

Audio Description Association

note pad

Items 253 - 260

August 2018

253 ADA Annual General Meeting 2018 and post-AGM Professional Development Session

The 19th Annual General Meeting of the Audio Description Association will take place at Theatres Trust, 22 Charing Cross Road, London WC2H 0QL on Tuesday 25th September 2018 from 11.45 - 1.15pm. The AGM is open to all members of ADA; non-members are also very welcome to attend in a non-voting capacity.

The AGM will be followed by the first of ADA's new series of Professional Development Sessions from 1.45 – 3.45pm, featuring two current models of good practice in service provision for blind and partially sighted audiences, with speakers from Theatre Royal Nottingham and Birmingham Hippodrome. More details are given in item 254.

Coffee will be served in the interval between the AGM and the afternoon session for people leaving after the AGM, or staying on/arriving for the afternoon.

We look forward to seeing you on the day – an advance email to let us know you plan to attend the AGM would be welcome for seating/catering arrangements. Please email: info@audiodescription.co.uk

254 Good Practice in Theatre AD Services: post-AGM Professional Development Session, London, Tuesday 25 September 2018

Booking is now open for ADA's Professional Development Session on current good practice in theatre AD services, with previous speakers from Nottingham's Theatre Royal and Birmingham Hippodrome returning to update us on their work.

From Nottingham, Mike Donoghue (Head of Lighting and Sound) and Emily Malen (Front of House Manager and Access Development) take the floor with an inspirational

description of the day-to-day interdepartmental cooperation that ensures the smooth delivery of the venue's audio description service. They continue the theme of their presentation on AD technology last March with a report on their recent research into the new technological solutions now available, including visits to other venues and audience consultation.

Birmingham Hippodrome's regular describer, freelancer Jonathan Nash, and the venue's dedicated customer support team for blind and partially sighted audience members, follow with an account of their interlocking roles in the audio description service. Their presentation illustrates the hugely valuable contribution that volunteers can make in this context, and ends with a Q&A session.

Booking/Access Information

Title: Good Practice in Theatre AD Services

Audience: AD providers and users

Venue: Theatres Trust, 22 Charing Cross Road, London WC2H 0QL

Date: Tuesday 25 September 2018

Time: 1.45-3.45pm

Cost: ADA members: £20 Non-ADA members: £30
(includes coffee/tea on arrival and mid-afternoon)

Numbers are strictly limited and advance booking/payment is strongly recommended.

Payment: Cheques should be made payable to Audio Description Association and sent to AD Treasurer, 5 Greenbanks, St Albans, AL1 1JA.

For bank transfers, ADA's account details are available when booking (see below).

PayPal payments should be made to: accounts@audiodescription.co.uk

Please note that in this instance payments are non-refundable unless the event is cancelled.

Directions: www.theatretrust.org.uk

Access: The AGM and following session will take place in the Meeting Room at the Theatres Trust premises on the 1st Floor of the building which is only partly wheelchair accessible; there is a small lift in addition to the stairs, but several steps are involved in reaching the lift from street level. To

arrange assistance, please email Jonathan Nash giving a few days' notice at: jonathan_sightlines@yahoo.co.uk

Booking/Enquiries: office@audiodescription.co.uk

255 News from Buenos Aires



On April 22, 2018, PERCEPCIONES TEXTUALES, a Buenos Aires-based accessibility company and member of ADA, offered an accessible screening at the 20th Buenos Aires Independent Film Festival ([BAFICI](#)) with audio description and closed captions of the documentary "¡Viva el palíndromo!" (To the Palindrome!), directed by Tomás Lipgot, and Argentine Sign Language interpretation during the Q&A session after the screening. This is the second year in a row that BAFICI has entrusted PERCEPCIONES TEXTUALES with this task, and plans are to extend these formats to more screenings during the Festival.

The audio description script prepared by PERCEPCIONES TEXTUALES was recorded in a dubbing studio located within the Buenos Aires Audiovisual District, and added to the film as a separate sound track, which was launched live during the screening. The assistive listening system used to deliver the AD was Beyerdynamic Sinexis (UHF), and the AD was transmitted only to the users' receivers.

User feedback was quite positive after the show: "We especially appreciate the opportunity to share the same space and time, and to experience a movie at a theatre, just like anyone else who went to the BAFICI." Especially regarding the AD, one blind user stated: "I liked the audio description a lot. There were key words said at strategic moments. I liked the actress's voice very much, and that you used a female voice for the AD in a movie in which most of the actors are men. The synchronization was perfect; I would like to know how you did it. I talked to other people who were there and they were very satisfied with the AD. Congratulations to PERCEPCIONES TEXTUALES and to the companies who supported you in this endeavour!"



From left to right: María Laura Ramos (PERCEPCIONES TEXTUALES), Loló Muñoz (voice talent for our AD), Gabriela Ortiz (PERCEPCIONES TEXTUALES), and Tomás Lipgot (Director of "¡Viva el Palíndromo!")

www.percepcionestextuales.com.ar

256 Sheffield Theatres celebrates 25 years of audio description

June 24th 1993 saw the official launch and first scheduled AD performance at the Crucible Theatre in Sheffield, with a group of five volunteer describers led by founder-member Jill Lumb, who introduced AD there at a time when British audio description was still in its infancy and fewer than twenty venues in the UK were offering a service for blind and partially sighted theatregoers. By 1996, when Sheffield won an RNIB See It Right award, the group had grown to ten describers, much the same number as today's volunteer team (pictured below) who cover Sheffield Theatres' three acting spaces – the Crucible, Lyceum and the Crucible Studio.

To mark the 25th anniversary of the launch last June, Sheffield Theatres organised a tea party at which each describer was presented with a glass bowl in appreciation of their contribution to the venue's work. In the press release, Artistic Director Robert Hastie says: "We're very proud to have such a dedicated audio description team and are thankful for everything they do for our audiences across all our spaces. Ensuring that the theatre we make is for everyone is something we are passionate about at Sheffield Theatres, and we're always looking for new ways to open our door even wider".



Standing, left to right: Jane Ensell, Jill Mason, Coralie Sainsbury, Gillian Stanley, Jean Thornton, Sue Ogle, Alison Boyce and Pauline Hill
Front row, left to right: Barbara Crossley and founder-member Jill Lumb (now retired)

The longest-serving member of the group, Sue Ogley, joined in late 1995 – and we are indebted to Sue, her fellow describer Barbara Crossley and the group’s coordinator, Paul Whitley (Sales Manager and Access) at Sheffield Theatres, for their help in compiling this item.

www.sheffieldtheatres.co.uk

257 Opera North celebrates Bernstein Centenary: accessible film versions of *Trouble in Tahiti* available free on demand

ADA member Alice Gilmour writes from Opera North:

.... I am really excited to be able to tell you that a film of our production of Leonard Bernstein’s *Trouble in Tahiti* performed last October, is now available to watch for free on *The Guardian* website. And we are delighted to be able to offer accessible versions including audio-described, captioned and sign-interpreted. So I hope you enjoy it, and please feel free to forward the information to other people you think would appreciate it too. Here is the [link](#) to *The Guardian* article.

Also, I’d be really grateful for any feedback on the accessible versions as it’s the first time we’ve done this and we’re hoping to do more of it.

I’m attaching our press release for more information, and you can watch a trailer for it [here](#). And to go straight to the accessible versions on our website, click [here](#). And please don’t hesitate to get in touch if you need more information.

With all best wishes,

Alice

Alice Gilmour, Community Partnership Assistant and Access Officer

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And from the press release: Lasting only 45 minutes, *Trouble in Tahiti* is a lesser-known Bernstein work in comparison to *West Side Story* or *On The Town*, but like his most famous musicals, it combines the composer’s genius for melodic invention and heartfelt emotion with the distinctively American sound of Hollywood and Broadway.

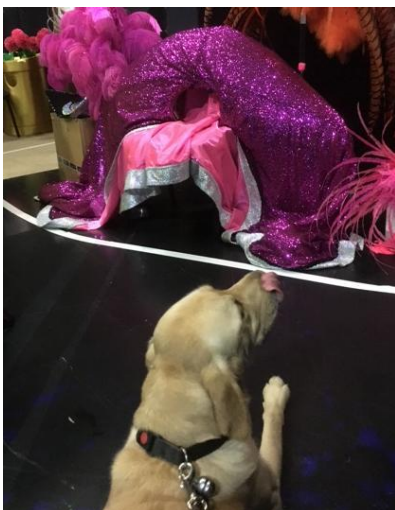
A satire on the American Dream, *Trouble in Tahiti* is set in 1950s suburbia, where Sam and Dinah appear to have the perfect life in their little white house. But their growing detachment exposes a mutual feeling that they are trapped in a life that has turned into a lie. Sam escapes to the hyper-masculine, win-or-lose world of work and the gym, while Dinah loses herself in the movies, where the hit picture of the day is the ominously-titled *Trouble in Tahiti*.

It stars Canadian mezzo-soprano Wallis Giunta, winner of the Young Singer Award at the International Opera Awards 2018, and Dutch baritone Quirijn de Lang, who has recently been seen in the lead role of Fred Graham/Petruccio in Opera North's UK and international tour of *Kiss Me, Kate*.

The film of *Trouble in Tahiti* has also been made available in accessible formats for D/deaf and hard of hearing, and blind or partially-sighted audience members, with British Sign Language interpretation, audio description, and captioning. More information and viewing details are available from www.operanorth.co.uk/access.

258 Guide dog Legend blogs for Birmingham

An ingenious approach to promoting the audio description service comes in the form of a blog written by 18-month-old guide dog Legend. It features Legend's first visit to Birmingham Hippodrome with his owner Lloyd, where he experienced the novelty of a touch tour, followed by a relaxing walk, drink and snooze in the care of the theatre's customer support team while Lloyd enjoyed a performance of *Cinderella* described by Jonathan Nash and Jo Myers.



Here is the enterprising pup inspecting the mouth-watering costumes on display at the touch tour, and below is the link to his blog on Birmingham Hippodrome's website.

www.birminghamhippodrome.com/guide-dog-legend-takes-stage/

259 Art Fund Museum of the Year Award, 2018

This year's Museum of the Year Award goes West to Tate St Ives: the Cornish gallery (shown below) was announced winner of the Art Fund's £100,000 award – the largest and most prestigious museum prize in the world – at a ceremony held at the Victoria and Albert Museum last month. Each of the other four finalists – Brooklands Museum (Weybridge), Ferens Art Gallery (Hull), Glasgow Women's Library and the Postal Museum (London) – received a £10,000 prize in recognition of their achievement.

In partnership with the Art Fund, VocalEyes has once again worked with each finalist to produce an audio introduction to the venue. These recorded guides highlight each museum's achievement, gives details of how to access the museum and its provision for blind and partially sighted visitors, and includes descriptions of the architecture and layout of the site. The recordings are available in a playlist on the VocalEyes website (link below), and on SoundCloud.



<https://vocaleyeyes.co.uk/art-fund-museum-of-the-year-2018/>

260 American Council of the Blind Certification for Audio Describers



The American Council of the Blind (ACB) is again calling for input into the design and implementation of a national training and certification process for audio describers. Its second open conference call will take place on 10 September 2018 at 8.00pm EST. The press release with ACB's progress report and future plans is too long to include here so is being circulated with Note Pad as a separate attachment.

www.acb.org

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