



# MULTIPLIER EVENT 5 / AGENDA

## AD training materials in open access

21<sup>st</sup> March 2019

Venue: [Barcelona, Residència d'Investigadors](#)

### PROGRAMME

08:30- 09:00	Registration
09:00-09:15	Welcome and ADLAB PRO project presentation (Elisa Perego, UNITS)
09:15-09:30	ADLAB PRO Intellectual Output 4 presentation (Anna Matamala, UAB)
09:30-10:00	Invited speaker: Joel Snyder (ADA). <i>The fundamentals of Audio description: What every describers must (strive to) master –or- putting the “fun” in AD FUNdamentals</i>
10:00-10:30	Invited speaker: Bernd Benecke (BR): <i>Turning a PRO into a Mega-PRO: ideas to train experienced describers</i>
10:30-11:00	Coffee break
11:00-11:30	Invited speaker: Zoe Partington. <i>AD challenges societies normative approach.</i>

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11:30-12:00	Invited speaker: Kary Seeley (University of Adelaide): <i>Cross-cultural AD training in audio description for the performing arts: A Singapore case study</i>
12:00-12:30	Invited speaker: Cristóbal Cabeza-Cáceres (UAB/UA). <i>Teaching AD from scratch: on-line training at UAB's MUTAV (official Master's Degree in Audiovisual Translation).</i>
12:30-13:30	Presentation and evaluation of training materials (A. Jankowska, C. Mangiron, UAB)
13:30-13:35	Closing remarks (Anna Matamala, UAB)

## USEFUL INFORMATION

Registration is compulsory but free.

More information here: <http://grupsderecerca.uab.cat/arsad/node/146>

More information on ADLAB PRO project: <https://adlabpro.wordpress.com/>

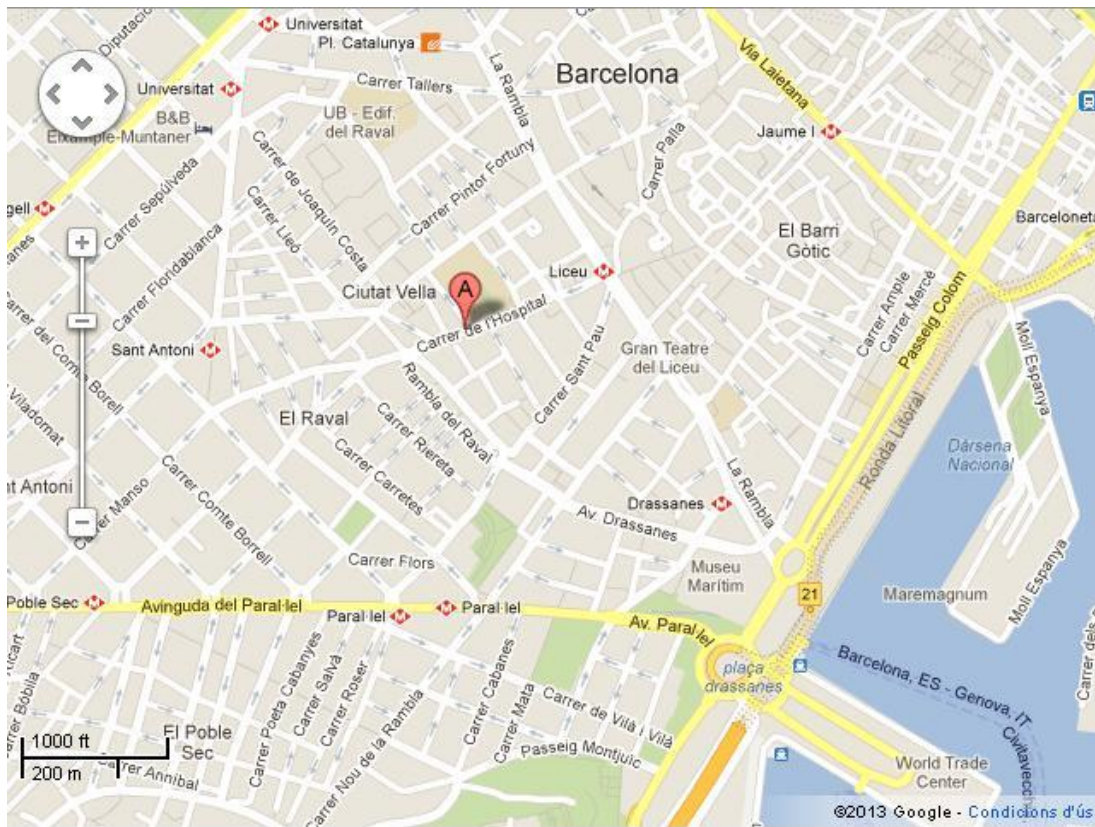
## How to get to the venue?

The event will take place at Residència d'Investigadors

Address: carrer de l'Hospital, 64, 08001 Barcelona.

Website: <http://www.resainn.com/alojamiento/barcelona/residencia-investigadors/>

Google Maps: <https://goo.gl/maps/XiZhDQ4cXxQ2>



## ABSTRACTS AND BIONOTES

Joel Snyder. *The fundamentals of Audio description: What every describers must strive to master –or- putting the “fun” in AD FUNDamentals*

I have often maintained that perhaps *no* description is better than *bad* description. The same notion can apply to the teaching of audio description’s best practices and fundamentals—how can teaching techniques convey the imagination and vivid use of language that most effectively create images in the mind’s eye?

In developing audio described tours for museums, scripting description for video or film, or training museum docents and prospective audio describers for media or the performing arts, I emphasize four elements I set forth some years ago—and I strive to offer them in ways both essential and entertaining:

1) OBSERVATION We must learn how to see the world anew. In his book, "Seen/Unseen: A Guide to Active Seeing," the photographer, John Schaefer, coins the phrase "visual literacy." That's what describers need to nurture. Schaefer refers to the need to become an active "see er." The best describers will truly notice all the visual elements that make up an event. "We must see with exactitude." – Goethe

2) EDITING Audio describers must then edit or cull from what they see, selecting what is most valid, what is most important, what is most critical to an understanding and appreciation of an event. Often, only a few precious seconds are available to convey those images. "The great struggle of art is to leave out all but the essential." – Oliver Wendell Holmes

3) LANGUAGE We translate the visual to the verbal – to words: objective, vivid, imaginatively drawn words, phrases, and metaphors. For instance, how many different words can you use to describe someone moving along a sidewalk? Why say "walk" why you can more vividly describe the action with "sashay," "stroll," "skip," "stumble," or "saunter"? "I have only made this letter longer because I have not had the time to make it shorter." – Blaise Pascal

4) VOCAL SKILLS Finally, in addition to building a verbal capability, description is almost always voiced aloud. The describer must know how the voicing of description involves speech and oral interpretation fundamentals: meaning is created with the words we choose and also by the way we say them. "that that is is that that is not is not." – anon.

**Dr. Joel Snyder** is known internationally as one of the world’s first “audio describers,” a pioneer in the field of audio Description, making theater events, museum exhibitions, and media accessible to people who are blind. Since 1981, he has introduced audio description techniques in over 40 states and 45 countries. Dr. Snyder has made hundreds of live theater productions accessible; his company, Audio Description Associates, LLC ([www.audiodescribe.com](http://www.audiodescribe.com)) also enhances a wide range of media projects including "Sesame Street," PBS, ABC and Fox network broadcasts, dozens of DVDs, feature films, and museum exhibits. He serves as Director of the American Council of the Blind’s Audio Description Project ([www.acb.org/adp](http://www.acb.org/adp)). In 2014, the American Council of the Blind published Dr. Snyder’s book, *The Visual Made Verbal – A Comprehensive Training Manual and Guide to the History and Applications of Audio Description*—it will be published in Polish, Portuguese and Russian late in 2016.



## **Bernd Benecke. *Turning a PRO into a Mega-PRO: ideas to train experienced describers***

This presentation focuses on my training for professional describers (and editors) at SDI, University of Applied Languages in Munich. These are the main steps:

### **1. Presenting and Discussing a homework**

To get an idea how experienced the trainees are, it all starts with homework: Participants get a challenging film clip a few weeks ahead of the seminar and have to describe it. In the seminar, they present what they wrote and analyze by themselves and with the others where they had problems and what this means for their expectations in the outcome of the course.

### **2. Short exercises on the description of rooms, landscapes and characters**

3. **A learning-by-doing-session** where every participant works on a clip from a genre where she or he has the most problems – everyone is free to bring examples from her/his own work. These genres include Action and Science Fiction, Slapstick and Comedy, Erotic or Sex scenes and Dance or Documentary. The participants choose the genre they want and work alone or (recommended!) in groups of two or three on the clip. The outcome is presented and discussed in the group and compared to the professional AD, if existing.

### **4. Recap of the Audio Description Evolution Model ADEM (Benecke 2014)**

For participants who are not familiar with it, the main aspects of that model are presented and demonstrated. After that the trainees will work on their clip again or another clip by using the model.

### **5. Looking for the impossible AD...**

This is a bonus exercise. Participants can bring a clip that in their opinion is impossible to describe. The whole group will try. Examples for this are a clip from a Jerry Lewis movie and an animated Roger Rabbit short film.

**Bernd Benecke** is the Head of Audio-Description at Bayerischer Rundfunk BR – one of the main producers of Audio-Description in Germany. BR delivers AD for German Public TV, DVDs, VoD and cinema. Bernd Benecke started with Audio Description in 1989 when the first movie was described in Germany. He worked as an Audio Description author and narrator for movie distributors and different TV-stations. In 1997 he built up the AD department at Bayerischer Rundfunk. Today he mainly trains the authors, revises Audio Descriptions and directs the narrating and sound mixing process. He is one of the authors of the German Audio Description guidelines and headed workshops in countries around the world. Bernd holds a teacher degree in Mathematics and Chemistry and a PhD in Translation Studies. An English summary of his dissertation on "Audio Description as partial translation" is available through his home page: [www.benecke.info](http://www.benecke.info)



## Zoe Partington. AD challenges societies normative approach.

In training architects, using descriptive language, we can reflect who we include and who we exclude from our vibrant cities and urban realm. Equality and language unites us.

**Zoe Partington** is partially sighted and has worked in heritage since 1994 to develop new ways of addressing inclusion and using creative techniques in audio description. As a disabled person, she is particularly interested in how heritage professionals and museum and gallery professionals and policy makers engage with disabled people without marginalising and mis-representing disabled people. In 2012 as part of the Cultural Olympiad she wrote, 'Shifting Perspectives' for galleries and museums to aid the inclusion of blind and partially sighted visitors. In 2013 she developed 'Opening Up Culture', 10 films about describing and involving new audiences in collections. In 2013 she began a 'Transform 2016' a project in Brazil to change inclusive practice in the cultural sector. This had outstanding results and gave a strategic legacy through a comprehensive training and consultancy programme for the 2016 Olympics in Brazil. In 2014 she won a JODI digital award for a sound installation, presented at The Museums Association Conference. In 2015 she gained a bursary from Arts, Council England and British Council for AIDF, International Development award which she used to visit Australia, Tasmania galleries and universities. In 2016 she began work on the 2020 Japanese Cultural Olympiad programme for inclusive and strategic planning. Zoe has also written about architecture and design and heritage through articles, workshops and collaborations through a group co-founded with Dr. Jos Boys called Architecture Inside Out. Zoe recently supported Shape Arts to mastermind the successful Tate Exchange project called 'Ways of Seeing' 2017. Zoe continues to work as both a conceptual artist and advisor and a trainer in both the arts and heritage sectors with considerable success. She manages the National Disability Arts and Archive Collection, Digitising Disability for Shape Arts UK. With Vocal Eyes she advisors and trains museums and galleries.

**Kari Seeley. *Cross-cultural training in Audio Description for the performing arts: a Singapore case study***

Could there be cross-cultural conundrums in delivering Audio Description training in Singapore, a multicultural, multi-lingual country with a strong heritage of education, arts and commerce? A number of challenges were uncovered doing just this in November 2018.

The Singaporean cross-cultural training space provided some unexpected obstacles, including differences in social expectations around disability capacity and disability access, and clashes between state of the art technologies and out-dated physical barriers.

This brief case study reflects on the first principles of initiating Audio Description services, including end-user expectations and involvement, service delivery design, establishing foundational Audio Description skills, and addressing (unseen) cultural confusion. Finally, the extent of involvement of Performing Arts developers in shaping Audio Description services was also considered.

**Kari Seeley** has more than 20 years' experience in Broadcast Media, and has been a professional Audio Descriptor for more than three years. She is delighted to have had the recent opportunity to bring a number of her passions together in her recent studies at The University of Adelaide. After graduating with a Bachelor of Media and a Bachelor of Arts (Politics and International Studies), Kari has just completed a creative Media Honours research Degree in late 2018. Her focus was Audio Description in an Australian context, with a particular emphasis on both the theory and practice of Audio Description, based in Media Studies. For her creative project, Kari produced a video about AD which included interviews with first-time AD end-users, an important basis for her proposed further academic and practical endeavours.

**Cristóbal Cabeza-Cáceres. *Teaching AD from scratch: on-line training at UAB's MUTAV (Official Master's Degree in Audiovisual Translation).***

Every year, around 20 students (most of them with no previous AD training) register for the on-line version of UAB's Official Master's Degree in Audiovisual Translation (MUTAV). That Master's Degree includes an Accessibility Module (SDHH + AD) in which a 10-week AD course provides them training to become professional audio describers. In this presentation, I will expose the main challenges posed by on-line training regarding AD and I will discuss the timing of the 5 units contained in the course, the main materials used and the exercises proposed to students.

**Cristóbal Cabeza-Cáceres** holds a PhD in Translation and Intercultural Studies with a thesis about a reception study on AD. He currently works as an assistant professor at Universitat d'Alacant and Universitat Autònoma de Barcelona, where he lectures in subtitling for the deaf and hard of hearing and audio description at its MA in Audiovisual Translation. He has worked as an audio describer for TV, DVD, opera and theatre during the last 15 years both in Catalan and Spanish.

