

## Creating Born Accessible Information Videos for Inclusive Crisis Communication – Lessons Learned from the ICC Project

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### Abstract

In recent years, the field of media accessibility (MA) has undergone profound changes and paradigm shifts. Key aspects in these shifts include: a move from *particularist* accounts to *universalist* accounts of accessibility (Greco, 2018, 2022; Greco & Jankowska, 2020); others are a move from *maker-centred* approaches to *user-centred approaches*, including greater participation of people with the lived experience of disability (Greco, 2018; Romero-Fresco, 2020) and a move away from the post hoc addition of access services after the creative process is finished, to an ab ovo attention to accessibility from the very first design stages of that process. In this paper, we report on the application of these principles in creating an animation video that is as broadly accessible as possible. The video was developed in the context of a research project on inclusive crisis communication. For the development of the video, we adopted a participatory methodology

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with an iterative feedback loop, in which experts and end-users were asked to provide their feedback during every design phase, which was evaluated and taken into account during the subsequent phases. The results showed that including users in the development process and considering accessibility from the start is feasible and has considerable advantages. On the other hand, using a universalist approach that considers different access modalities at the same time in one single product poses considerable challenges.

**Key words:** media accessibility, born accessible communication, crisis communication.

## Introduction

Driven by increased social awareness of the importance of access and inclusion, as well as a growing body of legislation mandating access<sup>1</sup> in every sphere of life, the field of media accessibility (MA) is slowly but steadily leaving its infancy behind. This dynamic evolution is reflected in various fundamental changes and paradigm shifts the field is currently undergoing.

Greco (2018; 2020) categorises these paradigm changes around three key shifts. A first shift is what Greco (2018, 2020) refers to as a shift from *particularist* accounts to a *universalist* account of access. While the former limits media accessibility to a specific group of people or disability, the latter emphasises the idea that access concerns everyone and defines media accessibility as “concerning access to media and nonmedia 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, 2020, p. 27). In this view, accessibility services can potentially benefit all audiences for various reasons related to their abilities and preferences. This view builds on the social model of disability, which emphasises the societal barriers that create situations of disability and prevent individuals from fully participating. Similarly, the (in)accessibility of an audiovisual product or event is determined by the limitations imposed by the information channels rather than by the perceived impairment of a person. In other words, visual, aural and tactile information channels all have their specific limitations when it comes to communicating particular meanings, and these limitations can be mitigated by adding visual, aural or tactile access services to make the source product more accessible to various audiences that experience communication barriers for whatever reason. Several scholars have referred to this as the social model of accessibility (Fryer & Cavallo, 2022; Greco, 2020).

A second shift marks a move away from a *maker-centred* approach, which is based on the assumption that the maker of a (media) product is the one to decide on how their product’s accessibility should be conceived, leaving little room for input by access users in the process (Greco, 2018; Greco & Jankowska, 2020). As a reaction to this one-sided view, the field has shifted to a *user-centred* approach. This approach is characterised by a focus on reception studies that prioritises the lived experience of access users and recognises them as bearers of valuable knowledge (Greco, 2018). This user-centred shift resonates with what some call the “participatory turn” in media accessibility, which promotes and explores the active involvement of users as experts-by-experience in the creation processes of access services as well as in their research. Participatory initiatives include “participatory accessibility” (Di Giovanni, 2018), community-based participatory research (Arias-Badia et al., 2022)

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<sup>1</sup> See for example Directive (EU) 2018/1808 of the European Parliament and of the Council of 14 November 2018 amending Directive 2010/13/EU concerning the provision of audiovisual media services (Audiovisual Media Services Directive) or Directive (EU) 2019/882 of the European Parliament and of the Council of 17 April 2019 on the accessibility requirements for products and services. Both these EU initiatives will have to be transposed into national legislation and will have such have a fundamental impact on access provision in all EU member states.

and the participatory model of engagement (Moore, 2023), to name but a few key references. Participation, in these concepts, moves beyond design questions of reception studies or the integration of user feedback, but emphasises the need for “access as a conversation” between people with and without disabilities, emphasising meaningful dialogue, equal contribution and critical thinking towards images of mainstream access (Romero-Fresco & Dangerfield, 2022).

A third shift that is mentioned by Greco (2018, 2020) is inspired by his observation that traditional access services were generally added after product development. As Romero-Fresco (2019) explains, this often leads to profound alterations of the original product and negatively impacts the viewers’ experience and the end product’s overall accessibility. This awareness resulted in approaches that advocate for proper attention to and the inclusion of access services from the very first design phases of the media product. In this paper, we will use the term *born-accessible* communication to refer to this third shift, which, as the name indicates, means that anyone designing any form of communication has to make sure that it is accessible from the onset (Brescia-Zapata, 2023; Capiel, 2014; Orero, 2020). A result of this pro-active approach to access is also a stronger collaborative effort in media accessibility creation (see Di Giovanni et al., 2023 on Collaborative Media Accessibility), with makers of media products, access professionals, as well as users with various abilities.

The interaction of the three shifts discussed above has resulted in the emergence of a variety of alternative approaches to media access and a variety of related yet different terminologies that all explore different levels of universalism, user-centredness and born accessible design and blur the line between accessibility and creation.

Accessible filmmaking (AFM) is one example (Romero-Fresco, 2013, 2019, 2020). Integrated accessibility is a related concept, often used in the context of accessibility to the arts, where access services are open to all audiences and integrated into a performance’s or film’s narrative and soundscape (Fryer & Cavallo, 2022). According to Cavallo, integrated access should be seen “as a creative tool for 'connecting both audience and performer to each other and the artistic content of a piece in a positive way'” (Fryer, 2018). Creative Media Accessibility is another related term, which encompasses

those practices that do not only attempt to provide access for the users of a film or a play but also seek to become an artistic contribution in their own right, often enhancing user experience in a creative or imaginative way. (Romero-Fresco, 2022)

While alternative approaches to media access are gaining recognition in both practice and research, many questions remain. For one, most of the research conducted under the umbrella of a universalist approach as sketched above, focuses on the arts (film, museums and performance) and on monolingual communication. But how can these principles be applied to other contexts, such as non-narrative, informative contexts, particularly government (crisis) communication? In addition, what would the impact of multilingual contexts be on access provision (since this adds an additional layer of complexity)? How do some of the principles mentioned above – of collaboration, participation and

creativity – hold up in a context characterised by time pressure and short deadlines, such as a crisis communication context?

These and other questions will be addressed in the following sections, where we will report on the development of born-accessible animation videos created in the context of the ICC project.

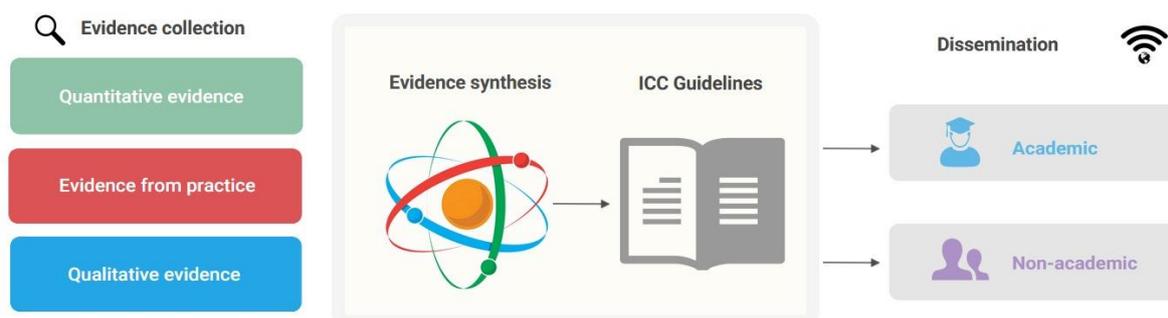
## 1. The ICC Project

In times of crisis, the effective and sustained dissemination of reliable and balanced information, including on the benefits and risks of measures taken, is paramount for various reasons. It instils a sense of stability and therefore reduces uncertainty; it facilitates coordinated efforts to combat the crisis by creating a coherent response to possible risks and threats, and as such, not only alleviates the immediate impact of the crisis but at the same time provides a solid basis for post-crisis recovery in the long term. However, while access to information is a right (EU, 2019; UNCRPD, 2000), recent research (e.g. O'Brien et al., 2018; Cadwell, 2016; Uekusa, 2019) found that people of culturally and linguistically diverse groups are more vulnerable to crises since their limited proficiency in the dominant language, the unavailability of translations or ineffective communication channels hinder their access to crisis-related information. Therefore, it is probably not surprising that, during the initial phases of the COVID-19 crisis, the federal Belgian government discovered that its crisis communication was unavailable for or inaccessible to many groups in its population. To make its crisis communication more accessible and inclusive, the federal government required research-based guidelines and recommendations, but these were still rare at the time.

The ICC project was an interdisciplinary collaboration between different Belgian academic and non-academic institutions with a double objective: (1) to develop evidence-based guidelines and context-specific policy recommendations to make COVID-19 crisis communication more inclusive and accessible for all groups in the Belgian population, particularly those put at a disadvantage because of a disability or other kind of communication vulnerability and (2) to develop new communication products to test and evaluate some of these recommendations in a real-life context. A mixed-methods design was adopted to realise these objectives, as shown in Figure 1 below (for more methodological details see Vandenbroucke et al., 2022).

### Figure 1

*Methodological Design of the Project*



To develop research-based recommendations, the project gathered evidence from three different sources. In the first step, we conducted a *rapid literature review* of the existing body of literature to gather existing academic knowledge and *quantitative evidence*. In the second step, we gathered *evidence from practice*, as various societal stakeholders had already gained relevant experiential knowledge during the early onset of the pandemic. This included (i) a document analysis of various guidelines and recommendations published by Belgian civil society stakeholders and (ii) an evaluation of crisis communication products that were part of the government’s current COVID-19 communication strategy. The insights gained from these first two sources fed into the development of a set of new, more accessible and inclusive products. In the third and final step, qualitative evidence was gathered through roundtables and focus group discussions with intermediaries and end users in an iterative process aligned with the development of the new products. The evidence gathered from these three sources was then synthesised into practical recommendations to help the government and other stakeholders make their COVID-19 communication more accessible (cf. Figure 1).

The present report focuses on the lessons learned from the development of new accessible crisis communication products, particularly the creation of a fully accessible animation video on vaccination information. In section 2, we first discuss the creation process of the accessible video. In section 3, we discuss the main challenges encountered during this process. The full report of the project and the full recommendations can be consulted on the project website<sup>2</sup> and in Vandebroucke et al. (2022).

## 2. The Video

An animation video on vaccination was created as part of the COVID-19 information campaign to test the insights gained from the evidence from practice and qualitative evidence. Against the background of a universalist approach to access, as discussed in the introduction, the team identified three key requirements for the accessible video:

<sup>2</sup> <https://www.uantwerpen.be/en/projects/towards-an-inclusive-crisis-communication-policy/>

- a) The creation process should aim at providing “access ( ... ) for any person who cannot or would not be able to, either partially or completely, access them in their original form” as explained by Greco (2020, p. 7), by offering a variety of access services to all audiences to choose from.
- b) The video was created as a collaborative endeavour, i.e. considering end users’ knowledge and opinions in the design of the video.
- c) It was born accessible, i.e. its accessibility was considered from the first phase of the development.

### **2.1. Requirements of the Born Accessible Video**

The project’s overarching objective was to develop recommendations and guidelines that would enable the government and other stakeholders to make their COVID-19 communication accessible to all members of the diverse Belgian population with specific communicative needs, such as foreign language speakers, individuals with low literacy, and those with sensory or cognitive impairments. Given this very diverse target audience, the video had to meet various requirements:

- 1) To be accessible to people with low literacy or cognitive impairments, the verbal narration of the video had to be written in easy-to-understand language, an approach that has been advocated in recent years to reach wider audiences (Arias-Badia & Matamala, 2023; Bernabé-Caro & Orero, 2020). In addition, the preceding roundtable discussions and consultations with stakeholders emphasised that the images used in the animation needed to be kept simple and unambiguous to avoid misinterpretations.
- 2) To be accessible to people who are not native speakers of Belgium’s official languages, the video had to be translated, and the translations had to be made available in both spoken (voice-over) and written (subtitled) forms. After consultation with the project consortium, the video was made available in eight languages<sup>3</sup>. This also included open subtitles that catered to the needs of the general public as well as people with hearing impairments.
- 3) To be accessible to people who do not have full access to the visuals, the video was audio described. Due to practical limitations, we only added audio description (AD) to the Dutch and French versions of the video, not to all eight language versions.
- 4) To be accessible to Deaf people, sign-language interpreting was provided. Again, this was only done for the Dutch and the French versions, adding Flemish Sign Language and French Belgian Sign Language.
- 5) Finally, the video player used had to be fully accessible as well, i.e. all users had to be able to choose any of the options described above<sup>4</sup>;

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<sup>3</sup> In addition to Dutch, French and German, the video was translated into English, German, Spanish, Russian, Arabic and Turkish (for the subtitled version) or Berber (for the voice-over version).

<sup>4</sup> To make it easier for people to access the video and all its options, user instructions were provided on the government’s official COVID-19 website: [www.info-coronavirus.be](http://www.info-coronavirus.be)

- 6) All the above access features had to be available in one and the same video, since we learned from the preceding round table discussions that the dissemination of different versions of the same video in different accessible formats proved to be a barrier for many. Crisis communication materials during the pandemic were shared rapidly across various platforms, while the accessible versions were often not reshared, making it difficult for audiences to find the version that fit their needs and preferences.

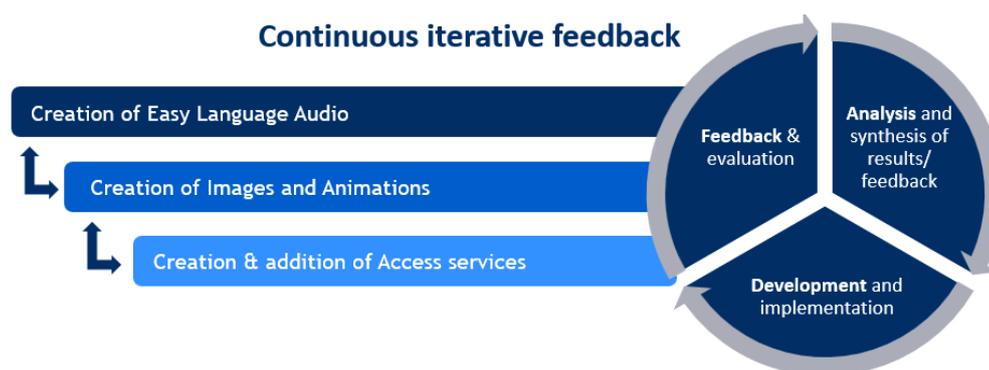
As will be apparent from the list of requirements above, combining all these different – and sometimes conflicting – requirements into one single video was not easy (see Section 3 for discussion) and was further complicated by the involvement of a substantial number of parties in a collaborative process.

## 2.2. Creation Process With an Iterative Feedback Loop

The global process of the video creation can be mapped out into three progressive stages, as shown in Figure 2: (1) creation of easy language audio; (2) creation of images and animations; (3) addition of access services. Given the time pressure and limited working conditions under which the project operated in the crisis context (the video had to be developed in a little over one month, with most of the feedback proceeding online), the born accessible approach and the large group of people involved in the collaborative process, the development phases and feedback phases sometimes overlapped, and certain steps ran in parallel.

**Figure 2**

*Methodology Used for the Creation of the Video*



First, the outline of a script for the video was provided by the National Crisis Centre. This text was then adapted, following the principles of easy-to-read language. Subsequently, it was translated and

audio recorded in the eight languages mentioned in section 2.1 by one of the project partners, Atlas<sup>5</sup>. Second, a storyboard, including visuals to support the verbal narration, was developed and turned into animations that were synchronised with the verbal text in all languages. This was created by an external subcontracting company. Finally, in the third phase, additional access services, i.e. subtitles, AD and sign language, were added to the video. Based on a subtitle template created by the UAntwerp team, subtitles were translated by Atlas. AD was created in Dutch and French by the UAntwerp team, and another external party created the signed versions of the video. The whole creation process was coordinated and managed by the UAntwerp team.

To adhere to the user-centred approach and the collaborative principles of accessible filmmaking and born accessible communication, a continuous, iterative feedback loop was integrated into every creation phase, as shown on the right-hand side of Figure 2:

- First, feedback from our own research activities was integrated: during the video creation process, other research activities were being conducted in parallel, including Roundtable discussions (RTDs) and Focus Group Discussions (FGDs). Insights gathered from these RTDs and FGs were communicated to the researchers who were involved in the video creation process so that they could be immediately taken on board.
- Second, additional feedback from experts was gathered: during the video creation process, several experts were asked for feedback on the text, storyboard, as well as access services. These included the Flemish centre for easy language Wabliefte, experienced audio describers, user representatives of hard of hearing and AD users, sign language experts and academic experts beyond their own research team.
- Third, this feedback was evaluated and synthesised by the research team and then fed back into the creation process and integrated into the video to ensure it was as inclusive and accessible as possible for all the target groups envisaged.

The main advantage of integrating the iterative feedback loop in our methodology was that it allowed us to consult end users and experts during every step of the process, making sure that the born accessible principle was safeguarded at all times. However, this led to a highly complex creation/writing process that required continuous adaptations and alterations to cater for all the competing and sometimes even conflicting needs. Below, we discuss the main challenges encountered during the video creation process and some of the solutions adopted.

### **3. Challenges and Obstacles Encountered in Creating the Born Accessible Video**

As indicated above, the main objective of the experimental development of this animation video was to explore how feasible it would be to put the different paradigm shifts in media accessibility into

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<sup>5</sup> Atlas is the local service for community integration in Antwerp and was at the time responsible for translating crisis communication for the Belgian Government.

practice in the context of COVID-19. In other words, we wanted to test the implications of adopting a universalist approach in creating a born accessible informative product involving end users and experts from the very start. We also wanted to examine the impact of a possible time constraint on the creative process, given that very tight deadlines are characteristic of crisis communication. Therefore, we set a one-month timeline, knowing that deadlines will usually be much tighter in real-life crises.

### **3.1. Clarity of Language**

One of the critical obstacles involved achieving an appropriate balance between the message's content and the principles of easy-to-understand language, whilst simultaneously presenting the complex information in a nuanced, impartial and well-supported way. When communicating about important (health) topics in times of crisis, it is essential to provide enough nuance and background information to motivate the government's decisions and measures, while at the same time structuring the information in such a way that general information and details are clearly separated from each other (Vandenbroucke et al., 2022). The need for nuanced information was also a concern raised by end users, as it contributed to the existing lack of trust by the public in the government in the crisis context.

At times, it proved very difficult to reconcile such nuance with the principles of easy-to-understand language and to avoid oversimplification, particularly regarding the specific terminology needed to explain the COVID-19 vaccination strategies. Although we decided to write the text for the audio at the B1 level, the experts we consulted still indicated that some terminology and sentence structures were too complex and needed simplification. In addition, not all target groups have similar easy-to-understand language needs. Foreign language speakers who are learning the official language may find it easier to understand international words that look and sound similar in different languages; for them, a Dutch word such as "fertiliteit" may be more appropriate since it resembles the English word "fertility" or the French "fertilité". However, this word might be too complex or abstract for people with low literacy in Dutch, and a more straightforward synonym, such as "vruchtbaarheid," will be more suitable for them.

### **3.2. Narration Speed and Timing**

A second step in the creation process included finding an appropriate narration speed for the voice-over. To make the video as clear and accessible as possible, the voice talents and interpreters who recorded the audio versions were instructed to adopt a slow reading pace. However, experts and end-users pointed out that the pacing in the first audio version was still too fast for people with low literacy and should be adapted accordingly.

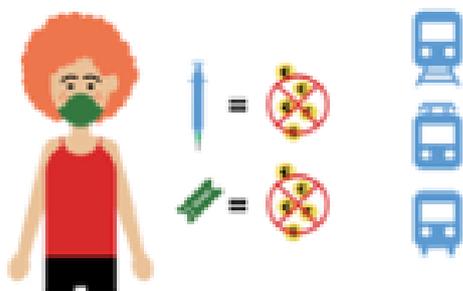
Like most of the existing audio(visual) materials created for the government's COVID-19 communication campaign, the first audio version of the animation video had a steady yet almost continuous and uninterrupted narration flow, which complicated the addition of access services later in the process. Feedback from end users and experts made it clear that longer pauses between sentences were necessary, for example, to allow for the integration of AD and sign language.

### 3.3. Visuals and Animations

For the design of the video animations, diverse target audiences were considered, which led us to focus on simplicity, relevance, visibility and non-ambiguous universal representations and symbols. When the visuals and animations were added to the audio versions, end users and experts, however, indicated that they were, at times, still too complex, as viewers must be able to process and interpret visuals and verbal narration simultaneously. In Figure 3 below, for example, the aim was to explain that both public transportation and the vaccine were free of charge, but concerns were raised about the clarity of the symbols used and about the fact that too many symbols were used in one single frame.

**Figure 3**

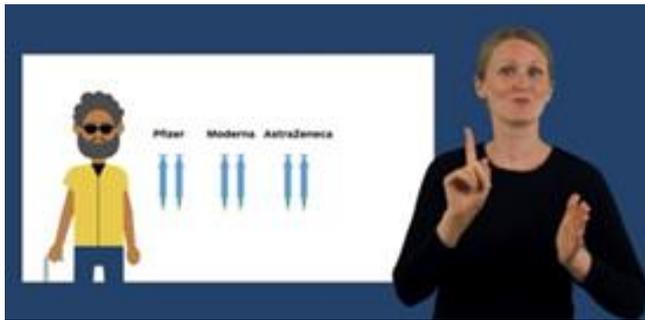
*Complex Use of Symbols*



Keeping the visuals and animations simple makes the video more manageable for people with low literacy or a cognitive impairment; it also gives sign language users enough time to process both the signing and images and allows subtitle users to read the titles and process the images comfortably. In addition, the end users and experts emphasised that enough space should be left at the bottom of the screen for the subtitles and on the right-hand side for the sign language interpreter. Figure 4 below, for example, shows how the animation was made smaller and moved to the left-hand side of the image to make room for the sign-language interpreter. The figure also shows that the information presented visually was kept simple to allow the audience to process both the animation and the sign language at the same time.

**Figure 4**

### *Combination of Animation and Sign Language Interpreting*



Finally, it was pointed out that text on screen should only be used if it offers an added value in all versions of the video. Otherwise, it would introduce various problems, as it increases the time needed to read all the information on the screen, adds to the visual complexity, needs to be translated into all the languages and has to be voiced for the audio description (Vandenbroucke et al., 2022, p. 110).

#### **3.4. Translations of the Audio Narration**

To make the video accessible to foreign language speakers, the audio was translated from Dutch into seven languages. While the translations themselves were unproblematic, some language versions, namely Spanish, Arabic and Russian, were significantly longer than the others. Since all language versions had to be used with the same visuals and animations, these differences in length resulted in problems with the synchronicity between the audio narration and the images. Adjustments were thus made to the speed of the animations in the original video and the reading pace and text length in the longer language versions. Even though these adjustments were time-consuming, they are worthwhile from an accessibility point of view since they make the video more accessible than the subtitled versions.

#### **3.5. Subtitling**

To cater to the needs of deaf and hard-of-hearing people, foreign language speakers, and people with low literacy, subtitles were created for all the languages. To guarantee acceptable readability of the subtitles, they were written in easy-to-understand language and were presented at a reading speed of 12 characters per second on average, with regular pauses between the subtitles<sup>6</sup>. Again, the subtitles in some languages, such as Spanish and Russian, were considerably longer than in other languages and were reworked substantially. However, the main problem encountered with the

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<sup>6</sup> In terms of technical parameters, the subtitles were presented in blocks of 1 or 2 lines with a maximum of 42 characters per line.

subtitles was more practical: following the born-accessible principle, we only wanted one video rather than separate ones, which meant that users could combine all available audio versions with any subtitle of their choice. To synchronise all the subtitles with all the audio versions, we worked with a Dutch and French template as a basis for the subtitling into all other languages. This process required extensive adaptations that potentially undermined the clarity and accessibility of the end product. First, further adjustments to the source content – both audio and video – had to be made to accommodate the subtitles, which impacted the nuance and amount of background information in the video. Second, the Spanish, Arabic and Russian subtitles had to be considerably condensed, resulting in more content loss<sup>7</sup> than the other languages. Finally, the alterations resulted in higher reading speeds in some languages, potentially undermining their accessibility for people with low literacy.

### 3.6. Audio Description

In addition to the verbal elements, the animations had to be made accessible to those who did not have full access to that visual information. As mentioned earlier, there was voice-over narration throughout most of the video, leaving very little time to add AD. Even with additional pauses, these could not be too long to avoid unnatural silences for other users. Based on feedback, it became clear that there were doubts about the best way to make the visual material accessible. Most of the existing AD guidelines focus on narrative content and the addition of AD to allow users to follow the story more easily.

An informative video such as this one might require a different approach, and several options were discussed before making a final decision. A first suggestion was not to add AD but to provide a short audio introduction (AI) that would briefly sketch the main characteristics of the video's animations. This solution had already been tested in an earlier project stage, but with mixed results: while some users found the AI helpful, others found little added value to the voice-over. Moreover, adding an AI to a single video in an online player would be very complex. A second option was to write a completely new voice-over for people with a visual impairment, formulated in such a way that it gives all the necessary health information and interweaves a description of the visuals in the narration. Given that very few guidelines, best practices, or research were available for the type of product

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<sup>7</sup> A relevant point of discussion regarding this condensation and reduction of subtitles is related to the long-standing debate of whether subtitles for deaf and hard-of-hearing viewers should be edited or verbatim. While edited subtitles result in a lower reading speed and are potentially easier to process, they do not contain all the content from the dialogue. Therefore, they are considered “censored” (for an account of this debate see Szarkowska, 2020). In the case of our video, however, the audio version was prepared in an easy-to-understand language and presented at a low reading pace. Given the requirement that we wanted one single video, the subtitles had to be condensed in some of the language versions, potentially negatively impacting accessibility. In the case of stand-alone videos for the different languages, verbatim subtitles would possibly have been a more accessible alternative).

concerned, i.e. informative videos, this option was also discarded. In the end, a traditional AD was added to the limited pauses in the narration.

#### 4. Conclusions

All the above adaptations have clear and undeniable advantages for specific target groups, but on the other hand, it became clear during the ICC project that they also hold drawbacks, raising very specific obstacles and, as such, challenging the new shifts proposed in media accessibility. A survey conducted to assess the video showed that the slow reading pace, for instance, was appreciated by people with low literacy, but was too slow for the general population. Many users also found that the additional pauses to accommodate the AD and the sign language interpretation were too long and unnatural. Suggestions to (partially) resolve these issues included adding a feature to adapt the video's pace, leaving out an AD or replacing it with an AI. Other conflicting needs arose vis-à-vis the visuals' smaller size to accommodate sign language and subtitles. These smaller visuals were more challenging to process for various target groups, including partially sighted viewers and people with low literacy, but also, paradoxically enough, for the target groups for whom the adaptation was made in the first place, i.e. subtitle and sign language users.

In other words, as far as the universalist approach (Greco, 2020) or the idea of media "for all" is concerned, it seems as if it is mostly a theoretical and conceptual development that encourages researchers and practitioners in the field of media accessibility to adopt a new and more inclusive mindset, as exemplified in the work of Greco (2020, 2022a) who studies both the methodological and pedagogical implications of this changing view on media accessibility. The principles of this approach have also been put into practice in different EU projects, namely Interlingual Live Subtitling for Access (ILSA) and Easy Access for Social Inclusion Training (EASIT). The ICC project, however, showed that the best way to implement these concepts in concrete products or events remains unclear. In addition, our experience showed that implementing it is very challenging, particularly in complex situations such as crisis communication, as the examples described in the previous paragraph show. The project has shown that the application of these principles is a dynamic process that needs to be adapted to change the context in which access is created. Traditional guidelines that prescribe one specific form of accessibility no longer apply. Access can take on many different forms depending on the specific requirements, target audience, etc. It emphasises open communication with audiences, flexibility, and adaptability to develop solutions collaboratively during communication processes.

A similar observation can be made for the shift from adding access services in the post-production stage to including them "ab ovo." Indeed, from the ICC project, we learned that a born-accessible approach, where all access concerns are taken on board from the start and where all access services are integrated into one end product, has undeniable advantages and is appreciated by the end users. Yet drawbacks also exist, particularly in terms of the complexity of this kind of creation process, putting into question its feasibility in other contexts. Moreover, in our specific case, it also forced the team to compromise in the face of the target groups' conflicting needs. In some cases, target group-

specific communication may thus still be necessary alongside universal types of communication strategies.

Regarding the shift from a maker-centred to a user-centred approach, our experience was almost exclusively positive. The iterative feedback loop integrated into our methodology allowed us to evaluate the user-centred approach in the specific context of informative crisis communication and simultaneously apply the born-accessible approach to accessibility. Gathering information from end users and experts proved very helpful in every stage of the process: it helps to make all the prerequisites clear from the very onset (e.g. language level required, pauses for access services, level of difficulty of visuals), and it guarantees the detection of specific issues during the development and testing phases (e.g., terminological issues and the helpfulness of certain services such as AD) which can be solved before the product finalisation and dissemination. Hence, adopting a user-centred approach to the creation of (informative) accessible media products results in considerable improvement of these products that may be overlooked if only the maker is involved in the process. One implication of this approach is that it makes the development process considerably longer. Consequently, the development of such products is more suited for non-urgent communication that is less susceptible to regular changes. So, while end users are already involved in the creation process of accessible media products in some contexts (e.g. Dosch & Benecke, 2004), we might wonder why the practice is still far from common despite the many advantages it offers.

All in all, the project succeeded in applying the new principles and in creating a video product that was accessible to a wide range of audiences that previously experienced communication barriers despite the various obstacles encountered. We therefore believe that more attention to accessibility and inclusivity will result in a growing body of best practices that ultimately contribute to a more inclusive society where everyone has equal access to (crisis) communication.

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