



Module 3

Audio description of live events

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Unit 1: AD of live events

Reading list

Basic reading list

1. Fryer, L. (2016). *An introduction to audio description: A practical guide*. London: Routledge.
2. Holland, A. (2009). Audio description in the theatre and the visual arts: Images into words. In J. Díaz-Cintas & G. Anderman (Eds.), *Audiovisual translation: Language transfer on screen* (pp. 170-185). Basingstoke: Palgrave Macmillan. doi: 10.1057/9780230234581
3. Roofthoof, H., Remael, A., & Van den Dries, L. (2018). Audio description for (postdramatic) theatre. Preparing the stage. *JoSTrans: The Journal of Specialised Translation*, 30, 232-248. Retrieved from https://www.jostrans.org/issue30/art_roofthoof_et_al.pdf
4. Udo, J. P., & Fels, D. I. (2010). Universal design on stage: Live audio description for theatrical performances. *Perspectives: Studies in Translatology*, 18(3), 189-203. doi: <https://doi.org/10.1080/0907676X.2010.485683>
5. VocalEyes (2016, December 22). *A sensory circus experience*. Retrieved from <https://vocaley.es.co.uk/a-sensory-circus-experience/>

Additional reading list

1. Di Giovanni, E. (2018). Audio description for live performances and audience participation. *JoSTrans: The Journal of Specialised Translation*, 29, 188-210. Retrieved from https://www.jostrans.org/issue29/art_digiovanni.pdf
2. Pfanstiehl, M., & Pfanstiehl, C. (1985). The play's the thing. Audio description in the theatre. *British Journal of Visual Impairment*, 3(3), 91-92. doi: <https://doi.org/10.1177/026461968500300308>
3. Reviere, N. (2015). Audio describing theatre performances. In A. Remael, N. Reviere & G. Vercauteren (Eds.), *Pictures painted in words: ADLAB audio description guidelines* (pp. 64-68). Retrieved from https://www.openstarts.units.it/bitstream/10077/11838/1/ADLAB_UK.pdf
4. Reviere, N. (2016). Audio description services in Europe: an update. *JoSTrans: The Journal of Specialised Translation*, 26, 232-247. Retrieved from https://www.jostrans.org/issue26/art_reviere.pdf
- Udo, J. P., Acevedo, B., & Fels, D. I. (2010). Horatio audio-describes Shakespeare's Hamlet: Blind and low-vision theatre-goers evaluate an unconventional audio description strategy. *British Journal of Visual Impairment*, 28(2), 139-156. doi: <https://doi.org/10.1177/0264619609359753>

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Unit 2: Technical skills

Reading list

Basic reading list

1. Fryer, L. (2016). *An introduction to audio description: A practical guide*. London: Routledge.
2. Kenyon, M. (2018, August 20). *Broadcasting theatre audio description #1: infrared*. Retrieved from <https://vocaleyes.co.uk/broadcasting-theatre-audio-description-1-infrared/>
3. Kenyon, M. (2018, September 17). *Broadcasting theatre audio description #2: radio*. Retrieved from <https://vocaleyes.co.uk/broadcasting-theatre-audio-description-2-radio/>
4. See-a voice audio description technical guide (n.d.). Retrieved from http://www.accessibletheatre.org.uk/wp-content/uploads/Audio_Description_Technical_Guide_2010.pdf
5. VocalEyes (n.d.). *The soundcheck*. Retrieved from http://vocaleyes.wpengine.com/wp-content/uploads/2016/10/Research_-_The_Sound_Check.pdf.

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Unit 3: What to describe for live events

Reading list

Basic reading list

1. Eardley-Weaver, S. (2014). Opening doors to opera: The strategies, challenges and general role of the translator. *InTralinea*, 12. Retrieved from <http://www.intralinea.org/archive/article/1660>.
2. Fryer, L. (2019). Stating the obvious? Implicature, explicature and audiodescription. In L. Desilla & R. Tipton (Eds.), *The Routledge Handbook of AD & Pragmatics*. London: Routledge.
3. Margolies E., & Smith, K. (2019). Translating an Embodied *Gaze*: Theatre audio description, bodies and burlesque performance. In A. Ganguly & K. Gotman (Eds.), *Inflections: Translation, Performance and the Everyday*. Cambridge: CUP.
4. Remael, A., Reviere, N., & Vercauteren, G. (2015). *Pictures painted in words: ADLAB audio description guidelines*. Trieste: EUT. Retrieved from https://www.openstarts.units.it/bitstream/10077/11838/1/ADLAB_UK.pdf
5. Roofthoof, H., Remael, A., & Van den Dries, L. (2018). Audio description for (postdramatic) theatre. Preparing the stage. *JoSTrans: The Journal of Specialised Translation*, 30, 232-248. Retrieved from https://www.jostrans.org/issue30/art_roofthoof_et_al.pdf

Additional reading list

1. Fryer, L., & Freeman, J. (2013, June). Visual impairment and presence: Measuring the effect of audio description. In H. Witchel (Ed.), *Proceedings of the 2013 Inputs-Outputs Conference: An interdisciplinary conference on engagement in HCI and performance* (p. 4). Brighton: ACM. doi: 10.1145/2557595.2557599
2. Snyder, J. (2014). *The visual made verbal: A comprehensive training manual and guide to the history and applications of audio description*. Arlington, VA: American Council for the Blind.



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Unit 4: Scripting

Reading list

Basic reading list

1. Fryer, L. (2010). Audio description as audio drama – a practitioner's point of view. *Perspectives: Studies in translatology*, 18(3), 205-213. doi: <https://doi.org/10.1080/0907676X.2010.485681>
2. Fryer, L. (2016). *An introduction to audio description: A practical guide*. London: Routledge
3. Margolies, E., & Smith, K. (2019). Translating an Embodied *Gaze*: Theatre audio description, bodies and burlesque performance. In A. Ganguly & K. Gotman (Eds.), *Inflections: Translation, Performance and the Everyday*. Cambridge: CUP.
4. Orero, P., & Matamala, A. (2007). Accessible opera: Overcoming linguistic and sensorial barriers. *Perspectives: Studies in Translatology*, 15(4), 262-277. doi: <https://doi.org/10.1080/13670050802326766>
5. Remael, A., Reviere, N., & Vercauteren, G. (2015). *Pictures painted in words. ADLAB audio description guidelines*. Trieste: EUT. Retrieved from https://www.openstarts.units.it/bitstream/10077/11838/1/ADLAB_UK.pdf

Additional reading list

1. Cavallo, A. (2015). Seeing the word, hearing the image: The artistic possibilities of audio description in theatrical performance. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 20(1), 125-134. doi:
<https://doi.org/10.1080/13569783.2014.983892>
2. Eardley-Weaver, S. (2015): Opening eyes to opera: the process of translation for blind and partially-sighted audiences. In M. Ehrensberger-Dow, B. Englund, S. Hubscher-Davidson & U. Norberg (Eds.), *Describing Cognitive Process in Translation: Acts and Events* (pp. 125-145). Amsterdam: John Benjamins.
3. Fryer, L., & Cavallo, A. (2018). Integrated access inquiry 2017-18 report. *Extant*. Retrieved from
http://www.extant.org.uk/docs/uploads/Extant_Integrated_Access_Report_2018_Full_Length.docx
4. Matamala, A., & Orero, P. (2007). Accessible opera in Catalan: Opera for all. In J. J. Díaz Cintas, P. Orero & A. Remael (Eds), *Media for All: Subtitling for the Deaf, Audio Description and Sign Language* (pp. 201-214). Amsterdam: Rodopi.

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Unit 5: Touch tours

Reading list

Basic reading list

1. Eardley-Weaver, S. (2014). *Lifting the curtain on opera translation and accessibility: Translating opera for audiences with varying sensory ability* (Doctoral Thesis), Durham University. Retrieved from http://etheses.dur.ac.uk/10590/1/Sarah_Eardley-Weaver_PhD_thesis.pdf?DDD36+
2. Fortnum, J., & Hall, C. (2016). *The Chairs* tour – project evaluation report. *Extant*. Retrieved from: http://extant.org.uk/news/audience_agency_the_results_are_in
3. Hetherington, K. (2003). Spatial textures: place, touch, and praesentia. *Environment and planning A*, 35(11), 1933-1944. doi: <https://doi.org/10.1068/a3583>
4. Udo, J. P., & Fels, D.I. (2010). Enhancing the entertainment experience of blind and low-vision theatregoers through touch tours. *Disability & Society*, 25(2), 231-240. doi: <https://doi.org/10.1080/09687590903537497>
5. VocalEyes (n.d). *Guidelines for touch tours*. Retrieved from http://vocaleyeyes.wpengine.com/wp-content/uploads/2016/10/Research_-_Touch_Tour_Guidelines.pdf

Additional reading list

1. De Coster, K., & Loots, G. (2004). Somewhere in between touch and vision: In search of a meaningful art education for blind individuals. *International Journal of Art and Design Education*, 23(3), 326-334. doi: <https://doi.org/10.1111/j.1476-8070.2004.00411.x>
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3. Salwinska, M. (2009, February 24). You feel swept up by it: The drama of audio description. *The Guardian*. Retrieved from <https://www.theguardian.com/stage/2009/feb/24/drama-audio-description>
4. Whitfield, M., & Fels, D. I. (2013). Inclusive design, audio description and diversity of theatre experiences. *The Design Journal*, 16(2), 219-238. doi: <https://doi.org/10.2752/175630613X13584367984983>

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Unit 6: Workflow

Reading list

Basic reading list

1. A guide to theatre access (n.d.). Retrieved from <https://www.accessibletheatre.org.uk/access-co-ordinators/audio-description/audio-describer-profile-roz-chalmers/>
2. Eardley-Weaver, S. (2014). *Lifting the curtain on opera translation and accessibility: Translating opera for audiences with varying sensory ability* (Doctoral Thesis), Durham University. Retrieved from http://etheses.dur.ac.uk/10590/1/Sarah_Eardley-Weaver_PhD_thesis.pdf?DDD36+
3. Fryer, L. (2016). *An introduction to audio description: A practical guide*. London: Routledge.
4. Snyder, J. (2014). *The visual made verbal: A comprehensive training manual and guide to the history and applications of audio description*. Arlington, VA: American Council for the Blind.



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Unit 7: Evaluation

Reading list

Basic reading list

1. Benecke, B. (2007). Audio description: Phenomena of information sequencing. In H. Gerzymisch-Arbogast & G. Budin (Eds.), *LSP Translation Scenarios: Proceedings of the Marie Curie Euroconferences MuTra*. Retrieved from https://www.euroconferences.info/proceedings/2007_Proceedings/2007_Benecke_Bernd.pdf
2. Fryer, L., & Cavallo, A. (2018). Integrated access inquiry 2017-18 Report. *Extant*. Retrieved from http://extant.org.uk/news/integrated_access..._is_it_working
3. Fryer, L. (2019). Quality assessment in audio description: Lessons learned from interpreting. In E. Huertas-Barros, S. Vandepitte & E. Iglesias-Fernández (Eds.), *Quality Assurance and Assessment Practices in Translation and Interpreting* (pp. 155-177). Hershey, Pennsylvania: IGI-Global. doi: 10.4018/978-1-5225-5225-3.ch007
4. Lee, J. (2008). Rating scales for interpreting performance assessment. *The Interpreter and Translator Trainer*, 2(2), 165-184. doi: <https://doi.org/10.1080/1750399X.2008.10798772>
5. Marzà Ibañez, A. (2010). Evaluation criteria and film narrative. A frame to teaching relevance in audio description. *Perspectives: Studies in Translatology*, 18(3), 143-153. doi: <https://doi.org/10.1080/0907676X.2010.485682>

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Unit 8: Dance and opera

Reading list

Basic reading list

1. Camurri, A., Mazzarino, B., Ricchetti, M., Timmers, R., & Volpe, G. (2003). Multimodal analysis of expressive gesture in music and dance performances. In *International Gesture Workshop* (pp. 20-39). Berlin, Heidelberg: Springer. doi: https://doi.org/10.1007/978-3-540-24598-8_3
2. Cavallo, A. (2015). Seeing the word, hearing the image: The artistic possibilities of audio description in theatrical performance. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 20(1), 125-134. doi: <https://doi.org/10.1080/13569783.2014.983892>
3. Fryer, L. (2009). *Talking dance: the audio describer's guide to dance in theatre. Apt Description Series, 3*. London: ADA Publications.
4. Kleege, G. (2014). What does dance do, and who says so? Some thoughts on blind access to dance performance. *British Journal of Visual Impairment*, 32(1), 7-13. doi: <https://doi.org/10.1177/0264619613512568>

Additional reading list

1. Margolies, E. (2015). Going to hear a dance: On audio describing. *Performance Research*, 20(6), 17-23. doi: <https://doi.org/10.1080/13528165.2015.1111044>
2. Corral, A., & Lladó, R. (2011). Opera multimodal translation: Audio describing Karol Szymanowski's *Król Roger* for the Liceu Theatre, Barcelona. *JoSTrans: The Journal of Specialised Translation*, 15, 163-179. Retrieved from http://www.jostrans.org/issue15/art_corral.php
3. Devos, P. (2018). Dancing beyond sight: How blindness shakes up the senses of dance. *Disability Studies Quarterly*, 38(3). doi: <http://dx.doi.org/10.18061/dsq.v38i3.6473>
4. Maley T. (2018, March 28). *Audio description and opera*. Retrieved from <https://vocaley.es.co.uk/audio-description-and-opera/>



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Unit 9: Audio introductions

Reading list

Basic reading list

1. Di Giovanni, E. (2014). Audiodescription meets audio introduction: an Italian experiment. In R. M. Bollettieri Bosinelli, E. Di Giovanni & L. Rossato (Eds.), *InTRAlinea special issue: Across screens across boundaries*. Retrieved from: www.intralinea.org/specials/article/2072.
2. Fryer, L. (2016). *An introduction to audio description: A practical guide*. London: Routledge (Recommended reading: Audio Introductions, pp.155-163).
3. Reviere, N. (2014). Audio introductions. In A. Remael, N. Reviere & G. Vercauteren (Eds), *Pictures Painted in Words, ADLAB Audio Description guidelines* (pp. 58-61). Trieste: EUT. Retrieved from https://www.openstarts.units.it/bitstream/10077/11838/1/ADLAB_UK.pdf
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5. York, G. (2007). Verdi made visible: audio introduction for opera and ballet. In J. Díaz Cintas, P. Orero & A. Remael (Eds.), *Media for all: subtitling for the deaf, audio description, and sign language* (pp. 215-231). Amsterdam: Rodopi.

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Unit 10: Innovation

Reading list

Basic reading list

1. Fryer, L. (2018). Staging the audio describer: An exploration of integrated audio description. *Disability Studies Quarterly*, 38(3). Retrieved from <http://dsq-sds.org/article/view/6490/5093>
2. Fryer, L. & Cavallo, A. (2018). Integrated access inquiry 2017-18 report. *Extant*. Retrieved from http://www.extant.org.uk/docs/uploads/Extant_Integrated_Access_Report_2018_Full_Length.docx
3. Roofthoof, H., Remael, A., & Van den Dries, L. (2018). Audio description for (postdramatic) theatre. Preparing the stage. *JoSTrans: The Journal of Specialised Translation*, 30, 232-248. Retrieved from https://www.jostrans.org/issue30/art_roofthoof_et_al.pdf
4. Udo, J.P., Fels, D.I. (2011). From the describer's mouth: Reflections on creating unconventional audio description for live theatre. *Ted Rogers School of Information Technology Management Publications and Research, paper 21*. Retrieved from <https://digital.library.ryerson.ca/islandora/object/RULA%3A404/datastream/OBJ/view>
5. Udo, J. P., & Fels, D. I. (2010). The rogue poster-children of universal design: Closed captioning and audio description. *Journal of Engineering Design*, 21(2-3), 207-221. doi: <https://doi.org/10.1080/09544820903310691>

Creation of these training materials was supported by ADLAB PRO (Audio Description: A Laboratory for the Development of a New Professional Profile), financed by the European Union under the Erasmus+ Programme, Key Action 2 – Strategic Partnerships, Project number: 2016-1-IT02-KA203-024311.

The information and views set out in these training materials are those of the authors and do not necessarily reflect the official opinion of the European Union.

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