Module 4

Unit 9: Stakeholders

Core video transcript

Module 4

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Transcript

Slide 1

This is Chris Taylor of the University of Trieste with some information regarding the various stakeholders in museum AD. This is Unit 9 (Stakeholders) in Module 4 (Semi-live or recorded AD for static arts and environments).

Slide 2

What are stakeholders? I quote "A person, group or organization that has interest or concern in an organization". In the case of museum AD, the stakeholders are all those involved in providing good quality audio description for static arts.

Slide 3

Stakeholders can affect or be affected by the organization's actions, objectives and policies. The actions are those of the describer in the final analysis but other shareholders can be seen to act in the AD process as service providers pursue pre-set objectives and policy-making bodies formulate plans for accessibility.

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So who are stakeholders? Some examples of stakeholders in general are

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employees, government (and its agencies), project organisers, businesses, local special interest associations, and so on.

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Museum curators, or directors, or their boards, museum audio describers, PSLs and PSL associations.

Slide 6

University researchers and service providers.

As a service provider, VocalEyes in London is an organization specializing in museum AD of all kinds, from major venues such as the British Museum and less well-known institutions such as the RAF Museum.

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Museum curators, or members of the Board, and so on are the people who commission or request (and often pay for) audio descriptions.

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AD service providers for museums may be private companies, media bodies, freelance individuals, project organisers, etc. and it is they who provide the personnel and the product. Many of the service providers listed here usually seek a profit, like any business, and need professional staff. The latter (describers, sound technicians, voice talents, etc.) need to be trained.

Slide 9

Clearly the audio describer him- or herself is a key stakeholder in the process of providing museum access for PSLs, and should be interested in improving

his or her performance through further education or in-house training provided by other major stakeholders in the AD process.

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It would be more accurate to speak of an audio describing team (describers, the voice talents, sound engineers, feedback providers, etc.).
The various players listed here need to be able to work as a team in order to provide the best outcome. Team work is an essential ingredient in the make-up of the describer.

Slide 11

The blind or sight-impaired end-user may have an important role in the actual museum AD process, either as a describer or describer's assistant, or voice talent or consultant.

Slide 12

PSL Associations can be very effective in promoting AD, or at times not even know of its existence. So, promotional initiatives are needed in these cases. The lack of knowledge regarding the accessibility services that are available is not uncommon. Questionnaires administered to blind associations have shown that there are considerable gaps in communication as regards museum AD. Effective dissemination activities and promotional policies are required in practically all countries to raise awareness as to accessibility services.

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At local, national and European level, governments can be active or passive stakeholders. Government policy regarding all accessibility services needs to

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be activated. Positive legislation at all levels of government, with accompanying financial assistance, has been achieved in some areas in most of the countries of Europe, but a great deal still needs to be done. All stakeholders, including students of AD, should be active in promoting the service they work in.

Slide 14

As centres of research, universities have a vested interest in pursuing new research goals and introducing new courses to attract students.

A number of universities across Europe have become active in researching and teaching all kinds of AD, including the static arts option. Undergraduate and masters courses are available in, for example, those institutions involved in European projects such as ACT, ADLAB PRO, etc.

Slide 15

As museums are made accessible to all, other AD users may find the service helpful. These include newly arrived immigrants and other language learners, persons with reading or learning difficulties, the elderly, children, and even those looking for more detailed explanations.

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An ideal situation for static arts audio description would be a meeting of minds involving all stakeholders in agreement as to best practices and efficient networking.

Examples of this kind of activity are European projects dedicated to AD and regular meetings such as the ARSAD initiative in Barcelona.

This the final slide in Unit Nine.

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