



Module 2

Unit 10: Screen audio description: recording

Core video transcript

Module 2

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Transcript

Slide 1

Hello. I'm Iwona Mazur from Adam Mickiewicz University in Poznan, Poland. In this ADLAB PRO video I will talk about recording. This is Unit 10 (Screen AD: recording) in Module 2 (Screen AD).

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AD can be recorded by the audio describer him/herself, a voice talent or using a synthetic voice. In this video we will focus on recording AD by a voice talent.

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If AD is to be read by a voice talent, the AD script must be carefully prepared to ensure synchrony and proper intonation.

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There are a number of tools that you can use for this purpose, including timecodes, keywords, formatting and instructions. We will now discuss them one by one.

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Timecodes specify the exact time in a film when the audio describer should start reading the AD.

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A timecode will normally include minutes and seconds as well as hours for longer productions.

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A keyword can be the last sentence in a dialogue or a characteristic sound, which precede a given description. Writing it down in your script will help the voice talent know when they should start reading the AD.

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When formatting the AD script, you may consider separating your text from other elements of the script using a different font size, style or colour.

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You may give instructions to the voice talent concerning how particular text segments should be read out, for example: “more emphatically”. You can also provide some more general advice at the beginning of your script.

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The voice qualities of voice talents should match the film’s genre or style. For instance, a male voice may be more appropriate for a horror film, while in a romantic comedy a female voice may sound better.

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Before recording the AD script, the voice talent should read it to make sure it is synchronous with the film. It is also crucial to check if the timecodes in the AD script and the film are the same.

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The recording of the script usually takes place at a recording studio.

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In addition to a voice talent, there are usually a sound director and a sound designer present. And sometimes the audio describer, too.

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The sound director oversees the way the AD is read in terms of its speed intonation, synchrony, etc., (...)

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(...) whereas the sound designer sees to the smooth running of all the technical aspects of the recording.

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The audio describer, on the other hand, may advise the voice talent on how to read the script and be there for any last minute changes in the AD.

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Once the AD recording is ready, the sound designer will mix it with the original film soundtrack.

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It is highly important to match the volume levels of both the AD track and the original soundtrack so that they blend in nicely and provide a pleasurable experience for persons with sight loss.

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To prepare this video I used the chapter on technical issues in the ADLAB guidelines. Read it, if you want to find out more.

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This was a broad overview of AD recording. I hope you have some interesting things about the topic.



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