs. However, for its materialisation, certain regulations and incentives are required by "empowered" legal actors.
- **Preferences:** Statistically, the end-users in the online questionnaire seem to have a "strong" preference for objective and detailed ADs over subjective ones

as exemplified through adjectives. As remembered, the adjectives for appearance like “beautiful” or “ugly” were considered subjective unless contextualised. However, the focus group discussion demonstrated that objectivity and subjectivity are also associated with the amount of details ADs include. In this vein, it can be clearly stated that those notions have not been *stabilised* in the AD *network*, which can pose a challenge in the standardisation process. Another preference that features following the analyses is neutral and calm voices in AD, in harmony with the genre of the AV product. As for commonly preferred/used MA providers, GETEM and Netflix were named a few times by the online survey participants, yet access to such platforms varies so much that it is not possible to mention a preference. Regardless of those platforms, the study participants highlighted SEBEDER as their preference. Indeed, the lack of standardised quality, as regarded by the participants, and accessibility seems to hamper the AD use by the end-users despite their culturally, technologically and socially engaged profiles.

4. *Which (f)actors related to AD practices, viewing habits and environments, and socio-technical conditions shape end-users’ enjoyment of audio-described AV content?*

It can be asserted that AD “significantly” enhances enjoyment as long as it is executed with quality, accessibility and “objectivity” principles in mind. Based on the online survey results and focus group findings, **the takeaways** can be listed as follows:

- The end-users in the study reported greater immersion, comprehension, and consequently enjoyment, when AD is performed “well”, which means, on the surface, when it particularly avoids patronising word choices or didacticism, and over-personalisation. Underneath, the personalised and digitally transformed “tastes” of Turkish end-users are still emerging as they feel more comfortable in their AD zone constructed by their family members, especially mothers.
- The use of natural pacing and appropriate intonation in accordance with the genre directly affect the emotional engagement created by AD.

- The “ability” to access AD in a shared and collective context and the “ability” to share the pre- and post- viewing experience increase enjoyment.
- The strengths of AD in triggering emotions and empathy with the AV product are valued and appreciated by the present end-users.
- The wide availability of the technical infrastructure required for access to AD, convenience of the interfaces of the platforms through which AD is used, simultaneous access and a wider range of products can be named as the main non-human *actors* that would increase end-users’ enjoyment.

ANT (Callon, 1984/1986a; Latour, 1987, 2005) revealed that enjoyment is not an intrinsic property of AD, but a must-be-collectively-created effect on the AD *network* which holds it together with the other *actors* such as audio describers’ choices, platform accessibility and end-user expectations. Hence, enjoyment should not be taken for granted and accessibility should not be considered in relation to quantity but quality.

5. *How can AD practices be further developed to increase their effects on the Turkish end-users’ enjoyment of audio-described products?*

To be “able” to increase and enhance, or “enlarge” and “empower” AD practices in Türkiye, the connections among all of the *actors* in the enjoyment of the AD *network* should be strengthened; it would not be sufficient to improve just one node, i.e., the number of AV products provided in AD. Based on the quantitative and qualitative analysis, I would suggest as follows:

- **End-user-centred principle:** In accordance with the “access to creation” (Romero-Fresco, 2018) principle, and “Nothing about us without us” motto in accessibility and UD perspectives, end-users are better to be treated as co-constructors, or *prosumers*, of the meaning and enjoyment of AD. Like in SEBEDER’s practices, they should be involved in feedback loops every time to refine the style, tone and word choices in a particular AD.
- **Technical infrastructure and platform design:** It would not be enough to make each and every AV product “accessible” with a high-quality AD unless all end-users are provided with a well-functioning and “empowered” technical

infrastructure around the country. When all done, it should be ensured that all AD content is conveniently and independently used.

- **Audio describer training:** To enable standardisation and sustainability of the AD practices in the country, together with the establishment of AD as a scholarly recognised “field”, formal training is essential. Otherwise, AD that has been taught via informal training and master-apprentice relationships so far will likely to disappear. That formal training should incorporate sociolinguistic and cultural aspects of AD to be truly tailored to end-users’ expectations and needs. The *actors* taking part in training should be open to change all the time as the AD performed by translators who get this training can alter end-users’ expectations and needs. Additionally, non-human *actors* that constitute an essential portion of training, especially in the current era “empowered” by digitalisation and AI enabling accessibility both literally and figuratively, could act as *mediators* transforming AD practices.
- **Standardisation:** In line with a formal training, national AD guidelines should be developed to *align* audio describers, AD producers and providers, and platforms with “the best” international practices. However, that *alignment* should consider the national conjuncture; otherwise, it can face resistance among end-users like in Netflix practices in Türkiye.
- **Legalisation:** As stressed by the participants both in the online survey and focus group, (media)accessibility without legalisation is not possible, sustainable and permanent. All the endeavours in history regarding accessibility and inclusion have been aimed to be warranted via laws. Those laws should “mandate” AD, together with the other MA practices. Additionally, they should be coupled with enforcement and incentive mechanisms for content producers and platforms so that AD will be an intrinsic part of media services without requiring any incentives in the future.

In short, enhancing enjoyment of AD by Turkish end-users means strengthening and “empowering” the AD *network* as a whole; not just producing and providing more quality AD. The AD *network* should be ensured to be totally accessible, responsive, symmetrical and sustainable with the participation of all *actors*.

A CYCLICAL TAXONOMY OF ENJOYMENT

Based on the study results, a natural outcome “empowered” by Latour’s ANT perspective (1987, 2005) would be a cyclical taxonomy of enjoyment. In line with the “enlarging” conceptualisation of enjoyment in the study, the following taxonomy presents the *actors* creating an enjoyable AD experience for the BVI.



Figure 24. A Cyclical Taxonomy of Enjoyment

In line with the study’s main research question, **satisfaction** finds its place as the first *actor* in the cycle as the overall enjoyment, the root of viewing TV series/films. That feeling of satisfaction is enabled thanks **immersion**, mainly characterised by emotional engagement with the viewed AV products through AD’s positive impacts on empathy and evoking emotions. As the meaning is co-constructed by both audio and visual elements in TV series/films, and it can be “enlarged” and “empowered” by various human and non-human *actors*, **comprehension**, understood in both cognitive and social dimensions, *aligns* with immersion. The social dimension of comprehension *aggregates* **participation** in the socio-cultural *network*, creating **inclusion**, the philosophy of the MA *network*. Thanks to that participation and inclusion, AD becomes a *mediator* “empowering” **social engagement** of the BVI with the sighted in an equal way. Lastly, although the

taxonomy is not hierarchical, at the “centre” of this cyclical *network*, there is **accessibility**, “enlarged” both literally and figuratively. For audio-described TV series/films to “act” as translations (Tymoczko, 2007, p. 199), and for all the other *actors* in the cycle to *translate* one another, accessibility in a quality way is the *OPP*. Hence, it can be stated that the *actors* hindering accessibility, technically and socially, also hinder enjoyment.

IMPLICATIONS

Overall, ANT (Callon, 1984/1986a; Latour, 1987, 2005) helps research unearth the *mediating* role of many non-human *actors* in the above-mentioned relationships. Those *actors* such as interfaces, algorithms, content formatting protocols, etc. directly and indirectly enable or “unable” access. Hence, by situating AD in a *network* through the lenses of Latour’s ANT (1987, 2005), this study contributes a more relational, contextual (synthesising both local and international contexts), habitual and distributed understanding of (media)accessibility. It challenges linear perspectives that prioritise the existence and production of AD, and it foregrounds the labour required to sustain, “enlarge” and “empower, and improve inclusion. In doing so, it offers an alternative point of view for the conceptualisation of (media)accessibility. MA is “enabled” through active or passive, direct or indirect choreography of diverse *actors*, including technological infrastructures, and the notions of accessibility, inclusion and enjoyment. Even though *actors* have different amounts of power with different aims and agendas, no *actors* are more important than the other ones.

No matter how small-scaled they are, such studies are believed to be significant to probe the (f)actors that affect the enjoyment of AD. Considering the relatively “low” number of volunteers willing to participate and the “low” figures of the BVI using AD, one should not draw misleading conclusions like a lack of demand and/or interest. This misconception holds the risk of a reduction in the number of the audio-described products on screen, which in turn restricts end-users’ choice for their taste. Indeed, as Eardley-Weaver suggests in her pioneering study, “audience reception research plays a crucial role in establishing dialogue between the various agents in the translation network and in breaking this vicious

circle” (2014, p. 192). If the present study had been conducted as a feedback study by the BVI in person after certain viewing sessions, the number of the participants could have been higher as the BVI are attracted to the chance of giving feedback, as highlighted also by Eardley-Weaver (2014, p. 192). However, this study challenged its borders in this way, and hopefully it would inspire future reception studies utilising a similar method. It is also believed that this study could open a path for future exploration in the other translation practices enabling MA, especially in regions like Türkiye where MA is still trying to find its official, social and cultural voice. Hence, this field is open to endless research ideas that could produce innovative results. From the interdisciplinary nature of TS, this study also aims to contribute to an “enlarged” understanding of translation, and how it can turn sensory, cultural and linguistic disabilities into abilities in the hands of “empowered” human and non-human *actors*. It should be highlighted that sighted *actors* are not givers and BVIP are not takers; all *actors* are a part of the same ship. I sincerely hope that fellow researchers and practitioners will enjoy being a part of this accessibility ship as much as I did.

FUTURE STUDIES

One promising research area could be a comparative analysis of the effect of AI-generated and human-generated AD on end-user enjoyment. This study could even be sociological. To explain, AI has been increasingly integrated into AD production, which will introduce new *actors* into the AD *network*. Studies already exist in a similar context like the experimental study on *NarrAD*, a large language model (LLM) that produces narrative ADs, tested with 600 participants, and it was revealed that it enabled comprehension of the audio-described product (Park et al., 2025). As remembered, comprehension is in the top three (f)actors affecting the end-users’ enjoyment in this dissertation. However, it should be noted that the “conflict” between the efficiency of AI-generated and human-generated creative nuances remains a critical (f)actor impacting end-user enjoyment despite AI’s significant scalability. Hence, in the approaching era of AI-driven MA translations, how to balance technical accuracy with a qualitative depth, “enjoyable” viewing experience I would say, through meaningful storytelling (Yan

& Lin, 2025) can be examined further. What emotions AI-generated AD can evoke on end-users can be examined through certain scales like the Narrative Engagement Scale (Busselle & Bilandzic, 2009), or the Modes of Reception Inventory (Suckfüll & Scharkow, 2009).

Moreover, the study acknowledges that the fast advancement of AI technology and increasing use of this technology in AD is a promising area for research from various disciplines, ranging from TS to computer sciences (e.g., see Hasegawa-Johnson, 2017 etc.; Ning et al., 2021; Wang et al., 2021; Braun and Starr, 2022; Kruszielski et al., 2023; Stangl et al., 2023; Önenç Şahin & Okyayuz, 2025).

Another research interest could be the different degrees of enjoyment in different spatial contexts such as at the cinemas and at homes. This would also give insights into the socialisation of the BVI in Türkiye, another (f)actor that was found to be highly effective on enjoyment.

Since the end-users in this research emphasised the different qualities between the ADs by SEBEDER and the other MA providers, also the insufficient, both quantitatively and qualitatively, ADs on Netflix and TRT, a comprehensive comparative study with a rich corpus of ADs on different platforms and by different providers can be conducted. This corpus can even be enriched by including creative ADs inspired by Çevikoğlu Yıldırım's research on creative subtitles (2025).

Last but not least, the AD training at the tertiary level can include the AI integration and its “aware” use by audio-describers as it may affect end-users' expectations from AD, interpretations of objectivity and subjectivity in AD and consequently, their enjoyment. As this thesis showed, enjoyment is the primary indicator of successful *network stabilisation*, especially in the context of TV series/films that are rich with narration.

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APPENDIX 1. ORIGINALITY REPORT

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu Form No.	FRM-DR-21
		Yayın Tarihi Date of Pub.	04.01.2023
	FRM-DR-21 Doktora Tezi Orijinallik Raporu <i>PhD Thesis Dissertation Originality Report</i>	Revizyon No Rev. No.	02
		Revizyon Tarihi Rev. Date	25.01.2024

HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ MÜTERCİM TERCÜMANLIK ANABİLİM DALI BAŞKANLIĞINA

Tarih: 16/07/2026

Tez Başlığı (Türkçe): Türk Son Kullanıcıların Sesli Betimlemeden Aldığı Zevk Üzerine Bir Alımlama Çalışması:
Latour'un Aktör-Ağ Teorisi (AAT) Üzerinden Bir İnceleme

Yukarıda başlığı verilen tezin a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 446 sayfalık kısmına ilişkin, 16/07/2026 tarihinde tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezin benzerlik oranı %2'dir.

Uygulanan filtrelemeler**:

- ☒ Kabul/Onay ve Bildirim sayfaları hariç
- ☒ Kaynakça hariç
- ☐ Alıntılar hariç
- ☒ Alıntılar dâhil
- ☒ 5 kelimeden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tezin herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumlarda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

Pelin KORKMAZ

Öğrenci Bilgileri	Ad-Soyad	Pelin KORKMAZ	
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	Statüsü	Doktora ☒	Lisans Derecesi ile (Bütünleşik) Dr ☐

DANIŞMAN ONAYI

UYGUNDUR.
(Dr. Öğr. Üyesi, Elif ERSÖZLÜ, İmza)

*Tez Almanca veya Fransızca yazılıyor ise bu kısımda tez başlığı **Tez Yazım Dilinde** yazılmalıdır.

**Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları İkinci bölüm madde (4)/3'te de belirtildiği üzere: Kaynakça hariç, Alıntılar hariç/dahil, 5 kelimeden daha az örtüşme içeren metin kısımları hariç (Limit match size to 5 words) filtreleme yapılmalıdır.

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu Form No.	FRM-DR-21
		Yayın Tarihi Date of Pub.	04.01.2023
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		Revizyon Tarihi Rev.Date	25.01.2024

TO HACETTEPE UNIVERSITY GRADUATE SCHOOL OF SOCIAL SCIENCES DEPARTMENT OF TRANSLATION AND INTERPRETING STUDIES	
Date: 16/07/2026	
Thesis Title (In English): A Reception Study on Enjoyment of AUDIODESCRIPTION BY TURKISH END-USERS: AN ANALYSIS THROUGH LATOUR'S ACTOR-NETWORK THEORY (ANT)	
According to the originality report obtained by my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options checked below on 16/07/2026 for the total of 446 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled above, the similarity index of my thesis is 2%.	
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I hereby declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.	
I respectfully submit this for approval.	
Pelin KORKMAZ	

Student Information	Name-Surname	Pelin KORKMAZ	
	Student Number	N20143564	
	Department	Translation and Interpreting Studies	
	Programme	PhD, Translation and Interpreting Studies in English	
	Status	PhD ☒	Combined MA/MSc-PhD ☐

SUPERVISOR'S APPROVAL

APPROVED
(Asst. Prof. Dr., Elif ERSÖZLÜ, Signature)

**As mentioned in the second part [article (4)/3] of the Thesis Dissertation Originality Report's Codes of Practice of Hacettepe University Graduate School of Social Sciences, filtering should be done as following: excluding reference, quotation excluded/included, Match size up to 5 words excluded.

APPENDIX 2. ETHICS COMMISSION FORM



HACETTEPE ÜNİVERSİTESİ SAĞLIK BİLİMLERİ ARAŞTIRMA ETİK KURULU

KURUL KARARI

OTURUM TARİHİ	OTURUM SAYISI	KARAR SAYISI
23.01.2024	2024/02	2024/02-57
Araştırma Numarası : SBA 23/297		Değerlendirme Tarihi : 07.11.2023

Üniversitemiz Edebiyat Fakültesi Mütercim-Tercümanlık Bölümü öğretim üyelerinden Dr. Öğr. Üyesi Elif ERSÖZLÜ'nün sorumlu araştırmacı olduğu, Öğr. Gör. Pelin KORKMAZ'ın doktora tezi olan, SBA 23/297 kayıt numaralı *"Türk Son Kullanıcıların Sesli Betimlemeden Aldığı Zevk Üzerine Bir Alımlama Çalışması: Latour'un Aktör-Ağ Teorisi (AAT) Üzerinden Bir İnceleme"* başlıklı araştırma önerisi gerekçe, amaç, yaklaşım ve yöntemleri dikkate alınarak incelenmiş olup, idari izinlerin tamamlanması kaydı ile 24 Ocak 2024 – 24 Haziran 2026 tarihleri arasında geçerli olmak üzere etik açıdan **uygun bulunmuştur**.

Çalışma tamamlandığında sonuçlarını içeren bir rapor örneğinin Etik Kurulumuza gönderilmesi gerekmektedir.

Prof. Dr. Nüket
PAKSOY ERBAYDAR
Kurul Başkanı

Prof. Dr. Güzide Burça
AYDIN
Kurul Üyesi

Prof. Dr. Mehmet Özgür
UYANIK
Kurul Üyesi

Prof. Dr. Ayşe KİN
İŞLER
Kurul Üyesi

İZİN Lİ
Prof. Dr. Burcu Balam
DOĞU
Kurul Üyesi

Prof. Dr. Tolga
YILDIRIM
Kurul Üyesi

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Kurul Üyesi

Dr. Öğr. Üyesi Burcu
Ersöz ALAN
Kurul Üyesi

APPENDIX 3. ONLINE QUESTIONNAIRE

8.12.2024 20:20

Sesli Betimleme Alımlama Anketi

Sesli Betimleme Alımlama Anketi

Sayın Katılımcı,

"Türk Son Kullanıcıların Sesli Betimlemeden Aldığı Zevk Üzerine Bir Alımlama Çalışması: Latour'un Aktör-Ağ Teorisi (AAT) Üzerinden Bir İnceleme" isimli bu araştırma, Hacettepe Üniversitesi Mütercim Tercümanlık Bölümü İngilizce Mütercim Tercümanlık Anabilim Dalı öğretim üyesi Doktor Öğretim Üyesi Elif ERSÖZLÜ ve aynı bölümde doktora öğrencisi olan Öğretim Görevlisi Pelin KORKMAZ tarafından yürütülmektedir. Bu çalışma, sesli betimlemenin görme engelli son kullanıcıların seyir zevkine etkisine ışık tutmaya odaklanmıştır. Bu çalışmanın katılımcılarını görme engelli bireyler oluşturmaktadır. Araştırmaya gönüllü olarak katılımınızı onayladığınız takdirde, 24 Ocak 2024 - 26 Haziran 2026 tarihleri arasında tez çalışmasının katılımcısı olacaksınız. Çalışma kapsamında sesli betimlemenin son kullanıcıların seyir zevki açısından ne derece etkili olduğu ve bu seyir zevkine etki eden faktörler incelenecektir. Türkçe sesli betimlemeli olarak takip ettiğiniz TV dizileri ve/veya filmler baz alınarak, size sesli betimleme deneyimlerinizle ilgili sorular sorulacaktır. Sorulara verdiğiniz yanıtlar, Türkiye'de sesli betimleme deneyiminin iyileştirilmesi için neler yapılabileceği konusunda akademisyenlere ve uygulayıcılara fikir verebilecektir. Bu nedenle soruların tümüne ve içtenlikle cevap vermeniz büyük önem taşımaktadır.

Anket 4 bölümden ve toplamda 41 sorudan oluşmaktadır. Anketi yanıtlama süresi 20-30 dakika arasındadır. Araştırmaya katılmanız gönüllülük esasına dayalıdır. Bu form aracılığı ile elde edilecek bilgiler gizli kalacaktır ve sadece araştırma amacıyla (veya "bilimsel amaçlar için") kullanılacaktır. Çalışmaya katılmamayı tercih edebilirsiniz veya anketi doldururken istemezseniz son verebilirsiniz. Yanıtladığınız sorulardan derlenen veriler hem nitelik hem de nicelik açısından değerlendirilecektir. Çalışma süresince ve sonrasında kimlik bilgileriniz tez çalışması dışındaki hiç kimseye izniniz olmadan paylaşılmayacaktır. Proje sürecinde yer alan hiçbir aşama, kişisel rahatsızlık verecek nitelikte değildir. Ancak, herhangi bir nedenden ötürü kendinizi rahatsız hissederseniz, nedenini açıklamaksızın uygulamaları yarıda bırakıp araştırmadan çıkmakta serbestsiniz. Böyle bir durumda vermiş olduğunuz bilgilerin araştırmacı tarafından kullanılması ancak sizin onayınızla mümkün olacaktır.

Anket formuna adınızı ve soyadınızı yazmayınız. Anket soruları size, Google Forms üzerinden çevrimiçi ve yazılı bir şekilde iletilmektedir. Google Forms kullanmamayı tercih etmeniz halinde, anket soruları size Word belgesi olarak da iletilir. Yanıtlarınızı, soruların altında yer alan seçenekler arasından uygun olanı seçerek ya da açık uçlu sorularda istediğiniz şekilde cevap vererek belirtiniz. Birden fazla seçeneğin olduğu sorularda, size uygun gelen bütün seçenekleri seçiniz. Eğer sorunun yanıtları arasında "diğer" seçeneği mevcutsa ve yanıtınız var olan seçenekler arasında yer almıyorsa, bu durumda "diğer" diyerek, yanıtınızı iletiniz.

Anketi yanıtladığınız için teşekkür ederiz.

Çalışma ile ilgili herhangi bir sorunuz olduğunda aşağıdaki kişi ve kişilerle iletişim kurabilirsiniz:

Doktor Öğretim Üyesi Elif ERSÖZLÜ, Sorumlu Araştırmacı

https://docs.google.com/forms/d/1r24FuZulxk_d_jLnU-WUI-9dAk8x4fuM3lgv1XutUek/edit

1/16

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Sesli Betimleme Alımlama Anketi

Hacettepe Üniversitesi Edebiyat Fakültesi İngilizce Mütercim-Tercümanlık Anabilim Dalı
Telefon: 0312 297 83 75
GSM:

Öğretim Görevlisi Pelin KORKMAZ, Doktora Öğrencisi, Yardımcı Araştırmacı
Eskişehir Teknik Üniversitesi Yabancı Diller Yüksekokulu
Telefon: 0222 213 88 05
GSM:

* Zorunlu soruyu belirtir

1. Ankete katılmayı onaylıyorum. *

Yalnızca bir şıkkı işaretleyin.

☐ Evet

A. Sosyo-Demografik Sorular

2. Cinsiyet: *

Yalnızca bir şıkkı işar

☐ Kadın
☐ Erkek
☐ Diğer
☐ Belirtmek istemiyorum

3. Doğum yılı: *

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Sesli Betimleme Alımlama Anketi

4. Eğitim durumu: *

Yalnızca bir şıkkı işaretleyin.

- ☐ İlkokul
- ☐ Ortaokul
- ☐ Lise
- ☐ Meslek Yüksekokulu
- ☐ Önlisans
- ☐ Lisans
- ☐ Yüksek lisans
- ☐ Doktora
- ☐ Diğer: _____

5. Bir körler/görme engelliler okulunda veya rehabilitasyon merkezinde eğitim aldınız mı? *

Yalnızca bir şıkkı işaretleyin.

- ☐ Evet
- ☐ Hayır

6. Meslek: *

7. Yaşadığınız şehir: *

Görme Engeline Yönelik Sorular

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Sesli Betimleme Alımlama Anketi

8. Doğuştan tamamen/kısmi görme engelliyim: *

Yalnızca bir şıkkı işaretleyin.

- ☐ Evet
☐ Hayır

9. Edinilmiş görme engelliyim (Görüşümü sonradan kaybettim): *

Yalnızca bir şıkkı işaretleyin.

- ☐ Evet*
☐ Hayır

10. *Bir önceki soruya "Evet" yanıtını verdiyseniz, görüşünüzü ne zaman kaybettiniz?

11. Kısmi görme engelliyim: *

Yalnızca bir şıkkı işaretleyin.

- ☐ Evet*
☐ Hayır

12. *Bir önceki soruya "Evet" yanıtını verdiyseniz, görme engelinizin derecesi nedir?

Yalnızca bir şıkkı işaretleyin.

- ☐ %10-29 (hafif görme kaybı)
☐ %30-49 (orta derecede görme kaybı)
☐ %50-69 (ağır görme kaybı)
☐ %70-89 (çok ağır görme kaybı)

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Sesli Betimleme Alımlama Anketi

13. Kısmı görme engelli iseniz, ekranda gösterilen aşağıdaki öğelerden hangisini veya hangilerini seçebiliyorsunuz? Lütfen, sizin için geçerli olan tüm seçenekleri seçiniz.

Uygun olanların tümünü işaretleyin.

- ☐ Resimler
☐ Yazılar
☐ Işık
☐ Yüzler
☐ Diğer

14. Kısmı görme engelli iseniz, bunun için herhangi bir cihaz kullanıyor musunuz?

15. Kör ve/veya görme engellilere yönelik dernek, vakıf veya lokal gibi herhangi bir sivil toplum kuruluşuna üye misiniz? *

Yalnızca bir şıkkı işaretleyin.

- ☐ Evet
☐ Hayır

16. Görme engelimin yanı sıra başka bir engelim daha var: *

Yalnızca bir şıkkı işaretleyin.

- ☐ Evet*
☐ Hayır

17. *Bir önceki soruya "Evet" yanıtını verdiyseniz, lütfen engelini belirtiniz.

B. Teknik Altyapıya Dair Sorular

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Sesli Betimleme Alımlama Anketi

18. Evimde TV var: *

Yalnızca bir şıkkı işaretleyin.☐ Evet☐ Hayır

19. Elimin altında masaüstü veya dizüstü bilgisayar var: *

Yalnızca bir şıkkı işaretleyin.☐ Evet☐ Hayır

20. İnternet erişimim var: *

Yalnızca bir şıkkı işaretleyin.☐ Evet☐ Hayır

21. İnternet erişimim hızlı: *

Yalnızca bir şıkkı işaretleyin.☐ Evet☐ Hayır☐ Ne hızlı ne yavaş

22. Akıllı telefonum ve/veya tabletim var: *

Yalnızca bir şıkkı işaretleyin.☐ Evet☐ Hayır

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Sesli Betimleme Alımlama Anketi

23. Netflix, Blu TV, Puhu TV, Amazon Prime gibi dijital platformlara üyeliğim var: *

Yalnızca bir şıkkı işaretleyin.

- ☐ Evet
☐ Hayır

24. Digitürk, TiviBu, DSmart gibi TV hizmetleri ve/veya Kablo TV gibi kablolu yayın hizmeti alıyorum: *

Yalnızca bir şıkkı işaretleyin.

- ☐ Evet
☐ Hayır

C. TV İzleme/Sesli Betimleme Alışkanlığına Yönelik Sorular

25. Sesli betimlemeyi kullanıyor musunuz? *

Yalnızca bir şıkkı işaretleyin.

- ☐ Evet
☐ Hayır

26. Sesli betimlemeyi biliyor musunuz? *

Yalnızca bir şıkkı işaretleyin.

- ☐ Evet
☐ Hayır
☐ Biliyorum; ama hiç kullanmadım
☐ Duydum; ama ne olduğunu bilmiyorum

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Sesli Betimleme Alımlama Anketi

27. Sesli betimlemesiz takip ettiğiniz Türkçe diziler var mı? *

Yalnızca bir şıkkı işaretleyin.

☐ Evet*

☐ Hayır

28. *Bir önceki soruya "Evet" yanıtını verdiyseniz, hangi Türk dizilerini sesli betimlemesiz takip ediyorsunuz?

29. Hangi Türk dizilerini sesli betimlemeli olarak takip ediyorsunuz? *

30. Sesli betimlemeyi ne sıklıkla kullanıyorsunuz? *

Yalnızca bir şıkkı işaretleyin.

☐ Hiç kullanmıyorum

☐ Her gün yaklaşık 1 saat

☐ Her gün 1-2 saat

☐ Her gün 2-3 saat

☐ Her gün 3-4 saat

☐ Her gün 4 saatten fazla

☐ Diğer: _____

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Sesli Betimleme Alımlama Anketi

31. Sesli betimlemeyi en çok hangi platformda kullanıyorsunuz? Sizin için geçerli *
olan tüm seçenekleri seçebilirsiniz.

Uygun olanların tümünü işaretleyin.

- ☐ TV
☐ Sinema
☐ Akıllı telefon/tablet
☐ Dijital platformlar
☐ Ücretli karasal yayınlar
☐ Mobil uygulamalar
☐ Masaüstü ve/veya dizüstü bilgisayar

32. Sesli betimlemeyi en çok hangi alanda kullanıyorsunuz? Sizin için geçerli olan *
tüm seçenekleri seçebilirsiniz.

Uygun olanların tümünü işaretleyin.

- ☐ Haber
☐ Dizi
☐ Film
☐ Belgesel
☐ Eğlence programları
☐ Diğer: _____

33. Sesli betimlemeyi tek başınıza mı kullanıyorsunuz? *

Yalnızca bir şıkkı işaretleyin.

- ☐ Evet
☐ Hayır*
☐ Bazen*

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Sesli Betimleme Alımlama Anketi

34. *Bir önceki soruya "Hayır" veya "Bazen" yanıtını verdiyseniz, sesli betimlemeyi kiminle kullanıyorsunuz? Sizin için geçerli olan tüm seçenekleri seçebilirsiniz.

Uygun olanların tümünü işaretleyin.

- ☐ Ailemle
☐ Arkadaşlarımla
☐ Partnerimle
☐ Diğer: _____

35. Ne tür bir sesli betimleme tercih ediyorsunuz? *

Yalnızca bir şıkkı işaretleyin.

- ☐ Detaylı
☐ Yalnızca gerektiği kadar
☐ Nesnel
☐ Öznel
☐ Değişir

36. Sesli betimlemede özellikle sevdiğiniz ve sevmediğiniz sıfat kullanımları nelerdir? (güzel, çirkin, uzak, yakın, uzun, kısa, renkler vb.) *

37. Sesli betimlemede hangi sesi tercih ediyorsunuz? *

Yalnızca bir şıkkı işaretleyin.

- ☐ Kadın
☐ Erkek
☐ Fark etmez
☐ Değişir

D. Sesli Betimlemenin Alımlanmasına Yönelik Sorular

Lütfen, bu bölümdeki 11 soruya, aşağıdaki kriterlere göre 1 ile 5 arasında yanıt veriniz:

- 1: Kesinlikle katılmıyorum
2: Katılmıyorum
3: Kararsızım
4: Katılıyorum
5: Kesinlikle katılıyorum

38. İstedğim her TV ve/veya internet dizisinin ve/veya filmin sesli betimlemeli haline erişebiliyorum: *

Yalnızca bir şıkkı işaretleyin.

1	2	3	4	5
☐	☐	☐	☐	☐

39. Sesli betimleme, diziye ve/veya filmi daha iyi anlamamı ve takip etmemi sağlıyor: *

Yalnızca bir şıkkı işaretleyin.

1	2	3	4	5
☐	☐	☐	☐	☐

40. Sesli betimleme, dizideki ve/veya filmdeki karakterlerle empati kurmamda etkili oluyor: *

Yalnızca bir şıkkı işaretleyin.

1	2	3	4	5
☐	☐	☐	☐	☐

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Sesli Betimleme Alımlama Anketi

41. Sesli betimleme, diziye ve/veya filme odaklanabilmemi sağlıyor: *

Yalnızca bir şıkkı işaretleyin.

1	2	3	4	5
☐	☐	☐	☐	☐

42. Sesli betimleme, diziden ve/veya filminden keyif almamı sağlıyor: *

Yalnızca bir şıkkı işaretleyin.

1	2	3	4	5
☐	☐	☐	☐	☐

43. Nesnel sesli betimleme, diziden ve/veya filminden daha fazla keyif almamı sağlıyor: *

Yalnızca bir şıkkı işaretleyin.

1	2	3	4	5
☐	☐	☐	☐	☐

44. Öznel sesli betimleme, diziden ve/veya filminden daha fazla keyif almamı sağlıyor: *

Yalnızca bir şıkkı işaretleyin.

1	2	3	4	5
☐	☐	☐	☐	☐

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Sesli Betimleme Alımlama Anketi

45. Sesli betimlemeden aldığım keyif, dizinin ve/veya filmin türüne göre değişiyor: *

Yalnızca bir şıkkı işaretleyin.

1	2	3	4	5
☐	☐	☐	☐	☐

46. Sesli betimleme ile takip etmekten en çok keyif aldığınız türler nelerdir ve neden? *

47. Sesli betimleme ile takip etmekten en az keyif aldığınız türler nelerdir ve neden? *

48. Sesli betimlemeden keyif almanızda etkili olan, belirtmek istediğiniz başka faktörler var mı? *

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Sesli Betimleme Alımlama Anketi

49. Sesli betimleme, dizide ve/veya filmde aktarılan tüm duyguları hissetmemi sağlıyor. *

Yalnızca bir şıkkı işaretleyin.

1	2	3	4	5
☐	☐	☐	☐	☐

50. Sesli betimleme, gören arkadaşlarımla dizi ve/veya film hakkında konuşabilmemi ve bu sayede sosyalleşebilmemi sağlıyor. *

Yalnızca bir şıkkı işaretleyin.

1	2	3	4	5
☐	☐	☐	☐	☐

51. Lütfen, çevrimiçi odak grup görüşmesine katılmak isteyip istemeyeceğinize dair bir sonraki soruyu cevaplamayı unutmayınız. Son olarak, Türkiye'deki sesli betimleme uygulamaları ile ilgili sizin bir öneriniz ve/veya eklemek istediğiniz bir şey var mı? *

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Sesli Betimleme Alımlama Anketi

52. Çevrimiçi Odak Grup Görüşmesi *

Bundan sonraki aşamada, anket sonuçlarını beraber tartışmak için yapılacak olan çevrimiçi odak grup görüşmesine katılmak istiyorsanız, aşağıdaki kutucuğu işaretleyerek buna onay veriniz. Ardından, "korkmazpelin34@gmail.com" adresi veya 051 234 56 78 numaralı telefon üzerinden Pelin KORKMAZ ile iletişime geçiniz. Odak grup görüşmesi için onam formları, imzalamanız için size çevrimiçi kanallar aracılığıyla veya gönderici ödemeli kargo ile gönderilecektir. Formu imzaladıktan sonra, alıcı ödemeli kargo ile Pelin KORKMAZ'a gönderebilirsiniz.

Yalnızca bir şıkkı işaretleyin.

- ☐ Çevrimiçi odak grup görüşmesine katılmak istiyorum.
- ☐ Çevrimiçi odak grup görüşmesine katılmak istemiyorum.

Anketin sonu

Anketimiz burada sona ermiştir. Değerli katkılarınız ve yorumlarınız için çok teşekkür ederiz.

Bu içerik Google tarafından oluşturulmamış veya onaylanmamıştır.

Google Formlar

APPENDIX 4. INFORMED CONSENT FORM FOR THE FOCUS GROUP

AYDINLATILMIŞ ONAM FORMU

(Araştırmacının Açıklaması)

Sesli betimlemeli dizilerden ve filmlerden kullanıcıların aldığı seyir zevki ile ilgili yeni bir araştırma yapmaktayız. Araştırmanın ismi "Türk Son Kullanıcıların Sesli Betimlemeden Aldığı Zevk Üzerine Bir Alımlama Çalışması: Latour'un Aktör-Ağ Teorisi (AAT) Üzerinden Bir İnceleme"dir.

Sizi de bu araştırmaya katılmanız için davet ediyoruz. Çalışmaya katılım gönüllülük esasına dayalıdır. Bu araştırmada yer almayı kabul etmeden önce, araştırmanın ne amaçla yapılmak istendiğini anlamanız ve kararınızı bu bilgilendirme çerçevesinde özgürce vermeniz gerekmektedir. Aşağıdaki bilgileri lütfen dikkatlice okuyunuz, sorularınız olursa sorunuz ve açık yanıtlar isteyiniz.

Bu araştırmayı yapmak istememizin nedeni, sesli betimleme deneyimini kullanıcılar için iyileştirmek adına neler yapılabileceğine ışık tutmaktır. Hacettepe Üniversitesi Edebiyat Fakültesi İngilizce Mütercim-Tercümanlık Anabilim Dalının öğretim üyesi Dr. Öğr. Üyesi Elif ERSÖZLÜ danışmanlığında, aynı anabilim dalında doktora öğrencisi olan Öğr. Gör. Pelin KORKMAZ tarafından gerçekleştirilecek bu çalışmaya katılımınız araştırma için önemlidir.

Eğer araştırmaya katılmayı kabul ederseniz, odak grup görüşmesinde başka katılımcılarla birlikte size 3 (üç) adet soru sorulacak ve konu hakkındaki görüşlerinizi, düşüncelerinizi, deneyimlerinizi aktarmanız istenecektir. Odak grup görüşmeleri için 30-60 dk. sürenin yeterli olacağı düşünülmektedir.

Bu çalışmaya katılmanız için sizden herhangi bir ücret istenmeyecektir. Çalışmaya katılmanız için yol yemek gibi bir masraf olması durumunda bu miktar araştırma bütçesinden karşılanacaktır. Bunun dışında size herhangi bir ödeme yapılamayacaktır.

Çalışma için ses kaydı alınması gerekmektedir. Bu ses kaydı yazılı metin haline getirildikten sonra imha edilecektir. Ses kaydı alınmasını kabul etmezseniz yazılı kayıt alınacaktır.

Bu araştırmanın sonuçları bilimsel amaçlarla kullanılacaktır. Araştırmadan çekilmeniz ya da araştırmacı tarafından araştırmadan çıkarılmanız halinde, sizle ilgili veriler kullanılmayacaktır. Ancak veriler bir kez anonimleştikten sonra araştırmadan çekilmeniz mümkün olmayacaktır. Sizden elde edilen tüm bilgiler gizli tutulacak, araştırma yayınlandığında da varsa kimlik bilgilerinizin gizliliği korunacaktır. Ancak çalışmanın verileri etik kurullar ya da resmi makamlarca gereği halinde incelenebilecektir.

Bu çalışmaya katılmayı reddedebilirsiniz. Bu araştırmaya katılmak tamamen isteğe bağlıdır ve reddettiğiniz takdirde hiçbir olumsuz durumla karşılaşmayacaksınız. Yine çalışmanın herhangi bir aşamasında onayınızı çekmek hakkına da sahipsiniz.

(Katılımcının Beyanı)

Araştırmacı Dr. Öğr. Üyesi Elif ERSÖZLÜ ile Doktora Öğrencisi Öğr. Gör. Pelin KORKMAZ tarafından Hacettepe Üniversitesi Edebiyat Fakültesi İngilizce Mütercim-Tercümanlık Anabilim Dalında nitel bir araştırma yapılacağı belirtilerek bu araştırma ile ilgili yukarıdaki bilgiler bana aktarıldı. Bu bilgilerden sonra böyle bir araştırmaya “katılımcı” olarak davet edildim.

Araştırma sonuçlarının eğitim ve bilimsel amaçlarla kullanımı sırasında kişisel bilgilerimin ihtimamla korunacağı konusunda bana yeterli güven verildi.

Projenin yürütülmesi sırasında herhangi bir sebep göstermeden araştırmadan çekilebilirim.

Ayrıca gerektiğinde araştırmacı tarafından araştırma dışı tutulabilirim.

Araştırma için yapılacak harcamalarla ilgili herhangi bir parasal sorumluluk altına girmiyorum.

Bana da yol ve yemek ücreti dışında bir ödeme yapılmayacaktır.

Araştırma kapsamında yapılacak görüşmede ses kaydı yapılmasını kabul ediyorum. Bana ses kayıtlarının üçüncü kişilerin erişemeyeceği biçimde saklanacağını, metin haline getirildikten sonra imha edileceğinin, kimlik bilgilerimin açığa çıkarılmayacağını güvencesi verilmiştir.

Araştırma ile ilgili bir sorum olduğunda, 0312 297 83 75 (iş) ile 0222 213 88 15 (iş) veya 05: (cep) ile 05 (cep) no'lu telefonlardan ve Hacettepe Üniversitesi Edebiyat Fakültesi İngilizce Mütercim-Tercümanlık Anabilim Dalı ile Eskişehir Teknik Üniversitesi Yabancı Diller Yüksekokulu adresinden arayabileceğimi biliyorum.

Bu araştırmaya katılmak zorunda değilim ve katılmayabilirim. Araştırmaya katılmam konusunda zorlayıcı bir davranışla karşılaşmış değilim. Eğer katılmayı reddedersem, bu durumun bana herhangi bir zarar getirmeyeceğini de biliyorum.

Bana yapılan tüm açıklamaları ayrıntılarıyla anlamış bulunmaktayım. Kendi başıma belli bir düşünme süresi sonunda adı geçen bu araştırma projesinde “katılımcı” olarak yer alma kararını aldım. Bu konuda yapılan daveti kabul ediyorum.

İmzalı bu form kağıdının bir kopyası bana verilecektir.

KATILIMCI			
Adı ve Soyadı	Adres	GSM	İmza

ARAŞTIRMACI			
Adı ve Soyadı	Adres	GSM	İmza

3

Öğr. Gör. Pelin KORKMAZ (Doktora Öğrencisi)	Eskişehir Teknik Üniversitesi 2 Eylül Kampüsü Yabancı Diller Yüksekokulu 26555, Tepebaşı / ESKİŞEHİR	05	

Görüşme Tarihi ve Saati: ... / ... /202...,

APPENDIX 5. SEMI-STRUCTURED QUESTIONS FOR THE FOCUS GROUP

GÖRÜŞME SORULARI

AÇIKLAMA:

Katılımcılara öncelikle daha önceden gönüllülük esası ile katılmayı kabul ettikleri bu doktora tez çalışması* kapsamında irdelenen sesli betimlemenin seyir zevki üzerine etkisi hakkında geribildirim edinmeyi amaçlayan bu görüşmeye katılmanın tamamen gönüllük esasına dayandığı, istedikleri anda görüşmeyi sonlandırabilecekleri, kendilerinin kişisel bilgilerine gereksinim olmadığı ve toplanan verilerin sadece akademik - bilimsel amaç için kullanılacağını açıklaması yapılacaktır.

*** Tez Konusu:** “Türk Son Kullanıcıların Sesli Betimlemeden Aldığı Zevk Üzerine Bir Alımlama Çalışması: Latour’un “Aktör-Ağ Teorisi (AAT)” Üzerinden Bir İnceleme”

SORULAR

1. Sesli betimleme deneyimlerinizi ve bu araştırmanın sonuçlarını düşündüğünüzde, sesli betimlemenin seyir zevkine etkisi olduğunu düşünüyor musunuz?
2. Sesli betimlemenin seyir zevkini artırması için yapılabileceklerle ilgili önerileriniz nelerdir?
3. Önemli gördüğünüz, eklemek ve/veya yorum yapmak istediğiniz başka bir konu var mı?

Araştırmaya değerli katkılarınız için çok teşekkür ederiz.

APPENDIX 6. OTHER (F)ACTORS AFFECTING ENJOYMENT

“Bizi dinlediğimiz bizi ya da film her ne olursa olsun onun içine çekip gören insanlar gibi o duyguyu yaşatması”
“Betimleyicinin ses tonu, akıcı okuması ve betimleme metninin doğru yazılması”
“İzlediğimiz eserdeki detaylara ulaşabilmemizi sağlıyor. Tabi bu betimlemenin iyiliğine göre de derece alabilir.”
“Anlayamadığım şeyleri bilmem yeter. Örneğin Şahsiyet betimlemesiz de izlenebilir ama bazı önemli sahnelerde betimleme gerekir. Benim için betimleme temel değil gerektiğinde olması gereken bir yardımcıdır.”
“Aksiyon ve macera filmlerinde bir erkeğin betimlemesi çok daha iyi oluyor.”
“Sadece müzik sesinin olduğu yerlerde oldukça sorun çözüyor. Başkalarına bağımlı olmaktan kurtuluyorum. arada geçenlerin betimlenmesi beni hayli mutlu ediyor.”
“betimleyenin dizinin konseptine uygun vurgusu kullanılan betimleme metninin düzgün bir türkçe içermesi. ve betimlemenin açık anlaşılır olması yeterlidir.”
“İzlenen içeriğin akışını bozmayan; gerektiği yerde gerektiği kadar ayrıntıyı betimleyen; İçeriğin bağlamına uygun bir şekilde jest ve mimiklerin yazı sıra ortamın Özelliklerine uygun betimlemeler beklerim...”
“betimlemede Mümkün olduğu kadar filmdeki karakterlerin dış görünüşleri, kıyafetleri ve duygu durumları hakkında bilgi almayı seviyorum.”
“Filmdeki konuşmalarla birlikte detayların eş zamanlı betimlenmesi.”
“Eşit ve erişilebilir bir şekilde herkes gibi izlemekten çok keyif alıyorum. Sonrasında gören arkadaşlarımla filmi tartışırken detayları bildiğim için çok daha keyifli oluyor sohbetimiz ve derin oluyor”

“Betimleyicinin söylediklerini efor sarf etmeden anlayabilmek tüketici deneyimini arttıracaktır.”
“Betimlemenin ses kalitesi, filme göre az ya da çok olmaması, sesin çok gürültülü olmaması”
“Sinemanın sesi çok yüksek geldiğinde kulaklar tam kapatan kulaklık olsa daha net anlayacağım”
“ayrıntılı betimlemelerden daha çok keyif alıyorum. örneğin (SEBEDER)in yaptığı betimlemeler.”
“Daha detaylı betimlemeleri tercih ederim. Kamera hareketleri, Kurgu geçişleri, karakterlerin fiziksel özelliklerinin (saç, ten rengi, kıyafetleri, boyları gibi) daha detaylı aktarılması iyi olabilirdi.”
“Evet var . Hiç kimseye ihtiyaç duymadan izlediğim programları çok doğru ve anlaşılır nitelikte kavırıyorum”
“konuşmacının sesinin birden yükselmesi beni filmde diziden kopartıyor ona odaklanıp takılıyorum vurgudan bahsetmiyorum”
“Seslendirmecinin ses tonunun güzel olması, kelimeleri yutmadan konuşması, açık ve anlaşılır bir diksiyona sahip olması, artikülasyon problemlerinin olmaması önemli. Medya ve seslendirmenin ses düzeyleri dengeli olmalı.”
“Sahnenin ayrıntılı anlatımının çok önemli olduğunu düşünüyorum. Genel bir özettense hikâyenin içine girilmesinin daha önemli olduğunu, gerekirse nokta atışı betimlemelerin kullanılması gerektiğini düşünüyorum. Ayrıca türkçede geniş zamanlı betimlemenin terk edilmesini, geçmiş ve şimdiki zamanın kullanımının standartlaşması gerektiğini düşünüyorum. İngilizce betimlemelerdeki geniş zaman kullanımları türkçeye geçirildiğinde senaryo ve özet havası veriyor bence.”
“özel betimlemeler”

“Sevdiğim türlerde betimlemeler yapan sesli betimleme derneği bu konularda gayet yeterli benim fikrime göre”
“Betimleme bu anketi cevapladığım tarihte iki türlü yapılıyor: Sebeder Usulü daha subjektif, detaylı ve hikâye gibi, bir de Netflix'in ve Betimleme Fabrikası'nın kullandığı daha objektif, ancak kullanılan cümlelerin de Türkçeye uymayan cümleler olduğu betimleme usulü var. Sebeder usulünden daha keyif alıyorum çünkü diziye daha fazla uyum sağlıyor. Diğer usülde şimdiki zaman kipi neredeyse hiç kullanılmıyor, sanki her eylem o saniyede olmuş bitmiş gibi anlatılıyor (Ahmet yürüdü gibi, halbu ki Ahmet o anda yürümeye devam ediyor). Ayrıca diğer usülde ortam detaylarına çok az yer veriliyor.”
“Dizi ya da film izlerken görmediğim noktaları örneğin müzik çalıyor ve hiçbir diyalog yok sahne geçişleri yaşanıyor buralarda sesli betimleme sıkılmamın önüne geçiyor ya da o sahneleri daha iyi anlayabilmemi sağlıyor”
“Anlatım”
“Gözlerimi daha az yoruyor.”
“Müzik olduğu zaman sesli betimleme bazen müziğin gerisinde kalıyor o durumlarda müzik biraz kısılabilir”
“Bazı sesli betimlemelerde insanların saçlarının nasıl olduğu, neler giydiği de anlatılıyor bunları takip etmek hoşuma gidiyor”
“Sesli betimlemeli olmayan içeriklerin izlenilmesi o içeriğin tam olarak izlenilemediği anlamına gelir. Başka bir deyişle bir görme engelli bir içeriği izlediğini iddia ediyorsa o içerik sesli betimlemeli olmalıdır. Ya önceden eklenmiş sesli betimleme ya da canlı betimleme.”
“Dizilere, filmlere ve belgesellere anlayarak erişimimi sağlıyor.”

APPENDIX 7. TURKISH TV SERIES FOLLOWEED WITHOUT AUDIODESCRIPTION*

Series No	The Name of the Series**	Genre***	Repetition	AD Availability on Free Platforms
1	<i>Aldatmak</i> (2022-2024)	Soap Opera, Drama	1	No
2	<i>Arka Sokaklar</i> (2006-present)	Action, Crime, Drama	1	Yes
3	<i>Aşk-ı Memnu</i> (2008-2010)	Soap Opera, Drama, Romance	1	No
4	<i>Avrupa Yakası</i> (2004-2009)	Sitcom, Comedy	2	No
5	<i>Bahar</i> (2024-2025)	Medical Drama, Comedy, Drama	3	No
6	<i>Behzat Ç</i> (2010-2013)	Cop Drama, Police Procedural, Comedy, Crime, Drama, Mystery, Thriller	1	No

7	<i>Bir Gece Masalı</i> (2024-2025)	Soap Opera, Drama, Romance	2	No
8	<i>Deha</i> (2024-2025)	Coming-of-Age, Drama	1	No
9	<i>Deli Yürek</i> (1998-2002)	Action, Drama	1	No
10	<i>Ekmek Teknesi</i> (2002-2005)	Comedy, Drama	1	No
11	<i>En Son Babalar Duyar</i> (2002-2006)	Sitcom, Comedy	2	No
12	<i>Ezel</i> (2009-2011)	Gangster, Psychological Drama, Crime, Drama, Thriller	1	No
13	<i>Geniş Aile</i> (2009-2011)	Comedy	1	No
14	<i>Gönül Dağı</i> (2020-present)	Comedy, Drama	2	Yes
15	<i>Hudutsuz Sevda</i> (2023-2025)	Action, Drama	2	No
16	<i>İnci Taneleri</i> (2024-2026)	Drama	2	Yes
17	<i>Kanıt</i> (2010-2013)	Crime, Drama	1	No
18	<i>Kardeş Payı</i> (2014-2015)	Comedy	3	No

19	<i>Kızıl Goncalar</i> (2023-2025)	Coming-of-Age, Psychological Drama, Drama	3	No
20	<i>Kızılıçık Şerbeti</i> (2022-present)	Soap Opera, Drama, Romance	2	No
21	<i>Kurtlar Vadisi</i> (2003-2005)	Gangster, Political Drama, Action, Crime, Drama, Thriller	3	Yes
22	<i>Leyla ile Mecnun</i> (2011-2023)	Romantic Epic, Adventure, Comedy, Drama, Fantasy, Mystery, Romance	2	No
23	<i>Medcezir</i> (2013-2015)	Coming-of-Age, Feel-Good Drama, Drama, Romance	1	No
24	<i>Şefkat Tepe</i> (2010-2014)	Action, Crime, Drama, War	1	No
25	<i>Senden Önce</i> (2024-2024)	Soap Opera, Drama	1	Yes

26	<i>Tatlı Hayat</i> (2001-2004)	Sitcom, Comedy	1	No
27	Üç Kız Kardeş (2022-2024)	Soap Opera, Drama	1	Yes
28	<i>Yalı Çapkını</i> (2022-2025)	Soap Opera, Drama, Romance	1	No
29	<i>Yaprak Dökümü</i> (2006- 2010)	Soap Opera, Drama	2	No
30	Yargı (2021- 2024)	Legal Drama, Psychological Drama, Crime, Drama	1	Yes
31	<i>Yedi Numara</i> (2000-2003)	Youth Comedy****	2	No
32	Yunus Emre ile Aşkın Yolculuğu (2015-2016)	Biography, History	1	Yes

* The currently aired but not audio-described series, together with accessible but followed by the end-users without AD ones are shown in bold in the table.

** The list is alphabetical.

*** According to [IMDb](#).

**** As it is not available on IMDb, [Wikipedia](#) (n.d.) was consulted.

APPENDIX 8. TURKISH TV SERIES FOLLOWED WITH AUDIODESCRIPTION*

Series No	The Name of the Series	Genre***	Repetition	Platform
1	<i>Arka Sokaklar</i> (2006-present)	Action, Crime, Drama	9	Engelsiz Kanal D
2	<i>Barbaroslar: Akdeniz'in Kılıcı</i> (2021-2022)	Action, Adventure, History, War	1	TRT Engelsiz
3	<i>Berlin</i> (2023-2023)**	Heist, Action, Crime, Drama, Mystery, Thriller	1	Netflix
4	<i>Bir Başkadır</i> (2020-2020)	Drama	2	Netflix
5	<i>Bir Sevdadır</i> (2024-2024)	Drama	2	TRT Engelsiz
6	<i>Diriliş Ertuğrul</i> (2014-2019)	Historical Epic, period Drama, Action, Adventure, Drama, History, War	2	TRT Engelsiz

7	<i>Filinta</i> (2014-2016)	Crime, History	2	TRT Engelsiz
8	<i>Gönül Dağı</i> (2020-present)	Comedy, Drama	6	TRT Engelsiz
9	<i>Göremediğimiz Tüm Işıklar</i> (2023-2023)**	Period Drama, War Epic, Drama, History, War	1	Netflix
10	<i>Güzel Aşklar Diyarı</i> (2024-2024)	Soap Opera, Drama	1	Engelsiz Kanal D
11	<i>Hakan: Muhafız</i> (2018-2020)	Superhero, Action, Adventure, Drama, Fantasy, Romance, Thriller	1	Netflix
12	<i>İnci Taneleri</i> (2024-2026)	Drama	9	Engelsiz Kanal D
13	<i>İyi Adamın On Günü</i> (2023-2023)	Psychological Thriller, Crime, Drama, Mystery, Thriller	1	Netflix
14	<i>Kötü Adamın On Günü</i> (2023-2023)	Psychological Thriller, Crime, Drama,	1	Netflix

		Mystery, Thriller		
15	<i>Kudüs Fatih Selahaddin Eyyubi</i> (2023- 2023)	Action, History	2	TRT Engelsiz
16	<i>Kulüp</i> (2021- 2023)	Tragedy, Drama, History	2	Netflix
17	<i>Kuş Uçuşu</i> (2022-2024)	Psychological Drama, Snowbiz Drama, Drama	1	Netflix
18	<i>Kübra</i> (2024- 2024)	Drama	3	Netflix
19	<i>Payitaht: Abdulhamid</i> (2017-2021)	Action, Drama, History	2	TRT Engelsiz
20	<i>Poyraz Karayel</i> (2015-2017)	Crime, Drama	1	Engelsiz Kanal D
21	<i>Rise of Empires: Ottoman</i> (2020-2022)**	Docuseries, History Documentary, War Epic, Documentary, Drama, History, War	1	Netflix

22	<i>Şahmaran</i> (2023-2024)	Coming-of-Age, Supernatural Fantasy, Adventure, Drama, Fantasy, Romance	1	Netflix
23	<i>Taş Kağıt Makas</i> (2024-2024)	Legal Drama, Drama	1	Engelsiz Kanal D
24	<i>Terzi</i> (2023-2023)	Drama	1	Netflix
25	<i>Teşkilat</i> (2021-present)	Political Drama, Action, Drama	7	TRT Engelsiz
26	<i>Üç Kız Kardeş</i> (2022-2024)	Soap Opera, Drama	1	Engelsiz Kanal D
27	<i>Vatanım Sensin</i> (2016-2018)	Drama, History, Romance, War	1	Engelsiz Kanal D
28	<i>Yakamoz</i> (2022-2022)	Conspiracy Thriller, Drama, Sci-Fi, Thriller	1	Netflix
29	<i>Yaratılan</i> (2023-2023)	Period Drama, Drama, Fantasy, History	2	Netflix

30	<i>Yargı</i> (2021-2024)	Legal Drama, Psychological Drama, Crime, Drama	5	Engelsiz Kanal D
31	<i>Yedi Güzel Adam</i> (2014-2015)	Biography, Drama, History, Romance	2	TRT Engelsiz
32	<i>Yeşil Deniz</i> (2014-2016)	Comedy, Drama	1	TRT Engelsiz
33	<i>Yunus Emre</i> (2015-2016)	Biography, History	1	TRT Engelsiz
34	<i>Zeytin Ağacı</i> (2022-2024)	Coming-of-Age, Feel-Good Romance, Drama, Romance	1	Netflix

*The audio-described series on paid digital streaming platforms like Netflix have been highlighted with bold.

** Foreign series with Turkish dub and Turkish AD.

*** According to IMDb.