



Module 3

Unit 10: Innovations

Core video transcripts

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Transcript

Slide 1

Hello. I'm Louise Fryer, from Utopian Voices. In this ADLAB PRO video I will give an overview of innovations in the AD for live events. This is Unit 10 in Module 3.

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AD is always evolving, especially in live events – an area not covered by official guidelines.

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There have been two innovations in the way AD for live events is received and delivered. One making it more technical and the other less. Both are in response to perceived deficits in traditional AD.

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The problems. Research shows that blind people find headsets can be uncomfortable, difficult to use and socially isolating and carry with them a sense of stigma. Headsets also contravene one of the essential tenets of Universal Design (UD).

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“to be useable by all people, to the greatest extent possible, without the need for adaptation or specialized design.”

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One innovation has been to replace AD headsets with a mobile phone application e.g. Mobile Connect. This is a streaming service so PSL can use their own smartphones as receivers with their own headphones, and do not need any additional hardware.

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In terms of technical set up, the modulator is replaced by a WiFi access point, so the infra-red signal is replaced by WiFi. This avoids the need for a “line of sight”, making seating positions more flexible.

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These applications are still experimental and there are issues with delay and battery life. These are expected to improve in the future.

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The opposite innovation involves doing away with headphones completely and making the AD open so that everyone hears it.

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This is a strategy employed in what is called Integrated AD.

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Integrated AD incorporates 5 elements:

Inclusive (open and heard by all)

Subjective/Non-neutral (word choice and delivery)

Considered from the start

Created collaboratively (auteur)

Its aims and method of creation are similar to those of Accessible Filmmaking

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the AD for live events traditionally starts with the describer going to watch the finished production with the aim of delivering the AD for one or two performances in a run. In integrated AD the access is considered from the very beginning of the creation process.

The AD might be delivered by the cast or a character or mixed into the soundtrack. It is written by the describer but with input from the performer.

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Recording the AD is innovative in some countries e.g. the UK. It is recorded live, during a performance so that the vocal delivery has the right pace and expression and so that a live AD is still offered for PSL who prefer it.

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There's a trade off between having the AD available at every performance and the AD being fixed with no opportunity to improvise or reflect changes in the performance or the reaction of the audience.

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Articles in the reading list contain accounts of unusual applications of AD in live events.

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Funded by the
Erasmus+ Programme
of the European Union

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This was a video about innovations. Unit 10 of module 3 with me LF. I hope you found it useful.



Creation of these training materials was supported by ADLAB PRO (Audio Description: A Laboratory for the Development of a New Professional Profile), financed by the European Union under the Erasmus+ Programme, Key Action 2 – Strategic Partnerships, Project number: 2016-1-IT02-KA203-024311.

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