



## Module 3

### Unit 5: Touch tours

#### Core video transcript

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#### Transcript

##### Slide 1

Hello. I'm Louise Fryer, from Utopian Voices. This ADLAB PRO video is about touch tours that take place before the audio description of many live events. This is Unit 5 in Module 3.

##### Slide 2

A live event is a multisensory experience. The movement of performers might send air over the skin of the audience who may also feel the heat of the lights or work out from the direction of the dialogue or the rustle of costumes where the performer is on stage.

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##### Slide 3

AD of live events can appeal to the tactile and haptic senses of PSL even more through what's known as the Touch tour (ToTo).

##### Slide 4

These are visits to the stage and backstage in which PSL can touch items of the set, stage design models, costumes and props, to gain information about visual elements of the production prior to the performance.

##### Slide 5

Typically, a ToTo takes place an hour before the show. The describer agrees

beforehand with the Stage Manager (SM) which props are available and the configuration of the set. You'll give the SM a "wish list" of items from which s/he will tell you what can be provided.

### Slide 6

The venue will provide trained ushers to meet and greet people with sight loss, see them to the stage and ensure their safety throughout.

### Slide 7

The describer is the host and will describe what's on stage, and invite members of the cast and crew to introduce themselves. After this, PSL and any sighted companions are invited to explore the stage independently.

### Slide 8

The describer should draw people's attention to any props or areas that might have been missed. The describer should also ensure that sighted companions do not "hog" the actors' attention nor prevent a PSL from getting close to objects/areas of interest.

### Slide 9

A ToTo usually last between 30 minutes and an hour or as long as the SM allows.

### Slide 10

If the stage is not available or cannot be visited safely, a smaller tactile tour can be arranged in a different part of the theatre.

## Slide 11

What to choose depends on the show. In general choose things that are unusual and feature in the action.

## Slide 12

Some things aren't interesting to touch but people with residual vision might be able to see them close up. For example the play "*The Pitmen Painters*" had canvasses and images of paintings projected on a screen at the back of the set. By showing these at the ToTo some people were able to see them, which they could not have done from their seats in the stalls under stage lighting conditions.

## Slide 13

The venue should provide extra ushers to help. You might need to brief them beforehand. They'll and certainly need training so they understand basic principles of guiding and interacting with PSL.

## Slide 14

It is sometimes necessary to limit the number of people on stage. Perhaps allow half to feel costumes/ meet the cast in the stalls while the other half explores the set and then swap over.

## Slide 15

A ToTo works together with the AI and the AD to help bring the performance to life. Use the same terminology throughout. The ToTo is an opportunity to explain some aspects of the AD. Not everyone will attend the ToTo. Don't make your AD dependent on knowledge acquired during it.

## Slide 16

Don't give away all the surprises. You'll need to collaborate with cast and crew to avoid this.

## Slide 17

Research shows that of all the elements of access provision for an opera, PSL enjoyed the ToTo the most.

## Slide 18

That was unit 5 "Touch Tours" in Module 3 "describing live events" with me Louise Fryer, I hope you enjoyed it.



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