

# Audio Description Association note pad

Items 236 – 242

January/February 2018

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## 236 ADA Workshop, Nottingham Royal Concert Hall, Tuesday 27 March 2018

ADA's first workshop of 2018 will focus on two topical areas: the role of **technology** in delivering live audio description, and how **GDPR** (General Data Protection Regulations) will affect arts organisations. Below are the booking details and workshop programme.

### Booking Details



**Venue** Nottingham Royal Concert Hall  
Level 2 Suite, Theatre Square,  
Nottingham NG1 5ND

**Date/Time** 27 March 2018, 2.15-4.45pm  
(doors open at 2.00pm)

**Audience** Describers, AD users, Venue staff

**Cost** £25 (ADA members)      £35 (non-members)  
(includes coffee/tea on arrival and mid-afternoon)

**Payment**

- **Cheques** should be made payable to Audio Description Association and sent to ADA Treasurer, 5 Greenbanks, St Albans AL1 1JA
- For **bank transfers**, ADA's bank details can be obtained when booking (see below)
- **PayPal** payments should be sent to [accounts@audiodescription.co.uk](mailto:accounts@audiodescription.co.uk) and referenced: **Nottingham Workshop 2018**

Please note that payments should be made in advance and are non-refundable unless the event is cancelled.

**Directions** <https://trch.co.uk/your-visit/getting-here>

**Access** Please contact Emily Malen, Workshop Organiser (details below) for advice on access requirements.

**Live Screening** Thanks to the generosity of Nottingham Theatre Royal and Concert Hall, we are able to offer live screening of the workshop direct to a home/office computer. The offer is available to ADA members at a cost of £20 (payment details above). Login details will be supplied on receipt of payment.

**Bookings** To book places/screenings, please email: [office@audiodescription.co.uk](mailto:office@audiodescription.co.uk)

**Enquiries** For all other enquiries, please email Emily Malen, Workshop Organiser, at: [emily.malen@nottinghamcity.gov.uk](mailto:emily.malen@nottinghamcity.gov.uk) or phone: 0115 989 5609.

### Workshop Programme

2.15pm **Technology for delivering live audio description**

Speaker: Mike Donoghue, Head of Lighting and Sound, Theatre Royal, Nottingham

This session looks at how Nottingham Theatre Royal's technical team delivers a smooth, informative experience for describers and users, as seen from the venue's perspective. It will cover the types of equipment currently in use, how they work, the advantages and disadvantages of each system, and some of the innovative solutions now around. The challenges of working in a listed building will also be explored.

3.15pm Coffee/Tea

3.30pm **GDPR (General Data Protection Regulations) and how they affect the arts**

Speaker: Rhiannon Davies, Consultant, The Audience Agency

This talk highlights the main changes to data use and storage needed to comply with the General Data Protection Regulations (GDPR) which come into force in May 2018. During the session, the practical considerations of GDPR for arts organisations will be

reviewed, key terminology will be explained, and the ways in which organisations can prepare for the changes will be discussed.

4.30pm Summing up

4.45pm Close

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### 237 Sensing Culture Symposium on Founding a Community of Practice for Sensing Culture Through Inclusive Capital, University of Bath, Monday 26 March- Tuesday 27 March 2018



ADA's workshop on audio description in museums and galleries held at the British Museum last March featured the Sensing Culture project, funded by the Heritage Lottery Fund and run by RNIB in partnership with five venues in the South-East of England. The project, which comes to an end in April 2018, aims to increase the independence of blind and partially sighted people by enhancing their access to museums and heritage sites. Its programme includes training staff and volunteers, and promoting the use of technology, audio description and tactile panels to create a welcoming and inclusive environment for visually impaired visitors.

The theme of the two-day symposium is the creation of a community of practice, involving museum and heritage site professionals, volunteers and blind and partially sighted visitors, whose contributions will feed into a website hosted by the University of Bath. The website, to be launched at the symposium, will house the virtual community of practice which is the project's legacy. The ultimate aim is the development of inclusive capital – defined as a sense of inclusion – in cultural heritage sites.

To register for this free event, visit: [www.eventbrite.co.uk](http://www.eventbrite.co.uk) where you can find further information about the venue, speakers etc. Lindsey Holmes, the Project Manager, can be contacted at: [lindsey.holmes@rnib.org.uk](mailto:lindsey.holmes@rnib.org.uk)

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### 238 Free workshops for audio describers and captioners (CASTLE project)

The CASTLE project has asked us to rerun the following press release to encourage further takeup:

CASTLE is a project funded by the Erasmus+ Programme of the European Union. Its aim is to facilitate business start-up for audio describers and subtitlers, through the creation of training materials and an online platform where audio describers and subtitlers can engage with the cultural organisations that might need their services.

As part of the project, we are also offering two 5-day workshops, taking place in April 2018 in Slovenia and in April 2019 in Poland. All travel, accommodation and subsistence for the workshops is fully paid for by the project. The workshops are aimed at people who already have experience working as audio describers or subtitlers (professional or amateur) and will give business start-up/expansion training. We would ideally like people who have attended the first workshop to attend the second as well, although we appreciate that people are not already in a position to guarantee their availability for April 2019.

If you would be interested in taking part, please contact [alison.carminke@wlv.ac.uk](mailto:alison.carminke@wlv.ac.uk) to request an application form. Please also contact Alison if you have any questions.

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### 239 Clear Voice Enterprises survey of print disabled readers



Note Pad has been contacted by Ian Rattray who runs a small user led, not-for-profit organisation called Clear Voice Enterprises (CVE). Their main purpose is to produce accessible information, including audio books. CVE has recently succeeded in receiving a grant from Arts Council England toward their latest project, Literary Travels. From this grant they are producing six more titles to add to the CVE catalogue and they are also looking to develop a digital strategy.

As part of this strategy, Ian has asked Note Pad if we would promote a survey of reading habits of the print disabled which can be found at:

<https://www.surveymonkey.co.uk/r/6HT8KMR>

As a thank you to those who complete the survey, CVE are offering the chance for people to enter a prize draw to win one of ten audio books. If you would like to learn more about CVE or request a large print survey, please contact Ian direct by phone on 07725 738817 or email: [admin@clearvoiceenterprises.org](mailto:admin@clearvoiceenterprises.org)

## 240 Integrated audio description for dance (Mind's Eye projects)

Readers interested in audio description's potential to become a creative force will be fascinated by Anne Hornsby's highly readable account of describing two choreographed pieces in which audio description was an integral part of the artistic concept. Her paper entitled [Audio Description as part of the Creative Process in Contemporary Performance](#) was presented at the Conference on Accessibility in Film, Television and Interactive Media, held at the University of York in October 2017.

The abstract is given below, and the full text of the paper is available by email from [office@audiodescription.co.uk](mailto:office@audiodescription.co.uk) or from Anne at [mindseyedescription@gmail.com](mailto:mindseyedescription@gmail.com)

### Abstract



This paper will discuss two case studies from recent Mind's Eye projects. In both, the artistic director wanted the audio describer to be involved early in the creative process, rather than for the audio description to be tacked on at the end. The directors were keen to explore audio description as part of the sound-score of the piece.

For *Omnibus*, performed in Galeri, a modern Library in Canaerfon, a Vertical Dance piece was audio described in both English and Welsh, and then recorded in both languages to be transmitted to the whole audience, integrated with the specially composed music.

For *Re-Visioning a Ritual*, performed in the classical Portico Library in Manchester, the audio description was delivered live, forming a part of the performance, delivered to the whole audience and integrated with the commissioned text of a poem.

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## 241 Note Pad archived and indexed

ADA's e-bulletin began life as [Message Board](#) in 2011, and changed briefly to [Notice Board](#) before becoming [Note Pad](#) in 2012. Now the entire file has been uploaded to ADA's website at: [www.audiodescription.co.uk](http://www.audiodescription.co.uk), together with a complete list of items divided into categories. Click on 'Resources' at the top of the home page to locate it.



Happy browsing!

## 242 School seeks speaker for its Disability Awareness Week

A primary school in Dartford is looking for a speaker/demonstrator to spend either a half day or whole day with pupils during its Disability Awareness Week next July, explaining to different age groups how audio description helps people who are blind or partially sighted. Disability awareness will take over the school curriculum in a week packed with talks, workshops and activities, including a range of outside contributions, and judging by previous disability awareness weeks there, it will be a lively and stimulating event.

The school has a very limited budget which will only stretch to travel expenses within a reasonable distance. If you are interested, please email [info@audiodescription.co.uk](mailto:info@audiodescription.co.uk) for further details.

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