



# Audio Description Association

## Sleigh What? Christmas is Dashing Our Way!

Whether you identify as a Grinch or a Christmas Angel, it's hard to believe the end of the year is fast approaching and this is our final newsletter for 2024!!

As we step into the vibrant autumn season, we're excited to bring you more inspiring content and opportunities to get involved!

In this edition, we're thrilled to feature an exclusive interview with Claire Saddleton, CEO of VocalEyes, and a key voice in the industry. Plus a speedy recap for those who couldn't attend ADA's AGM in September.

Our team has also been hard at work curating exciting new workshops, webinars, plus an extensive AD What's On guide to help you navigate this season.

Warm regards,  
The ADA Comms Team :)



## ADA Spotlight -

🥁 Drumroll, please! 🥁 Claire Saddleton joins Tim Calvert on [A View On Access Podcast](#) and shares her past experience and vision for VocalEyes as she steps into the role of CEO. Take it away Tim....

**Tim:** You recently took on the role of CEO of VocalEyes. How did that come about? What is your background, and how are you finding things so far?

**Claire:** Hello Tim! Thanks for inviting me to chat. I saw an advert. I come from a theatre background that's been backstage, frontstage, funding, and every way you want to look at it. How am I finding things? Full on. It's an exciting job, but there's a lot for a CEO to do.

**Tim:** What attracted you to the CEO role, and what does it entail?

**Claire:** Before joining VocalEyes, I was on the Arts Council theatre team for 14 years, which is quite a long time to be on that side of the fence. I was thinking about moving back into the sector to be more hands-on, and when I saw the role come up, it felt like a natural fit. I've known VocalEyes for 20-plus years and had some experience working with them on stage, delivering a project called "See a Voice". So I thought I would chuck my hat in the ring, and lo and behold, I got the job, much to my surprise. I have a deep respect for everybody who does AD, to be honest the whole description world, and for VocalEye's role over its 25, 26 plus years history.



So yeah, that's what attracted me to it. What is the role of a CEO? It's basically leading the organisation, operationally and strategically, on a day-to-day oversight and a future thinking kind of way. That's everything from line managing a small, overworked team to liaising with our partners/funders, supporting the Board to have the ultimate oversight of the organisation, reviewing budgets and finance, and planning for the future, thinking about the wider context for arts, culture and access, and bringing that into our planning.

**Tim:** What skills and experience from your past roles do you feel are integral to this new, exciting position?

**Claire:** I started as an actor, so that gives me the ability to pretend to be confident when I'm not, which is handy in relationship management, e.g. just feeling like you can go up and approach people and engage with them, so I enjoy that, and I think I'm utilising that skill. After I gave up acting, I went into access by learning BSL. I worked for a deaf charity and then for Graeae Theatre Company, where I was their first access manager. I worked with Jenny Sealey, the artistic director, around inclusive and integrated access, developing new services for blind, V.I., d/Deaf, and hard-of-hearing audiences. That sense of commitment to access and creative solutions is a skill I'm using now.



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# Audio Description Association

## ADA Events: ADA Skill Set sessions - Awareness and Development with Tim Calvert.

**Oct:** *[Navigating Your Way Through the Technical Realm, with Nigel Burke](#)*

Tuesday 1st Oct 11.00 - 12.30

*[Audio Introductions and Setting the Scene, with Clare Le May](#)*

Tuesday 22nd Oct 14:00 - 15:30

**Nov:** *[Describing for younger people - on TV and in the Theatre with Kate Taylor Davis](#)*

Tuesday 18th of Nov 11:00 - 12:30 pm

## ADA's AD Soup sessions.

**Oct:** *[Differences in working practices of live theatre and TV and Film with Veronika Hyks and Andrew Piper](#)*

Date and Time TBC

**Nov:** *[Exploring venue access and good practice with Oskar White and Tim Calvert](#)*

13th of November 19:00 - 20:00pm

Please note there will be no Skill Sets or Soups for December. Everyone's having too much fun eating mince pies :)

## ADA Spotlight Continued...

Then going on to run "See A Voice?" It gave me some project management skills and direct experience working with venues to deliver services, which I'm using now. Working at the Arts Council was all about understanding business models and strategies and how funding works, which is inevitably useful for VocalEyes and what we need to do. So, knowledge of the theatre line, relationship management, and understanding of access.

**Tim:** In relation to AD, which areas do you feel work and where do you think improvement is needed?

**Claire:** What we have, especially in the UK is an enormous bank of skilled users with brilliant expertise and knowledge. I think that the UK, is at the forefront of that, and I think the range of people doing it, and the innovation, is great, there's so much happening. The range of work that's being described is also working well. We've gone from around 70 shows per year when VocalEyes started, to 230 shows a year. It's amazing, and the range is broad. The museums, galleries, and heritage work are all working really well, too. I think the kit is probably not working brilliantly. Something needs to be done to explore the technology behind how AD is received. I find the stethosets uncomfortable and some of the innovation around the apps, isn't consistently good. So, the technology we need to work on — and something around diversity.

There is something about the front-of-house experience and how we get that more consistent and valued by the venues—thinking about how they commit to training. What's possibly not working, or what could not work, is the cost, and whether we're heading towards making things affordable, how do we lose on quality? And then, if we charge full whack, do people stop paying for it? Does it become too expensive? And I think that's a dilemma.

**Tim:** What are you most excited about to work on in the next 6 months as CEO?

**Claire:** I'm very interested in training, particularly front-of-house, describers, thinking about CPD... any sort of training. I'm interested in collaborating on that and working with whoever. I'm excited about getting to know all the describers, getting out as much as possible to see work wherever I can, reconnecting with people I know already, and meeting new people. I'm excited about bringing us back to more of a sense of identity. Perhaps we're a bit dispersed at the moment, and I'd like to think about how we do that. I'm excited to work with this small core team of people and trying to help them. I'm excited about increasing the V.I engagement in VocalEyes and what we do.

***To learn more about Claire's hopes and aspirations for the role, how her past AD experience influences her leadership decisions, and her favourite films and theatre shows, you can listen to the full interview on***

 [A View On Access Podcast](#) 



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**What's On  
Theatre: Oct -  
Dec**

**OCTOBER:**

**Ibsen's A Doll's House - Sheffield Crucible.**

Audio Described: Wednesday, 2nd October at 14:15  
And Saturday, 12th October at 14:00  
Actor-led AD from Hear The Picture

**Hairspray the Musical - Theatre Royal, Brighton**

Audio Described: Thursday, 3rd October at 19:30

**The Blue Man Group - The Lowry, Salford**

Audio Described: Sunday, 6th October -  
Touch Tour: 12:30  
Curtain Up: 13:30

**Come from Away - Wimbledon New Theatre**

Audio Described: Wednesday, 9th October at 19:30

**Hatched Ensemble - Barbican Arts Centre, London**

Audio Described: Friday, 11th October at 20:15  
*Dance production featuring 10 dancers, an opera singer and an African multi-instrumentalist*

**Redlands - Chichester Festival Theatre**

Audio Described: Friday, 11th October at 19:30  
And Saturday, 12th October at 14:30  
*Centred around the Rolling Stone's historic court case in 1967.*

**The Company of Wolves - New Vic Theatre, Stoke On Trent**

Audio Described: Saturday, 12th October at 14:15

**The Lightest Element - Hampstead Theatre, London**

Audio Described: Saturday, 12th October at 14:30

**Les Misérables Spectacular - Utilita Arena, Sheffield**

Audio Described: Sunday, 13th October at 13:00  
*Starring Alfie Bow, Michael Ball and Bonnie Langford*



# Audio Description Association

## ADA's AGM Recap

On the 24th of September ADA held its 25th Annual General Meeting (a round of applause please). It was a pleasure to review ADA's achievements over the last year, hear updates from some of the association's major working groups and elect our newest members to the executive committee.

For those who couldn't attend here's a speed run recap... set your stopwatches.

After last year's AGM and chairman Edward Copisarow's recent election, the ADA exec committee met in early October for a whole day to set its course for the next 12 months.

The top priorities we agreed to be:

- (i) Growing the membership,
- (ii) Establishing a quarterly newsletter,
- (iii) Piloting monthly online professional development workshops
- (iv) Reestablishing training provision within one year.

During the 2024 AGM we heard updates relating to the follow priorities.

- (i) Membership increase from 70 members in 2023 to 155 members in 2024. Thanks to the foundations laid by Jo Whitfield and amazing work by Trish Hodson, who took over from Jo last October, membership has more than doubled this year. Take a bow!!

(ii) ADA's quarterly newsletter was established and has a readership list of around 270 people. Thanks to the Comms team's excellent work, headed up by Cara Edney, every issue keeps our own membership informed, adds membership value, peaks people's interest in ADA and helps attract new members into the ADA family.

(iii) When we set about piloting the regular workshops we had originally planned that Roz Chalmers would lead a one-hour structured conversation every month from September through to May, and we would also try three once a month Skill Sets which Tim Calvert would convene, getting an expert to deliver a Masterclass on a particular topic. Both Roz and Tim pulled out all the stops making these sessions hugely successful, with typical participation averaging around two dozen and up to twice that number watching on catch up in the days and weeks following. ADA prides itself on its membership engagement and will continue these skills-based workshops.

(iv) The most demanding piece of work for the Exec this year has been to get a training offer back up and running.

We divided the job into three parts,  
1.Live performance AD training,  
2.AD Training for screen description  
3.AD Training for museums & galleries.



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**ADA Events:****What's On  
Theatre: Oct - Dec****OCTOBER Continued:**

**Tina Turner The Musical - Aldwych Theatre, London**  
Audio Described: Wednesday, 16th Oct at 19:00

**Never Let Me Go - The Royal and Derngate, Northampton.**  
Audio Described: Friday, 18th October at 19:30

**& Juliet - Marlowe Theatre, Canterbury**  
Audio Described: Friday, 18th October at 19:30

**A Tupperware of Ashes - The National Dorfman Theatre, London Starring Meera Syal**  
Audio Described: Saturday, 19th October at 14:30

**Wicked the Musical - Apollo Theatre Victoria, London**  
Audio Described: Sunday, 20th October at 14:30

**Reverberation - Bristol Old Vic**  
Audio Described: Saturday, 26th October at 14:30

**NOVEMBER:**

**The Epic Forsythe Saga (Part 1 & Part 2) - The Park Theatre, London**  
Audio Described: Saturday, 2nd November at 15:00 (Part 1) and 19:30 (Part 2)

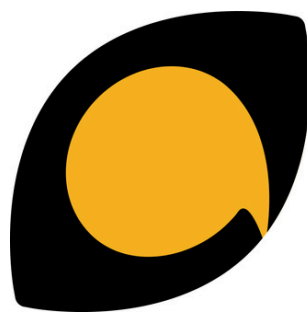
**Coriolanus - The National (Olivier Theatre), London**  
Audio Described: Thursday, 7th November at 19:00

**Come From Away - Wolverhampton Grand**  
Audio Described: Saturday, 9th November at 14:30

**Harry Potter and the Cursed Child (Part 1 & Part 2) - Palace Theatre, London**  
Audio Described: Saturday, 9th November at 14:00 (Part 1) and 19:00 (Part 2)

**The Fear of 13 - Donmar Warehouse, London**  
Audio Described: Saturday, 16th November at 14:30

**Dr. Strangelove - Noel Coward Theatre, London - Starring Steve Coogan**  
Audio Described: Thursday, 21st November at 19:30



# Audio Description Association

**ADA's AGM Recap**

Roz Chalmers has been leading the group on live performance and, with the support of past Exec members, Anne Hornsby and Mo Pickering-Symes, formed a committee to review and update the old curriculum, building on the already excellent framework. The result has brought new and expanded modules, including modules to encompass touch tours, vocal delivery and describing dance in musicals – for the first time. Roz and Anne are now looking for providers with funding who can offer training to our curriculum, which will be assessed by one VI person and one other accredited trainer. Using a different trainer in the assessment is critical as it provides independent validation of fitness to practice safely and will allow ADA to accredit successful trainees.

Veronika Hyks and Andrew Piper have been leading the screen training development. An online curriculum was reviewed by the Exec over the summer and we agreed to devote funds from reserves to allow for the creation of an online introductory training course for those wanting to work in screen description, or those already working in screen AD who want to make sure their skills cover all the bases adequately. There will be no charge to take part in the course but participants will need to pay for assessment if they want their completion of the course to become accredited. It's expected this will extend over the course of the year to include in-person training for those who want to improve their screen AD skills further, and these courses will be assessed by a different trainer and a VI user.

During the year we were lucky to secure Ellen Adams, reader at Kings College, London to join the Exec and lead the group which will develop our training offer for those working in museums. Jaime Prada at the British Museum, Selene Burn at the Wellcome Collection and Fiona Slater at the Science Museum will join with several Exec members and VI users to scope out what is needed in this area and how it will best be addressed. Many thanks to long-standing member Nadine Beasley for helping us to get the ball rolling on these three strands simultaneously.

And finally .....

**Let's meet our Executive Committee**

Chairman – Edward Copisarow  
Vice Chairman – Tim Calvert  
Interim Secretary – Oskar White  
Membership Secretary – Trish Hodson  
Roz Chalmers  
Cara Edney  
Karen Limper-Hertz  
Veronika Hyks – Re-elected 2 year term  
Andrew Piper - Re-elected 2 year term  
Ellen Adams – Co-Opted and formally elected by committee at 2024 AGM  
Yusuf Osman - Co-Opted and formally elected by committee at 2024 AGM  
Maggie Rosen – Co-Opted and formally elected by committee at 2024 AGM

Assistant Treasurer – Enrico Martinez  
(Non executive capacity)

**And that's a wrap on the AGM round-up!!**



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## What's On Theatre:

### NOVEMBER Continued:

#### **Othello - RSC, Stratford-upon-Avon**

Audio Described: Saturday, 2nd November at 13:15 and Friday, 22nd November at 19:15

#### **Guys and Dolls - Bridge Theatre, London**

Audio Described: Saturday, 23rd November at 14:30  
(*Final AD performance before end of year long residence*)

#### **The Nutcracker - Birmingham Royal Ballet at the Birmingham Hippodrome**

Audio Described: Saturday, 30th November at 14:30

### DEC:

#### **The Jungle Book - The Theatre by the Lake, Keswick**

Audio Described: Saturday, 7th December at 14:00

#### **Oedipus - Wyndham Theatre, London**

*Starring Mark Strong & Leslie Manville*  
Audio Described: Thursday, 12th December at 19:30

#### **Miracle on 34th Street - Home Theatre, Manchester**

Audio Described: Friday, 20th December at 19:30

#### **Ballet Shoes - Olivier Theatre The National, London**

Audio Described: Saturday, 21st December at 13:30

#### **The Jolly Christmas Postman - The Royal and Derngate, Northampton**

Audio Described: Monday, 23rd December at 13:00

#### **Cinderella (Panto) - The Royal and Derngate, Northampton**

Audio Described: Friday, 27th December at 14:00

#### **A Midsummer Night's Dream - RSC Barbican Centre, London**

Audio Described: Thursday, 12th December 2024 to January 2025 (every performance)  
Touch Tour: Saturday, 21st & 28th December, 4th & 11th January (11:30 - 12:00), and Friday, 17th January (17:15 - 17:45)

#### **Les Misérables Spectacular - AO Arena, Manchester**

Audio Described: Sunday, 29th December at 13:00  
*Starring Alfie Bow, Michael Ball and Bonnie Langford*



# Audio Description Association

## "Bringing Voices to Life: A New Approach to Audio Description in The Hot Wing King"

Article by Roz Chalmers.

This month I've been working with Willie Elliott on Katori Hall's "The Hot Wing King", a show about six Black men from Memphis. The National Theatre has been starting to think about the way the describer voice affects the audience experience, but in fact the director, Roy Alexander Weise raised the subject in relation to his play, so we decided to take an approach that's new, to us at least!

He suggested bringing in Ronke Adékọluéjọ as a creative narrator. Ronke's work at the National includes "Three Sisters" and "Blues for an Alabama Sky", and she and Roy are friends as well as colleagues. Roy was very clear about where he saw the boundaries of the work. He wanted Willie and I to write the audio description, as he recognised the experience that required, while Ronke would work with us to create a script that took into account her voice and delivery. As an actor, Ronke wanted to create a voice for the character who was describing these people. She decided on the 'plug', a drug dealer who is mentioned in passing, but who knows the neighbourhood and its people inside out. This was only for her preparation, she was never introduced as the plug during the AD.

When you're writing for film and TV, you usually have no idea who is voicing your work. Getting to know Ronke, meant getting to know her voice, and her delivery in character. It also allowed us to use turns of phrase that had a more American feel, for example rather than saying 'they ignore him', substituting 'they pay him no mind', a phrase that would be familiar to anyone who listens to US TV

and also much of the 21st century American theatre canon. Personally I would never write that phrase for myself, but in Ronke's Memphis voice it sounded natural.

The response from listeners was overwhelmingly positive. Several people said it gave the play a cohesiveness they haven't experienced before - they weren't drawn out of the world of Memphis. One person said they felt really considered - they had the best of both worlds - AD that met their needs and a voice that brought everything together. We did have someone who felt it was an unnecessary step and questioned whether an actor would be cast for every show. The answer to that is no - the fee for paying an actor and technicians for rehearsals and performance as well as paying the describers would be prohibitive. But we do have actors in our midst - Willie is one and Tony McBride also is on the team at the NT, and there are many others in our field. But an increasing number of directors are asking for voices that they feel represent the story, and they're looking to cast describer voices in the same way they cast the rest of their company. Creative and integrated descriptions come in many forms.

Written by Roz Chalmers.



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## What's On Museum Spaces:

### Winchester Cathedral Audio Tour

Audio Described: Wednesday, 16th October at 14:15

Opportunity to explore the Winchester Cathedral

### Birds Brilliant and Bizarre - Natural History Museum, London

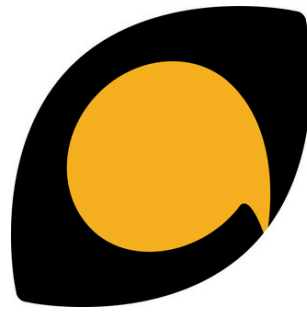
Audio Described: Saturday, 12th October at 10:00 and Wednesday, 13th November at 10:00

<https://www.nhm.ac.uk/visit/exhibitions/birds-brilliant-bizarre.html>

### Barbie Audio-Sensory Tour - Design Museum, London

Audio Described: Saturday, 9th November at 10:30

A bizarre and unusual audio-sensory tour delving into the world of Barbie.



# Audio Description Association

## "A Night at the Theatre: Audio Description Faces Generational and Technological Shifts"

Article by Veronika Hyks.

Steeped as I have been in AD since 1991, I spend a lot of time thinking of its history, dare I say journey, from niche to mainstream, from aspirational to quotidian and worryingly a somewhat uncertain future. After 30 years, why do so few VI people attend live ADs? I ask this at a time when the theatrical establishment is going out of its way to try to entice people of colour into their theatres and I see some parallels between these two demographics: which is why I want to tell you about a chat I had with an usher at a theatre where I was prepping an AD. She is a 40-year-old Black woman. The only person of colour in the whole building, except for comedian Nathan Caton, the narrator of The Rocky Horror Show on its current tour, 50 years after New Zealander Richard O'Brien cooked it up and seen by 30 million people around the world, not to mention The Rocky Horror Picture Show, the longest running film release of all time. In the milling foyer of the theatre, there were sights to behold given the now long-established tradition of dressing up for the show; men of a certain age and uncertain girth joyously flaunting their fish nets and suspenders. There was not one Black person among the 781 ticket holders for this sell out show and yet 30 yards away from the theatre, the local high street was brimming with people of all skin colours and ethnicities. So why had none of them turned the corner to come and see this world-famous success story? Which leads me back to the usher.

I asked her if she was a theatre fan herself. She said she had answered a job advert, not particularly because it was in a theatre, but she enjoyed the atmosphere. Had she seen the show, and she replied that she had. What did she think of it? Not much she said. I asked her if friends or family ever came to the theatre and she replied that she asks them from time to time but on weekdays they are busy with their families and on Saturday they have other things to do. Theatregoing does not seem to be part of what they do. Yet years ago when I used to describe at the Joan Littlewood Theatre, (Stratford East) the local Black community espoused what the Americans call their Black affinity theatre, right there in the middle of Stratford, in part because a lot of the shows were about Black or Asian Britons. The Good Life was one of the great successes that transferred to the west end where shows about Michael Jackson and Bob Marley are packing everyone in. A Littlewood Theatre audience were a riot, they would talk, comment on what was happening on stage, address the actors, move about and laugh out loud. Not dissimilar from the Rocky Horror audiences but a totally different content.

The British producers of the "Slave Play" currently showing in London's St. Martin's Lane tried having two "Black Out" days, tickets exclusively available to Black people, as had been done on Broadway, (the play is about the sexual problems encountered by interracial couples) but they had to work quite hard to find the people to fill the seats. The fact is, you can't force people to do things, just because you think they should be there.



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## What's On TV:

### Emily In Paris - Netflix New Series

Part 1 - On Air  
Part 2 - Aired 12 September

### The Perfect Couple - Netflix

A murder mystery with Nicole Kidman.

### Kaos - Netflix

Drama Comedy starring Jeff Goldblum.

### Selling Sunset - Netflix Series

New Season Reality TV

### Jack Whitehall - Fatherhood With My Father- Netflix

Comedy Docuseries

### On The Basis Of Sex - BBC iPlayer

Film

### Sherwood - BBC iPlayer

New Series - season 2

### Slow Horses - Apple TV+

New Series - every Wednesday

### Argylle - Apple TV+

Feature Film



# Audio Description Association

So, what does all this have to do with AD? Well back at my regional theatre, nobody turned up for either of the two advertised ADPs. Why? Perhaps because it is a popular show, and VI theatregoers may have seen it in the West End or elsewhere, or perhaps because the ADP was on a Saturday when there are now so many other described shows to choose from. Obviously, the country's leading theatres have a loyal following, VI patrons flock to the National, the RSC has loyal attendees as do the Donmar, Royal Court and Almeida. The Midlands has healthy AD attendance. These are all people for whom theatregoing is part of their life...that must be the clue, that a person in mid-life does not suddenly discover a love for live theatre, when they lose their sight, just because AD exists... though it can be fostered and encouraged, but it certainly takes organisation and perseverance to find the audience. It may be that in the hundreds of old people's homes inside the M25, there may well be residents with failing sight who might well want to come to the theatre, but they cannot do that without assistance and transportation. If theatres really want to take access seriously, they need to go the extra mile; it is not enough to advertise on printed material and silent websites. Most theatres use volunteers to check tickets...some of them could be given the job of spreading the word. But if a VI person doesn't fancy a show, they are not going to come just because it is being described. They might have done 20 years ago, when it was a novelty but not any more...and then there's TV AD.

There is so much AD everywhere...bit of a victim of its own success... The way things are going now, the present generation of blind theatregoers, and the numbers are still not large, will eventually die out; the few younger people we encounter are already using new technologies to help them navigate the world. Some of them say AD, as it stands, is for old people. Some theatres are already railing against their current outlay with no visible return, but they need to understand why the take-up is so poor and what they need to do to improve matters. They need to understand that access is not something you turn on and off like a light switch...it has to be there all the time whether it is taken up or not, however, unlike ramps, which, once installed, don't cost any more, a professional standard of AD has to be paid for. So it may be that for touring shows, at least, a pre-recorded AD that travels with the tour might be a sensible option before AI makes the decision for us.

P.S. "Slave Play", which features a lot of sexual activity, was supposed to be audio described, but at the last minute the AD was cancelled, no reason given...and there was such a lot to describe...So, although my talents were wasted at my regional theatre, I had a great time during the interval of "Slave Play" ...telling my companion what was what and exactly how it was done!

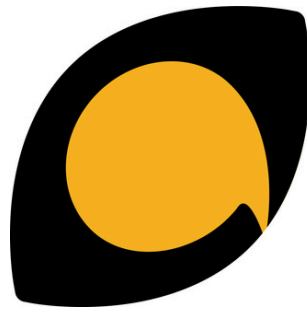
**Veronika Hyks Sept 2024**

*We'd love to hear your thoughts on this industry conundrum; please email [info@audiodescription.co.uk](mailto:info@audiodescription.co.uk) to share your thoughts, recent experiences or suggestions on how we can combat this.*



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# Audio Description Association

## In Memory of James O'Hara – A Pioneer in Audio Description



**A Personal Reflection - Elene Hajidaniel.**

It is with deep sadness that we announce the passing of James O'Hara, a groundbreaking figure in Audio Description, on July 14, 2024. James's legacy, making visual entertainment accessible for all, will continue to resonate through his enduring contributions to the industry.

James began his career as a radio and TV announcer, first at Grampian TV and then at BBC Scotland from 1977. During his time as an announcer, James developed his voice and presentation skills, becoming known for his clear, engaging delivery—a vital foundation for his later work in Audio Description.

He became part of a historic moment in television history in 1994 when he was selected as one of three describers to participate in the AUDETEL trial, a pioneering project to bring AD to blind and partially sighted viewers. This trial paved the way for the inclusion of AD in the 1996 Broadcasting Act, shaping the future of media accessibility.

James's expertise in voice and narration, honed as an announcer, was crucial to his AD work. His passion for this work continued during his time as managing editor of Deluxe's AD department, where he dedicated himself to the training of new describers and advancement of AD until his retirement in 2016.

"James O'Hara was a tour de force in the Audio Description world...he still is and he always will be. There's solace in knowing that his written and recording work is still circulating out there and providing a very much needed service to describe such renowned creations, such as "The Lord of the Rings" trilogy, Marvel classics, along with other notable films and programmes. He always endeavoured to provide a top quality service to make the visual world accessible for all to enjoy the wonderful world of entertainment on an equal level. He carried it all out with such professionalism, consideration and determination.

I myself owe James a lot - one reason is for keeping me in the media industry, as there was a point when I was about to give up on it all. He gave me a chance and it led onto working for some high profile clients. If I told my teenage self (who was studying for a degree in TV Production in Manchester) some of the names I'd be working for, I wouldn't have believed it...and it's all thanks to him. I am forever grateful to James for this and many other things, including the opportunity to meet some wonderful people who are now my dear friends and also being able to help others. He will be very much missed, but his legendary presence in the world of Audio Description will certainly live on."



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