



## Module 2

### Unit 2: Process

#### Core video transcript

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#### Transcript

##### Slide 1

Hello. I'm Agnieszka Chmiel from Adam Mickiewicz University in Poznan, Poland. In this ADLAB PRO video I will present basic information related to the process of audio description. This is Unit 2 (Process) in Module 2 (Screen AD).

##### Slide 2

The workflow for the production of AD includes 4 main stages.

##### Slide 3

The first stage includes writing the AD script. You should first view and analyse the source material. The first viewing may be blind so that you experience the source material as people with sight loss would without AD.

##### Slide 4

The AD script is then written and timed so that it does not interfere with dialogues and other elements of the soundtrack.

##### Slide 5

The first stage may be completed by one audio describer, two, or even a team of three – with a blind consultant advising on particular solutions.

## Slide 6

The second stage includes rehearsing the descriptions with the voice talents and making final changes where appropriate. Sometimes the writer of the AD script and the voice talent(s) are one and the same person.

## Slide 7

The third stage involves recording the AD with voice talents or synthetic voices.

## Slide 8

Finally, in the fourth stage, AD is mixed with the original soundtrack in the appropriate format (which may differ for DVD, cinema, festivals, etc.).

## Slide 9

Proper synchrony is important in AD. AD should make a natural complement to the film soundtrack.

## Slide 10

Sound in film includes speech (dialogues, narration and lyrics), sound effects and music.

## Slide 11

Obvious sounds should not be audio described. If the sound effect is not easy to identify, the best option is to name the sound or its source in the AD.

## Slide 12

Sounds may be diegetic (belonging to the reality depicted on the screen) or non-diegetic (such as music or off-screen voices).

### Slide 13

If there are off-screen voices in the film, determine whether it is clear who is speaking and whether it is important to know that, and in that case decide whether a reference in the AD is required.

### Slide 14

If the sound is illustrative, decide if it must be mentioned in AD. For example, in the case of the sounds characteristic of a restaurant, the AD of the spatial setting of the scene might be sufficient, such as "in a restaurant".

### Slide 15

Due to time constraints, audio describers have to prioritise and choose to include only the most important information in the script.

### Slide 16

It is always important to identify the action, the characters and the setting. You can add details later if time allows and if they are important.

### Slide 17

Understanding how the plot develops in a film helps audio describers decide what is important.

### Slide 18

This is why audio describers should be active "see-ers".

## Slide 19

If you want to find out more, I recommend reading the ADLAB guidelines “Pictures painted in words” and Joel Snyder’s article.

## Slide 20

I hope you have learned some interesting things about the process of audio description from this video. Bye!



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