

## การประยุกต์ใช้คู่มือเสียงบรรยายภาพของไทย: ความท้าทายในทางปฏิบัติ

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### บทคัดย่อ

บทความนี้วิเคราะห์แนวทางเสียงบรรยายภาพ (Audio Description: AD) ในคู่มือทางการของประเทศไทย เพื่อระบุข้อจำกัดเชิงปฏิบัติและเสนอแนวทางพัฒนาประสิทธิภาพ โดยใช้การวิเคราะห์เอกสารจากคู่มือจำนวนสี่ฉบับที่จัดทำระหว่างปี 2557–2561 ได้แก่ สถาบันวิจัยและพัฒนาคนตาบอด มหาวิทยาลัยธรรมศาสตร์ สำนักงานคณะกรรมการกิจการกระจายเสียง กิจการโทรทัศน์และกิจการโทรคมนาคมแห่งชาติ (กสทช.) และสถานีโทรทัศน์ไทยพีบีเอส ผลการวิเคราะห์ชี้ให้เห็นข้อจำกัดสำคัญสองประการ คือ (1) คู่มือทั้ง 4 ชุดที่ศึกษาขาดการนิยามที่ชัดเจนในการจำแนกรูปแบบเสียงบรรยายภาพเชิงกววิสัยและเชิงอัตวิสัย แม้จะมีการระบุรูปแบบกววิสัยไม่ควรมีการตีความ แต่สำหรับรูปแบบอัตวิสัยกลับยังไม่มีกำหนดกรอบที่ชัดเจน ส่งผลให้เกิดข้อถกเถียงเกี่ยวกับมาตรฐานที่เหมาะสม โดยเฉพาะในการบรรยายอารมณ์ผ่านท่าทางและสีหน้าในรายการบันเทิง และ (2) คู่มือส่วนใหญ่ให้ความสำคัญกับการบรรยายเชิงภาพเป็นหลัก ขณะที่บทบาทของเสียงในการช่วยให้คนพิการทางการมองเห็นเข้าถึงเนื้อหาอย่างมีประสิทธิภาพได้รับการกล่าวถึงน้อย ควรปรับปรุงคู่มือโดยสนับสนุนการศึกษาวิจัยอย่างต่อเนื่องเกี่ยวกับบทบาทของเสียงในรูปแบบต่าง ๆ ในงานเสียงบรรยายภาพในบริบทของประเทศไทย ซึ่งที่ผ่านมายังขาดการศึกษาเกี่ยวกับการตีความเสียงประเภทต่าง ๆ และการจัดทำแนวทางเฉพาะสำหรับรายการที่มีคุณลักษณะเฉพาะ นอกจากนี้ งานวิจัยส่วนใหญ่ดำเนินการกับกลุ่มตัวอย่างในกรุงเทพฯ ส่งผลให้ขาดความหลากหลายเชิงประชากร อีกทั้งคู่มือเสียงบรรยายภาพของไทยยังอิงจากแบบอย่างต่างประเทศเป็นหลัก จึงควรมีการปรับหลักเกณฑ์ให้เหมาะสมกับภาษาและวัฒนธรรมไทยมากยิ่งขึ้น

**คำสำคัญ:** เสียงบรรยายภาพ คู่มือเสียงบรรยายภาพของไทย คนพิการทางการเห็น

# The Application of Thai Audio Description Guidelines: Practical Challenges

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## Abstract

This article analyses Thailand's official Audio Description (AD) guidelines in order to identify practical limitations and suggest directions for improving their effectiveness. The study draws upon four sets of guidelines published between 2014 and 2018 by the Thailand Association of the Blind Research and Development Institute, Thammasat University, the National Broadcasting and Telecommunications Commission (NBTC), and Thai PBS. The analysis reveals two significant gaps. First, all four existing Thai AD guidelines lack clear definitions of objective and subjective audio description. While the objective form avoids interpretation, no framework exists for the subjective form, leading to debates—particularly on conveying emotions through gestures and facial expressions in entertainment programmes. Second, most guidelines prioritise visual description while giving limited attention to the role of sound in facilitating effective content access for persons with visual impairment. It is recommended that the guidelines be revised, with ongoing research on the role of different sound formats in audio description conducted within the Thai context. To date, insufficient attention has been paid to how persons with visual impairment interpret different types of sound, or to the development of AD strategies tailored to specific programme genres. Furthermore, most existing studies have focused primarily on participants in Bangkok, resulting in limited demographic diversity and narrow representation. Finally, Thailand's AD guidelines have been strongly influenced by international models which, although valuable, do not fully reflect the country's linguistic and cultural particularities. Revising certain criteria is thus essential to ensure that AD practices in Thailand are inclusive, contextually appropriate, and responsive to the needs of diverse audiences.

**Keywords:** Audio Description, Thai Audio Description Guidelines, Persons with Visual Impairment

## Introduction

This article examines Audio Description (AD), specifically the form known as Dynamic Audio Description, which adds spoken narrations to convey information about environments, characters, and actions in audiovisual media, with the primary purpose of providing visual information absent from the original audio and thereby supporting viewers with visual impairments in fully comprehending content. To ensure effective implementation, countries that provide AD have developed, or are in the process of developing, guidelines—often referred to as standards, protocols, or norms. Many countries, particularly those with legal mandates, issue guidelines to standardise content creation, such as Ofcom’s Guidelines, the German AD guidelines, and the French AD Charter (Matamala & Orero, 2013), thereby ensuring consistency and quality in AD production. Thailand has adopted a comparable approach, as evidenced by the publication of AD guidelines alongside the 2017 Announcement on the Promotion and Protection of the Rights of Persons with Disabilities to Access and Take Advantage of Television Programmes, which covers Sign Language, Closed Captioning, and AD. Nonetheless, these guidelines do not fully address the diversity of programme genres or content types, indicating a need for targeted development strategies. Drawing on experiences in AD production since 2015, during the initial stages of experimentation, and in training audio describers since 2017, practical challenges were observed while training audio describers up to 2025. These observations were subsequently examined in greater depth within the 2025 Project to Promote and Support the Development of Personnel in the Production of Audio Description Services for Information Accessibility for Persons with Disabilities (National Broadcasting and Telecommunications Commission & Thammasat University, 2025). A primary challenge involved time constraints, which frequently created uncertainty regarding the appropriate level of detail in describing facial movements and clusters of physical actions necessary to convey complex emotional states, thereby complicating the application of literal description principles. Consequently, continued research into the principles of AD in Thai media—particularly across diverse genres and emotionally expressive fictional works—is essential. Such research would serve to refine existing guidelines, enhance practical applications, and ensure their long-term relevance and effectiveness.

## Audio Description Guidelines in Thailand: An Overview of Four Key Documents

This academic article aims to explore gaps in the practical application of existing Audio Description (AD) guidelines in Thailand. A document analysis was conducted to identify shortcomings in the four primary Thai AD guidelines. The selection of materials was guided by purposive sampling based on the following criteria:

1. The guidelines were officially developed by professionals affiliated with reputable institutions, including Thammasat University, the National Broadcasting and Telecommunications

Commission (NBTC), the National Institute of the Blind for Research and Development, and the Thai Public Broadcasting Service (Thai PBS).

2. They were widely disseminated, primarily targeting television broadcasters and content creators.

3. They have been utilised in AD training programmes. Based on these criteria, four documents were selected.

**Table 1** *The list of Thai existing official AD Guidelines*

| Title                                                                                        | Affiliation                                                            | Author          | Year | Types of guidelines      |
|----------------------------------------------------------------------------------------------|------------------------------------------------------------------------|-----------------|------|--------------------------|
| 1. Audio Description Guidelines for film television drama and television programme           | The National Institute of the Blind for Research and Development       | Janevatchararuk | 2014 | AD practical guideline   |
| 2. The standard of Audio Description for people with visual impairment in Thai television    | The Faculty of Journalism and Mass Communication, Thammasat University | Karuchit et al. | 2015 | AD academic guideline    |
| 3. Guidelines for the preparation of Sign Language, Closed Captioning, and Audio Description | The Office of the NBTC                                                 | NBTC            | 2017 | AD legislation guideline |
| 4. The AD guidelines of Thai PBS                                                             | Thai Public Broadcasting Service (Thai PBS)                            | Intaranan       | 2018 | AD practical guideline   |

### **1. Audio Description Guidelines for Film, Television Drama, and Television Programmes**

This guideline follows the principle that audio describers act as impartial observers rather than narrators. Created by Janevatchararuk (2014), who was trained by U.S. AD expert Joel Snyder, it adopts Snyder's objective approach to description. The focus on neutrality is echoed by Kittipong Suthi, head of the National Institute of the Blind for Research and Development, who notes that while persons with visual impairment depend on AD to "see" the content, describers should refrain from interpreting the visuals on their behalf (Janevatchararuk, 2014). Janevatchararuk (2014) also the principle, "What you see is what

you speak,” underscoring that descriptions should accurately reflect on-screen visuals without interpretation (Snyder, 2014). The guideline closely aligns with the Standards for Audio Description and Code of Professional Conduct for Describers (2009) of the U.S. Audio Description Coalition, which likewise advocates an objective approach. It sets out three core principles—what to describe, how to describe, and when to describe—ensuring priority is given to essential details. It further addresses voice talent selection and stresses the importance of understanding the producer’s original intent while avoiding personal interpretation. Fundamental AD questions—who, what, how, where, and when—are also incorporated (Jankowska, 2015). Before writing an AD script, describers should first identify available sound gaps to place descriptions without disrupting dialogue or key audio elements. Rehearsing the script is advised to enhance precision and ensure it fits the existing audio space. AD must avoid overlapping with speech, critical sound effects, or theme songs integral to the storyline. Janevatchararak (2014) incorporates U.S. AD standards, allowing brief overlaps with background music while avoiding interference with lyrics. A delivery rate of 160 words per minute is suggested, though adjustments may be required for Thai due to linguistic differences. While synchronisation with visuals is preferred, time constraints may necessitate placing descriptions slightly before or after the related visuals, reflecting the complexities of adapting international AD standards to Thailand.

## **2. The Standard of Audio Description for People with Visual Impairments in Thai Television**

This guideline delineates two principal approaches to audio description: the objective approach, which exclusively describes visual elements without interpretation, and the interpretative approach, which allows for summarisation and the inclusion of additional contextual information when necessary. Developed by the audio description team at Thammasat University’s Faculty of Journalism and Mass Communication—comprising Karuchit (2015), Sarakornborrirak (2015), and Sueroj (2015), all trained under Joel Snyder—the guideline’s scriptwriting methodology primarily draws upon Ofcom’s 2014 Guidelines on the Provision of Television Access Services. This framework is further substantiated by research in three key areas: 1) Production Standards for Audio Description in Thai Television (Karuchit, 2015); 2) Lessons Learned from Audio Description in Thai Cooking Shows, with an emphasis on production techniques (Sueroj, 2015); and 3) Understanding the Needs of Visually Impaired Thai Audiences, focusing on reception and accessibility (Sarakornborrirak, 2015).

This guideline combines the team’s practical experience in creating and researching audio description with established international AD standards. The use of an interpretative approach is supported by two key reasons. Firstly, limited time often requires a concise, summarised style of AD to avoid overlapping with dialogue and disrupting the audience’s

understanding. Secondly, AD must focus on conveying essential information to reduce cognitive overload for persons with visual impairment. Consequently, carefully selecting key details is vital in producing effective audio descriptions (Karuchit et al., 2015). The guideline's key sections detail the principles and methods for producing audio description, outlining a five-step process: 1) selecting the programme, 2) analysing the material, 3) writing the script, 4) dubbing, and 5) sound mixing. Audio description is most effective for visually driven content with limited dialogue, such as documentaries, TV dramas, and films, where visuals are essential to the narrative. Conversely, it may be less appropriate for dialogue-heavy programmes, as too much description can interfere with the audience's ability to follow the original audio. This issue is also acknowledged in the Thai PBS AD guidelines (Karuchit et al., 2015).

### **3. Guidelines for the Preparation of Sign Language, Closed Captioning, and Audio Description**

This guideline was developed in response to the 2017 Announcement on the Promotion and Protection of the Rights of Persons with Disabilities to Access and Benefit from Television Programmes. It encompasses accessibility services, including Sign Language, Closed Captioning, and Audio Description. The guideline closely follows The Standard of Audio Description for People with Visual Impairments in Thai Television and incorporates selected elements from Thammasat University's AD team, such as general AD principles, appropriate programme genres, voice talent selection, language usage, description techniques, and recommendations for enhancing AD in television. Additionally, it addresses the legal framework for AD and broadcasting standards. A key emphasis of the guideline is the careful selection of content in AD scripting, noting that not all sounds require description—conversations or commonly recognised sounds (e.g., a ringing telephone) are often self-explanatory and therefore do not need to be narrated (National Broadcasting Telecommunications, 2017).

### **4. The Guidelines for Audio Description of Thai PBS**

This guideline, developed by Intaranan—who trained in audio description techniques with both Joel Snyder and the Thammasat University team—supports a subjective AD style that allows for summarisation and interpretation. It defines the audio describer's role as that of a translator, converting visual information into audio form. Describers must carefully observe and select key details to prioritise elements that aid audience understanding. Due to limited sound gaps for AD insertion, describing every visual detail is impractical. The guideline offers a structured yet adaptable framework for producing dynamic AD. The AD production process is divided into six stages: 1) programme selection, 2) script drafting, 3) script review and revision, 4) sound recording, 5) editing, and (6) quality control. It also acknowledges that while AD should generally avoid interfering with important sounds, when

necessary, careful integration at appropriate volume levels is recommended (Intaranan, 2018). Furthermore, to provide a clear comparative overview, the author has presented a table comparing the topics related to audio description covered in the four guidelines as follows:

**Table 2** *The comparison of four main existing AD guidelines in Thailand*

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

*Noted.* From *Strategies for Audio Describing gestures and facial expressions for visually impaired Thai television audiences*, by Sueroj, 2023, Doctoral dissertation of Philosophy, University of York.

Table 2 Continued

| Content                                         | Audio Description Guidelines for film television drama and television programme | The standard of Audio Description for people with visual impairment in Thai television | Guidelines for the preparation of Sign Language, Closed Captioning, and Audio Description | The AD guideline of Thai PBS |
|-------------------------------------------------|---------------------------------------------------------------------------------|----------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|------------------------------|
| The importance of AD stakeholders               |                                                                                 | ✓                                                                                      |                                                                                           |                              |
| Challenges of Audio Description                 |                                                                                 | ✓                                                                                      |                                                                                           |                              |
| Selection of TV programmes for offering AD      | ✓                                                                               | ✓                                                                                      | ✓                                                                                         | ✓                            |
| How to analyse the original programmes          | ✓                                                                               | ✓                                                                                      |                                                                                           | ✓                            |
| Formats of AD script                            | ✓                                                                               | ✓                                                                                      |                                                                                           | ✓                            |
| Methods to identify sound gaps                  | ✓                                                                               | ✓                                                                                      |                                                                                           | ✓                            |
| Principles to select key elements to provide AD | ✓                                                                               | ✓                                                                                      | ✓                                                                                         | ✓                            |

*Noted.* From *Strategies for Audio Describing gestures and facial expressions for visually impaired Thai television audiences*, by Sueroj, 2023, Doctoral dissertation of Philosophy, University of York.

Table 2 Continued

| Content                                                              | Audio Description Guidelines for film television drama and television programme | The standard of Audio Description for people with visual impairment in Thai television | Guidelines for the preparation of Sign Language, Closed Captioning, and Audio Description | The AD guideline of Thai PBS |
|----------------------------------------------------------------------|---------------------------------------------------------------------------------|----------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------|------------------------------|
| Language for Audio Description                                       | ✓                                                                               | ✓                                                                                      | ✓                                                                                         | ✓                            |
| Evaluation of Audio Description                                      |                                                                                 | ✓                                                                                      |                                                                                           | ✓                            |
| Voice talent                                                         | ✓                                                                               | ✓                                                                                      | ✓                                                                                         | ✓                            |
| Sound technique for Audio Description (Dubbing, editing, and mixing) |                                                                                 | ✓                                                                                      |                                                                                           | ✓                            |

*Noted.* From *Strategies for Audio Describing gestures and facial expressions for visually impaired Thai television audiences*, by Sueroj, 2023, Doctoral dissertation of Philosophy, University of York.

Data from the table shows that the key subtopics of Audio Description identified in all the guidelines include: Definition of Audio Description, Characteristics of AD, Thai AD legislation, Importance of Audio Description, Targets of Audio Description, Selection of TV Programmes for Offering AD, Principles for Selecting Key Elements to Provide AD, Language for Audio Description, and Voice Talent. The guideline titled The Standard of Audio Description for People with Visual Impairment in Thai Television holds the status of an academic publication and therefore contains more detailed coverage of topics related to audio description compared to other guidelines, which serve as practical guidelines or legislation guidelines and tend to have more concise content. Considering the references in the Audio Description Guidelines for Film, Television Drama, and Television Programmes and The Standard of Audio Description for People with Visual Impairment in Thai Television, the data indicate that they primarily draw upon international Audio Description principles. Additionally, related research within Thailand is relatively limited and mainly based on data collected in the Bangkok metropolitan area. Meanwhile, the Guidelines for the Preparation of Sign Language, Closed Captioning, and Audio Description and the AD Guidelines of Thai PBS reference principles from both the Audio Description Guidelines for Film, Television Drama, and Television Programmes and The Standard of Audio Description for People with Visual Impairment in Thai Television.

## Conclusion and Discussion

A document analysis highlights several key gaps in the current audio description guidelines, as outlined below.

First, Thailand's AD guidelines adopt a broad conceptual framework that provides limited clarity in distinguishing between objective and subjective AD styles. While these principles are designed for audiovisual media in general, they lack specific guidance tailored to programme genres with distinctive characteristics, contributing to ongoing ambiguity in defining AD styles. When audio description (AD) was first introduced in Thailand in 2013 through a one-year trial project, established under a cooperative agreement among the NBTC, the Thai Association of the Blind, the Thai Public Broadcasting Service, the National Broadcasting Services of Thailand, and Thammasat University (Sueroj & Sarakornborrira, 2016), the objective approach was generally preferred. However, concerns subsequently arose regarding the ambiguous definitions of subjective AD—particularly the distinction between “summarisation” and “interpretation”—which gave rise to debates about appropriate standards. Ten audio describers in the focus group study for Strategies for Audio Describing Gestures and Facial Expressions for Visually Impaired Thai Television Audiences agreed that no single method can fully capture gestures and facial expressions across all emotional states, as emotional expression is inherently individual and context-dependent, shaping how people with visual impairments perceive and

process sensory information. Consequently, strict prohibitions against interpretative elements in AD scripts may constrain the effective conveyance of characters' emotional depth, highlighting the need for potential revisions to Thailand's AD guidelines by media regulatory bodies (Sueroj, 2023). These challenges were further illustrated in the same study with forty persons with visual impairment, which identified four distinct AD strategies: (1) describing gestures and facial movements; (2) employing specific words or modifiers; (3) using metaphorical expressions to convey feelings; and (4) using terms that reflect a character's emotional state. The findings indicate that literal descriptions of reflexive emotions—such as fear, disgust, and contempt—are often less effective, whereas more commonly occurring emotions, including anger, sadness, and happiness, are more readily understood by persons with visual impairment, and that vivid language—including concrete terms, metaphors, and adjectives—enhances both comprehension and emotional engagement. Furthermore, several studies suggest that interpretative or subjective AD styles can be more effective than traditional objective styles in conveying emotional experiences to persons with visual impairment (Bardini, 2020; Leung, 2018), collectively challenging the traditional binary distinction between objective and subjective approaches and underscoring the importance of flexibility and linguistic vitality, particularly in the production of television dramas, where nuanced emotional expression is central to audience experience.

Secondly, existing guidelines predominantly concentrate on the visual elements of media, often overlooking the role of sound in shaping the experiences of persons with visual impairment. Thai AD guidelines provide limited guidance on how auditory components facilitate audience understanding, offering only general instructions such as avoiding AD overlap with dialogue and excluding descriptions of familiar sounds. The Faculty of Journalism and Mass Communication's guidelines briefly acknowledge the potential of music to enhance emotional engagement for persons with visual impairment. Overall, both Thai and international AD standards prioritise visual description, whilst the functions of sound in audiovisual materials and their integration within AD remain largely unaddressed (Horowitz, 2012). However, the importance of sound analysis in producing effective AD cannot be overstated. According to Romero-Fresco (2019), the audio describer should avoid masking dialogue and significant sound effects, meaning that AD needs to fit between dialogue lines and refrain from overlapping crucial sound elements. Audio Description interacts directly with sound design, as sounds impact audience perception and understanding by forming an integral part of the sensory experience (Romero-Fresco, 2019). Consequently, audio describers can benefit from analysing the relationship between types of audio elements in the original production, including how sounds construct emotions and the specific functions of AD for each sound category (Fryer,

2010). While AD often prioritises visual information and seeks even the briefest pauses in speech to provide narration, describers must recognise that it is unnecessary to provide AD during every moment of silence or music without lyrics, since soundtracks are designed for particular purposes. Therefore, effective AD requires understanding the role of each sound and prioritising which sounds are most critical before locating gaps to insert narration (Szarkowska & Orero, 2014). The Thai AD guidelines, which were developed between 2014 and 2018—with the most recent by Thai PBS in 2018—largely replicate earlier Thai documents and research, such as the 2014 Thai Audio Description Guideline and the 2015 AD Guideline for Thai Television. Although some Thai scholars continue to conduct research on AD, including studies on policies and service coverage on Thai television, these insights have yet to be incorporated into updated guidelines. By contrast, international AD guidelines are regularly reviewed and revised; for example, the UK’s Ofcom AD guidelines were last updated in July 2024 to reflect technological advances, including the integration of AD information into electronic programme guides (Ofcom, 2025).

Moreover, the development of Audio Description (AD) strategies that account for the unique characteristics of each programme genre is essential. An illustrative example can be drawn from the doctoral dissertation by Sueroj (2023), which examined the principles of scripting AD for drama programmes. The study proposed several key guidelines for describing characters’ gestures and facial expressions. AD should prioritise moments of overacting, exaggerated movements, or humorous facial expressions—particularly in comedic scenes—and should be employed when gestures or expressions reveal distinctive character traits, such as those exemplified by Charlie Chaplin. In contrast, descriptions are unnecessary for repetitive or inconsequential actions, such as a character who habitually frowns. Physical actions that contrast with a character’s emotions should also be described; for instance, a character may grin while tears fill her eyes. AD should further clarify contradictions between verbal and nonverbal cues to avoid confusion; for example, when a protagonist says “Cheers!” (normally associated with joy) while feeling sadness, the describer must convey her true emotional state through visual cues. Similarly, variations in posture, positioning, or orientation can signal the intensity of emotion and should be highlighted, as when a female lead sobs until collapsing. In addition, the prioritisation of actions warrants consideration. Persons with visual impairment typically require descriptions of voluntary actions (e.g., eating, typing), semi-voluntary actions (e.g., breathing, sneezing), and reflex actions (e.g., blinking, flinching), in that order. A related concern involves the limited diversity of research participants informing Thai AD guidelines. Internationally, the revision of AD guidelines is grounded in experimental research with end users, often undertaken by research centres to determine best practices and user preferences

(Matamala & Orero, 2013). In contrast, most Thai studies have focused predominantly on persons with visual impairment residing in Bangkok, thereby overlooking perspectives from other regions. For example, the 2015 report by the Faculty of Journalism and Mass Communication on AD quality—one of the few studies collecting data from four Thai provinces—is referenced only within the Faculty’s own guidelines. Because residents of Bangkok generally have greater exposure to AD, their expectations and evaluations may differ significantly from those of individuals living elsewhere (Faculty of Journalism and Mass Communication, 2015). Nonetheless, most AD development and research activities continue to be concentrated in Bangkok, resulting in a lack of geographical diversity in related studies. Although research has not yet explicitly established a clear relationship between geography and the understanding of AD among Thai audiences, it can be reasonably inferred that geographic location influences both awareness and comprehension. Relevant knowledge, training opportunities, and AD-related activities are predominantly concentrated in central areas, particularly in Bangkok. Consequently, individuals in rural or remote areas may have limited access to AD, leading to reduced familiarity and differing expectations regarding its use and quality. Studies based primarily on participants from Bangkok therefore provide an incomplete representation of the national context. To achieve a more comprehensive understanding of the behaviours, preferences, and needs of persons with visual impairment, future research should include participants from a broader range of geographical areas. Addressing these regional disparities would help produce more inclusive and representative findings while supporting the development of AD guidelines that reflect Thailand’s cultural and demographic diversity. Furthermore, research on how persons with visual impairment utilise auditory cues in audio-visual content remains limited. Existing AD guidelines provide only minimal insight into persons with visual impairment preferences, focusing primarily on general media consumption patterns and preferred AD styles. There is also a notable absence of data exploring how persons with visual impairment interpret different types of sounds within specific cultural or regional contexts. Additionally, the dissemination of AD expertise in Thailand remains largely confined to a small network of specialists, which contributes to a narrow range of professional perspectives, as many share similar educational and training backgrounds.

Finally, Thai Audio Description (AD) guidelines are predominantly influenced by international frameworks rather than being specifically adapted to the Thai context. Only a limited number of Thai research studies are cited, most of which originate from Thammasat University. The National Institute of the Blind for Research and Development bases its principles on US guidelines developed by Joel Snyder, while the Faculty of Journalism and Mass Communication relies on the UK’s Ofcom regulations. However, certain international principles

do not align well with the Thai language and cultural context. For instance, some guidelines recommend the use of the present tense, whereas Thai sentences do not possess grammatical tense in the same way. Similarly, examples of vivid description from international guidelines—such as “a building as tall as a football field laid end to end” or “elephants in a row” (Snyder, 2014)—are culturally and linguistically foreign. When applied to Thai sentence structures, these examples raise questions about how metaphorical or illustrative language can be used while remaining faithful to the visual content. Furthermore, facial expressions conveying meaning may vary across different types of individuals, which affects word choice and phrasing. Consequently, there remains a critical question regarding which words and expressions fall within the scope of literal description and which are considered interpretative or summarised. According to Matamala and Orero (2013), updating AD guidelines requires a comparative analysis of approaches at both international and local levels to ensure that revisions are current and appropriately tailored to the linguistic and cultural contexts of each country. This approach is essential to developing AD guidelines that are not only theoretically sound but also practically applicable within the specific cultural and linguistic framework of Thailand.

In summary, it is recommended that existing AD guidelines in Thailand be revised using research conducted within the Thai context, as the specific characteristics of media and language delivery vary across regions and cultural settings. Conducting research and identifying challenges within Thailand’s own context will enable future revisions of the guidelines to better address practical and contextual gaps, rather than relying solely on imported frameworks. Furthermore, this approach advocates a flexible methodology that accommodates the diverse needs of different audiences while emphasising the importance of crafting Audio Description that maintains harmony and integrates seamlessly with the original audio.

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