

讓視障人士走入戲院，「看」一場戲

Inviting the Visually Impaired to the Cinema to “Watch” a Film

Film Audio Description - Dawning Leung

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梁凱程（Dawning）說話語速不緩不疾，出言有序。上網搜尋「梁凱程」，螢幕上會彈出排山倒海有關她的訪問。她於2011年初在視障機構接觸口述影像，眼見本地口述影像服務貧乏，萌生發展服務的念頭，於是把心一橫辭去原來大專講師一職，跑到英國修讀口述影像博士學位。Dawning於2015年開辦香港口述影像協會，為視障人士提供各類型的口述影像服務。轉眼五年過去，Dawning回想起當日辭職仍仿如昨天的事，「現在想起都覺得好神奇，怎料一個決定就改變了我一生。」

Dawning Leung spoke articulately at a moderate speed. A search of “Dawning Leung” on the Internet returned tons of her interviews. She first came across audio description at an organisation for the visually impaired in early 2011. In view of the lack of audio description services in Hong Kong, she came up with the idea of developing this service herself. She took the leap, quit her job as a university lecturer, and went to the UK to study for a PhD degree in Audio Description. In 2015, she returned to Hong Kong and founded the Audio Description Association (Hong Kong), which provides various kinds of audio description services for the visually impaired. Five years have flown by, but Dawning recalls the day she resigned just like yesterday. “Looking back, it’s amazing how one decision would change my life.”

為戲院放映的電影提供口述影像分成兩種，一是由口述影像員現場演繹稿件，二是透過耳機播放已錄好的口述影像聲道，讓視障人士戴上接收器收聽。Dawning說，某些有加設口述影像的電影場次，視障人士能隨時買票進入戲院看電影，同時是實踐共融的表現，「最理想共融是真正的平權，所有人都平等，視障與健視的人可以在同一場次看電影。」

視障人士：在電視聽過你把聲！

決定不單改變了Dawning一生，還改變了香港口述影像的生態。當時香港的口述影像服務還未普及，協會起初專注培訓新人及公眾教育推廣，並為電影及博物館展覽提供現場口述影像服務，後來服務延伸至球賽、運動及戶外活動和表演藝術項目，甚至為電影錄製口述影像聲道於戲院及光碟播放。去年Dawning更為香港電台的電視節目錄製口述影像，讓更多視障人士「聽得到」畫面。Dawning笑說，「有次去視障人士家中探訪，她說我把聲好熟悉，原來在電視聽過我把聲！」

客觀描述是口述要領

口述影像是一門翻譯學問，透過將影像轉化為文字，讓視障人士在腦海中建構起畫面，猶如看得一樣。而為電影製作口述影像的過程，亦不能小看。Dawning解釋，口述影像員每次在撰寫稿件前，須先把電影看一遍，然後盡量以客觀的角度，描述電影畫面，「如果角色好『靚仔』，你不可以直接說他『靚仔』，反而是描述他穿著西裝、五官端正，讓視障人士在心中形造一個『靚仔』的形象。『靚』或『唔靚』，他們自己判斷。」

Dawning至今參與過超過80套電影及電視節目的口述影像製作，口述影像對她來說早已是熟能生巧，唯獨一套電影令她叫苦連連，她笑言：「最深刻是李小龍的《唐山大兄》！大部份都是打鬥場面，節奏明快，要在短時間內交代許多畫面劇情，講到嘴都歪！」

口述影像稿: 電影《淪落人》		
口述影像員：梁凱程 Dawning Leung		
Time code	Subtitles/End cue	AD
00:00:08	(Sound effect 高先電影)	高先電影有限公司 電影發展基金 CreateHK HAF 香港亞洲電影投資會 A no ceiling film production
00:00:27	(Sound 裝修聲) (Sound 刷牙漱口)	室內，燈光昏暗 珍珠白色嘅燈罩慢慢晃動， 空氣中塵埃飄動 昌榮喺客廳坐喺度睡著咗 佢個頭一直中嚟中去， 坐輪椅嘅昌榮被嘈醒轉……

Visually Impaired: I Had Heard You on the TV

The decision changed not only Dawning’s life, but also the scene of audio description in Hong Kong. Audio description services were not yet popular in Hong Kong then. At first, the association initially focused on training and public education promotion, and offered live audio description for films and museum exhibitions. Their service scope later extended to cover ball games, sports and outdoor activities and performing arts events, and even record audio description soundtracks for films played in theaters and discs. Dawning also recorded audio descriptions for Radio Television Hong Kong (RTHK)’s TV programmes last year so that more visually impaired people can “listen to” them. She said with a smile, “I visited a visually impaired person one day and she said my voice sounded familiar. It turned out she had heard me on the TV!”

Objective Description is the Key to Audio Description

Audio description is a translation discipline—images are translated into words so that the visually impaired can form a scene in their heads as if they can see it. Do not underestimate the process of producing audio descriptions for films. Dawning explained that every time audio

describers write their descriptions, they have to watch the whole film before describing the scenes as objectively as they can. “If a character is good-looking, you can’t say he’s good-looking. You should describe him as well-dressed and with regular facial features so the visually impaired can form an image in their heads. Whether he is good-looking or not is left for them to decide.”

There are two types of audio descriptions for films served in theaters. One is having the description read live by an audio describer; the other is prerecorded and played through receivers worn by the visually impaired. Dawning explained that visually impaired spectators can walk in anytime to buy tickets for some movie sessions with audio descriptions; this is also a sign of inclusion. “The most ideal situation of inclusion and equal rights would be that all are equal. The visually impaired can see a film with the sighted in the same session.”

Having participated in the audio description production for over 80 films and TV programmes, Dawning has long been skilled in describing images in words, but there was one film that gave her a particularly hard time. She said with a laugh, “Bruce Lee’s ‘The Big Boss’ was the most forgettable! It is full of quick-paced fighting scenes. A lot is always going on on-screen and I had to describe them in a short time. It was very challenging!”

全港只有六間戲院具口述影像配置

台上一分鐘，台下十年功，除了撰稿需時外，程序上要令電影順利加設口述影像也需過五關斬六將。Dawning說：「口述影像服務是屬於電影公司的製作，如果他們有意為電影加設口述影像，便會找我們合作，其後製作還須交上電檢處審查，電影公司的製作意欲未必很大。」再來是電影院的設備——若要播放口述影像聲軌，戲院需有DCP (Digital Cinema Package數位電影封包) 配套，然而目前全港只有六間戲院具此設備。但隨著時間過去，愈來愈多電影公司願意投入口述影像製作，去年上映的港產片《淪落人》叫好又叫座，電影開始上映就已經加設了口述影像場次。協會摸著石頭走到今天，說起當中辛酸，Dawning仍不減笑容地說，「我們經常都碰釘，夠臉皮厚就可以了。」

口述影像是平權

不過一路走來，他們間中仍遇上人們對口述影像的不解。Dawning曾經遇上批評，有人指「電影有聲音不就可以了嗎？或「為何需要另外加上描述？」視障人士的需要一直被忽略。數年前，Dawning透過Good Seed的社創基金的支持開展了博物館口述影像，其後獲得了更多不同的資助及各方對口述影像這項專業的肯定，Dawning開展了更多計劃，並擴展至更多不同服務層面，例如電視節目及電影預錄口述影像製作、體育活動及戶外活動口述影像導賞(如:觀星營)等，令口述影像服務更多人漸為認識。

Dawning想透過口述影像，為視障人士爭取平等的文化、娛樂及藝術的權利，「導演拍一套電影，好多時都會以畫面去呈現信息。而視障人士去看戲，好多時會看不懂。口述影像則是平權，將畫面帶給視障人士，令他們隨時隨地都可以入戲院欣賞電影。」



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Only Six Cinemas in Hong Kong Have Audio Description Facilities

As the saying goes, one minute on stage requires ten years of hard work off stage. Not only does producing audio descriptions take a long time, adding audio descriptions to a film is also a long and complicated process. Dawning said, “Producing audio descriptions is the work of film production companies. They will contact us for cooperation if they wish to add audio descriptions to their film. After that, the production needs to be submitted to the Office for Film, Newspaper and Article Administration for approval. Production companies may not be that motivated to go through the process.” The equipment requirement for cinemas poses another obstacle: a cinema needs to have DCP (Digital Cinema Package) to play audio description soundtracks. At the moment, only six cinemas in Hong Kong have the equipment. But as time goes by, more and more production companies are willing to produce audio descriptions. “Still Human”, a well-received film produced in Hong Kong that was released last year offered sessions with audio descriptions. Dawning’s smile did not fade even as she talked about the difficulties the association faced in their exploration phase, “We get rejected very often. All you need is thick skin.”

Achieving Equality with Audio Descriptions

They still come across misunderstanding of audio descriptions from time to time. Dawning has received a variety of criticism: “Films already have sounds. Isn’t that enough?” or “Why would we need extra descriptions?” The needs of the visually impaired have long been neglected. A couple of years ago, Dawning started museum audio description services with the support of Good Seed’s SIE Fund. Since then, she obtained different funding and recognition from different parties on the profession of audio description and started more projects, extending their service scope to cover TV programmes and films pre-recorded audio description productions, sports activities and outdoor audio description tours (such as stargazing camps), so on and so forth, so that more people would know about audio description services.

Dawning aspires to fight for equal rights to culture, entertainment and arts for the visually impaired through audio descriptions. “Directors often convey messages through visual elements in a film. When the visually impaired go to see a film, they might not understand it. Audio descriptions offer equal rights, letting them access the visual elements, so that they can go to the cinema and enjoy a film anytime, anywhere.”